FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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WALL ST. STILL 'WITH' FILM BIZ

Everything's Rosy With Marlene And Press After Pitt 'Temperament' Fit

Pittsburgh, Dec. 6.

Marlene Dietrich, by insisting on living up to her contract with the Pittsburgh Shriners, almost got the coolest reception ever received here by a visiting celebrity. But a wire to her from Kaspar Monahan, drama critic of the Pittsburgh Press, revealed the other side of the coin.

With her contract specifically stating that no interview should be given on her private engagement, Miss Dietrich was approached on Monday (28) and asked if she would take time out from rehearsal to be interviewed by Lenore Brundidge, Press feature writer. The star flatly refused.

No explanation was given Miss Brundidge who told Monahan of her experience. After hearing rumors and wild charges from all over town about the star's temperamental outbursts, he checked every available source when Miss Dietrich wouldn't take his call at her hotel.

True on Surface

Monahan learned, and on the surface this all appeared true, that she had given Norman Weiss, an MCA official, and Joe Fisher, the agent who booked her, a real old-fashioned dressing down. He heard that she was uncooperative with officials at the Shrine, newspapers and tv station and was so

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Religious B'casters Fail To Realize TV's Potential, Church Commission Says

Chicago, Dec. 6.

Television has had a greater influence on children than the pulpit, and so far religionists have failed to use the medium effectively to spread the Christian gospel. In effect, so said Mrs. Cynthia Wedel, chairman of the broadcasting and film commission of the National Council of Churches, to a gathering of religious broadcasters here last week.

She said she believed churches were wasting their funds and efforts in tv by producing "a few programs to which people pay little attention." She recommended instead that churches find imaginative ways by which to help people become discriminating about the shows they watch, recognizing that ordinary commercial programs have plenty of religious content that does not immediately meet the eye.

"If our ideas of what religion is were not so narrow," she told a conclave of the Church Federation of Greater Chicago, "we would be helping children and adults to discuss and judge popular programs on the basis of the view of human life they present, the values they

(Continued on page 86)

Sugar Ray's Agency

Fighter Sugar Ray Robinson is planning an entry into agency and production, according to incorporation papers filed at Albany. Enterprise to be called Sugar Ray's Entertainment Corp. has been authorized with capitalization of $15,000. Jacob L. Steisal, of New York, was the filing attorney.

Steisal would release no further information pending Securities & Exchange Commission okay.

Sex-&-Brutality In Trailers As New Family Irk

Albany, Dec. 6.

The increasing trend towards sex and violence is bad enough in features, but it can be doubly insidious when it also shows up, unannounced, in trailers, James A. Fitzpatrick, counsel for the Joint Legislative Committee on Obscene Material, suggested here last week.

Idea is that a feature is advertised outside the theatre, and parents can thus know what is being shown on the inside. But what do you do when, as happened to Fitzpatrick earlier this year, the exhibitor, whose feature happens to be Walt Disney's "Toby Tyler," shows on the same program a trailer for the British "Jack The Ripper," replete with stabbings, murder and general gore?

FILMS BOOM; TV-HATING LONDON PAPERS GLAD

London, Dec. 6.

The current upswing in motion picture attendance has been given a big play by various London national dailies, particularly the Beaverbrook group which has always shown hostility to commercial television. Last week, for example, the Daily Express, under a four-column still of the crowds standing in line for "Never on Sunday" at the London Pavilion, carried the heading, "Families turn away from tv to the cinema." Later in the same week Express film critic, Leonard Mosley, continued the upbeat theme citing as current b.o. magnets "The Millionairess," "Saturday Night and Sunday Morning," "Never on Sunday" and "Shadows."

The London Evening News show columnist, Julian Holland, devoted his Monday film feature to the current upward trend in attendance with charts to illustrate.

BROKERS BULLISH ON PIX STOCKS

By GENE ARNEEL

All evidence to the contrary notwithstanding, this year of 1960 saw Wall Street pundits "with" Hollywood. They said, in a single word, "buy."

Not since the lush-prosperity years of World War II did the producer-distributors look so strong to financial professionals. A recapitulation is in order on how the analysts (who are paid to know) appraised the picture companies, and who never bothered before, and came out singing praises.

Just about every picture company underwent the fiscal psychiatric inspection and were deemed in good health.

Hayden, Stone & Co. was forceful in its recommendation of the entire film industry. Luck might run out with one or two, but otherwise things look good.

Said Bache & Co.: "Movie attendance turned upward last year and the outlook is for more of the same."

Francis I. Du Pont & Co. chose Allied Artists for a special endorsement. Bache said it thought Loew's Theatres an "interesting investment."

Sutro Bros. found the picture group as one showing "great aptitude in solving its difficulties." Hardy & Co. came out favoring

(Continued on page 86)

De-Pelvisating Presley Still Big

The "new" less hip-gyrating, post-military Elvis Presley either has lost none of his following or has gained additional supporters to make up for any he might have lost. This is the conclusion being drawn from the boxoffice showing of Hal Wallis' "G.I. Blues," first Presley vehicle since his homecoming from the Army.

"Blues," a Paramount release, has been a strong-money contender since its initial release a couple of months ago, and looks to chalk up in the area of $4,500,000 in domestic rentals. This is the fiscal bigtime.

As the film went to market there had been intra-trade speculation about (1) whether the Presley audience of the pre-service period would still be devoted, and (2) in what manner would the star register now that he's deemphasized the hip-swinging and got himself a haircut.

Said one Par insider: "As far as we're concerned, there need not be any more guessing games about Presley; he's as big now as ever he was."

CBS Pacting of Jean Muir for TV Role Signals End of Blacklist Era

By BOB CHANDLER

The television blacklist has been virtually abandoned after more than 10 wildly controversial and sometimes agonizing years. Though the use of the "list" has been slackening over the past three years, its obituary became virtually "official" this week with the disclosure that Jean Muir has been signed for a role in tomorrow night's (Thurs.) "The Witness" program on CBS-TV.

It was the controversy surrounding the firing of Miss Muir in Sept. 1950, by General Foods, from the cast of NBC-TV's "Aldrich Family," that brought the then-new blacklisting procedure into the limelight. The actress has been in virtual retirement since then, except for an off-Broadway role briefly last season. The "Witness" assignment is her first tv job in over 10 years.

There have been others, too, who were early blacklist victims who have reappeared on tv. Larry Adler, for example, made a tv appearance more than two years ago, but that was on a sustainer, CBS-TV's "Camera Three." Another thesp, a comedian who was just starting to hit big on tv in 1950, recently made his first tv appearance in some 10 years, in a bit comedy role. Other actors, better known, have been appearing with greater frequency over the past three years.

Since then, the stops have been

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No Free Champagne

Paris, Dec. 6.

Eric Heidsieck, newest French prodigy, has been signed for an American concert tour by Sol Hurok, to start mid-January. The pianist is a son of Charles Heidsieck, head of the champagne company. A Hurok press rep spoke to papa Heidsieck and suggested a champagne party immediately after the boy's American debut.

"Fine," beamed M. Heidsieck. "Talk to the boy about it. If he can afford it, I will sell him the champagne at wholesale prices. He has to start paying his own way sometime, and this is as good a time as any."

Lloyds Searching Soul & Overhead On Ill 'Cleopatra'

Still uncertain at weekend was the settlement of 20th-Fox's "Cleopatra" insurance claim on losses on the production (temporarily suspended in England) which resulted from star Elizabeth Taylor's illness. A 20th exec said in New York he was confident that the eventual settlement would be "satisfactory" to both parties, but declined to reveal the size of 20th's claim or the amount which the underwriters (Lloyds of London) have offered the film company.

Exec also expressed confidence that the pic, suspended last week, will resume production within 30 days. There is no real trouble with the insurance people, he said. At first they had brought some pressure to get the film company to replace Miss Taylor with another star, but they eventually realized that the boxoffice power of Miss

(Continued on page 86)

GANDHI'S GRANDSON ON ETHICAL POWER OF PIX

Hollywood, Dec. 6.

Hollywood should produce films "that will answer the hunger of all nations," Rajmohan Gandhi, grandson of late Mahatma Gandhi, told members attending the California Club Press luncheon here last week.

"There is no force," he said, "that I know of that can shape the thinking and living of the world as Hollywood."

Gandhi was in town to attend preem of Moral Armament film, "The Crowning Experience," at Fox Wilshire Nov. 30.

NT&T Would Diversify Into Baseball; Cantor Yens A.L. Club in L.A.

Hollywood, Dec. 6.

Despite assertions Sunday (4) that a syndicate headed by Gene Autry, Bob Reynolds and Kenyon Brown already have sewed up the American League franchise for Los Angeles, National Theatres & Television still believes it's in the running. To that end, NT&T prexy-board chairman B. Gerald Cantor is now in St. Louis, where major league owners are convening, to make his pitch. Move would be one of the diversifications in which the circuit is investing.

Reluctant to disclose many of the details of his plan, Cantor, prior to flying out Sunday, did state:

(1) One of the primary aspects of operating a club, if he gets one, would be selling tickets to ballgames in the 65 NT&T theatres hereabouts.

(2) While possibility of telecasting of ballgames must await outcome of efforts to get a franchise, "isn't it logical to assume that NT&T would deeply explore that facet?" asked Cantor. "Especially in light of the fact NT&T already

(Continued on page 87)

War Crimes Trial, American Example, Leaves German Critics Lukewarm

Berlin, Nov. 29.

Opening here in German translation of Saul Levitt's American Civil War postscript, "The Andersonville Trial," at the Schiller was attendant with some special curiosity since it deals with an early "war criminal" prosecution. The parallel was stressed in both the publicity and the critical comment. Capital was made of author Levitt having, as a G.I., entered the liberated Buchenwald camp.

Reviews were negative to favorable, but not outstanding.

Perhaps the most unfavorable was written by Friedrich Luft, who called this piece "a thriller that plays with horror." Wrote Luft: "Levitt juggles with dreadful questions. But the latter are not clarified by him. He has obviously no viewpoint of his own as he shifts from one position to another. The piece is especially annoying because it relativizes the brutality of mankind, skirts over the profoundness of the play's subject matter and at the end leaves one hanging in mid-air. This is, especially in Germany, inexcusable. A wound is talked into pieces and suffocated. One doesn't leave the theatre more clear-sighted, more decisive and more knowing about the mischief of this world and how to combat it.

Chi Sheraton Tunes Up Lush Spring Preem For Its 600-Room Addition

Chicago, Dec. 6.

The hotel premiere whoop-de-doo regulars are headed for Chicago next spring and the Sheraton Towers, or more exactly its modernistic 600-room addition going up. Celebration plans are only nebulous at the moment for the May, '61, opening.

But it's already known that typical tumult for such events is contemplated, replete with show biz

Continued on page 86)

Hershfield's Nifty

On the occasion Saturday night (3), at the Waldorf-Astoria (N. Y.) dinner in honor of Harry Hershfield's "golden jubilee year" (75th birthday), and for benefit of the N. Y. Cardiac Centre (formerly the McCosker-Hershfield Cardiac Hospital), the comedian-columnist stated.

"This is indeed a most wonderful night. What can I say? Well, I can say that, despite these distinguished speakers doing me honor — Gov. Lawrence, Mayor Wagner, Ralph Bunche, Louis Nizer and all the others, it still won't help me next time I am booked in a night club—I still will have to be fingerprinted!"

Outdoor Promoters See Inventor's Novel Vehicle As Fresh '61 Gimmick

Chicago, Dec. 6.

Outdoor promoters, ever on the prowl for new gimmicks, are being offered the "aeromobile 200" (reminiscent stylewise of the wartime navy ducks) which hovers a foot off ground on a cushion of air. Amphibious vehicle has the directional mobility of a helicopter and top forward speed of 60 m.p.h.

It's not intended for rides, only demonstration purposes, and Dr. William Bertelsen, its inventor, says he already has a deal to exhibit it at Freedomland, N.Y., sometime next fall.

Additionally, lots of interest reportedly has accrued as result of a demo here last week for attendees at the National Assn. of Pools, Parks & beaches conclave.

Dr. Bertelsen has only the one vehicle to offer and plans to move it around the fair-expo circuit for limited exhibition stands on percentage deals.

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HY GARDNER

Whose column appears in the New York Herald-Tribune and over 100 other dailies televises a most delightful show, Saturdays, over WOR-TV, says:

"PAUL ANKA, not only the darling of the teen-agers but the favorite of adult audiences all over the world, in a Washington personal appearance TORE DOWN THE HOUSE. Incidentally, PAUL ANKA has sold over 25,000,000 records in three years."

Balks at Cameras At Eichmann Trial

Tel Aviv, Dec. 6.

Dr. Robert Servatius, lawyer of Nazi war criminal Adolf Eichmann, stated he will not agree to the presence of cameramen in the courtroom during the trial. "It would cause unnecessary tensions with the witnesses," he said. Since then he has stated also that if the Life magazine memoir by Eichmann is correct he is "shocked" and will not defend the Nazi.

The trial is set for March 6 next in Jerusalem. The Israeli parliament had just passed the law specially designated to enable a German lawyer to defend Eichmann. Up to now only Israeli lawyers were permitted in Israeli courts.

The Israeli government has signed an agreement with Capital City Broadcasting Co. of New York, giving it exclusive rights to make films and video tapes of the trial. The agreement was made on the presumption, that contrary to usual Israeli practice, that the presiding judge would agree to the presence of cameras and mikes. This is what the prosecution will ask for, due to the historical significance of the trial. Dr. Servatius made it clear that he would object but that is now academic.

An AP dispatch from Cologne, Germany, quotes Dr. Servatius that he was not going to Israel unless he received expense money.

The attorney, scheduled to leave for Israel Saturday (10), said he would require 6,000 marks ($1,436) for the trip. The Bonn Government turned down his request for funds.

HAYDEN KIDS OKAYED FOR OVERSEAS JAUNT

San Rafael, Cal., Dec. 6.

Sterling Hayden, seagoing actor-author, won Superior Court permission last week to take his four children to Europe for 18 months so that he can work to pay off some $75,000 in debts.

The children are by his second wife, Pasadena socialite Betty De Noon, who two years ago had put up court fight to prevent Hayden from taking youngsters abroad. Hayden is remarried to New Yorker Catherine McConnell.

Pastor Blasts 'Lolita'

San Antonio, Dec. 6.

Dr. George Mauze, pastor of the First Presbyterian Church, broke off a sermon on "The Crucified Christ" Sunday (27) to take a swipe at the novel "Lolita," which Hollywood is about to film. He called it "the dirtiest, filthiest book ever written" and he indicated it was beyond the pale to cast 14-year old Sue Lyon in the role of "Lolita."

Mauze declared that three Parent-Teachers Associations and several individuals have asked him where to file their protests against the Hollywood pic.

'All Actors Should Be Japanese'

Ned Armstrong Cites Courtesy and Discipline of 65 Who Converted From Floor to Legit Show

Earle Ferris
recalls
Never a Dull Moment
* * *
one of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

By ROBERT J. LANDRY

"Holiday in Japan," which started as a floorshow in cafes and was restaged by Paul Godkin into a legit revue, will return to Manhattan in March, at an unselected playhouse, after earlier playing the Latin Quarter. If this is precedental, as believed, it is one of a number of fairly fresh angles pertaining to this company, all citizens of Japan save one, an American citizen.

Because of the redtape involved with work permits for 65, passports and immigration questions, a New York immigration broker, Millard Ring, went to Windsor, Ontario, to expedite the Japanese passing from a weekstand in Detroit to a week stand at the O'Keefe Center in Toronto. Part of the problem is that practically none of the 65 speak any English except the memorized lines used on the stage.

Very Nice People

Publicist Ned Armstrong has been copping good newspaper breaks with the copy-angle that 25 pretty Japanese chorines are going dateless through the United States, in a reverse twist on the G.I.'s who assiduously romanced their sisters in Japan. He extols their good manners, backstage

(Continued on page 86)

Sinatra Clan Tops Bill At $100-Per-Ducat JFK Jan. 19 Inaugural Gala

Washington, Dec. 6.

Minus only the President-Elect's brother-in-law, Peter Lawford, the Clan will make merry at the John F. Kennedy Inaugural here.

Democratic National Chairman Henry M. Jackson said that among entertainers at the $100-per-ticket Inaugural Gala Jan. 19 will be the Las Vegas Summiteers (except Lawford): Frank Sinatra, Dean Martin, Sammy Davis Jr. and Joey Bishop. Sinatra will also produce the Gala. Bishop will be emcee.

Others who will perform include Shirley MacLaine, Harry Belafonte, Milton Berle, Nat King Cole, Ella Fitzgerald, Henry Fonda, Gene Kelly, Juliet Prowse, Mahalia Jackson and Nelson Riddle and his orchestra.

Special material for the show will be prepared by Sammy Cahn and James Van Heusen.

The Gala, to be staged in the National Guard Armory before a VIP audience headed by President-Elect and Mrs. Kenndy and Vice President-Elect and Mrs. Lyndon B. Johnson, requires an invitation before $100 can be contributed to

(Continued on page 86)

Shintoho Deal a Failure

Tokyo, Dec. 6.

The expected deal for Toei to absorb troubled Shintoho, another of Japan's six majors, has been dropped with negotiations ending in failure.

Reason for lack of accord is believed to be the disposition of Shintoho prexy Mitsugi Okura, who expected to become head of the new amalgamated company. But it is said that in final stages of the discussions, Toei made it clear that Okura would have only a nominal position with the new company. This still leaves Shintoho heavily in debt.

Israeli Info Office Packages Holy Land Shows for Radio-TV

Distribution of special Christmas shows from the Holy Land is one of the current promotions to U. S. radio and tv stations via the broadcast and film section of the Israel Office of Information.

Menahem Golan, who recently came to the U. S. from Israel to direct IOI's film and radio activities, says that radio stations, in fact, are being serviced with a transcription that has Christmas services on one side and Israeli Hanukkah services on the other (latter being the Jewish holiday that's simultaneous with Christmas).

Otherwise available for the coming Holidays are two radio shows, of 14 and 22 minutes, featuring interviews with Christian church leaders in the Holy Land and Christmas sermons from Holy Land churches. For tv, there's a two-and-one-half minute film clip of a tour of Holy Land churches which stations are requesting for insertion in Christmas Eve newscasts. Close to 400 requests for the Christmas specials have already been received, says Golan.

Other recent special promotions have included coverage of the In-

(Continued on page 19)

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MAN WITH THE GOLDEN PALM

Exhib's Dues—Charged to Distrib

Why do New York producers' reps turn grey early?

One such rep gave a good reason last week. In checking the expenses which a local indie distrib had charged off against the producer's share of profits, the rep found the distrib's membership fee in IFIDA (the Independent Film Importers & Distributors of America).

It wasn't the actual amount of money that annoyed the rep so much. It was the (lack of) principle of the thing.

Paramount Party at Preview Runs Into Anti-Toll Propaganda

Barney Balaban, president, and other officials of Paramount trekked to Loew's New Rochelle Theatre last Friday night for a sneak of "All in a Night's Work," Dean Martin-Shirley MacLaine starrer.

The execs, to whom the Par-owned International Telemeter is near and dear, were confronted in the lobby with a prominent display urging the theatre's customers to sign petitions against toll television.

Incident underscores the fact that many of Par's theatrical accounts are aligned with the Theatre Owners of America in fighting the company's now-budding fee-tv enterprise.

Par hasn't done anything in the way of countering the petition movement. But it was noted privately that the New Rochelle house, knowing that Balaban, et al., were coming, might have removed the display briefly as a simple gesture of hospitality.

Humorist
Arthur Kober
has written another of his memorable 'Benny the Agent' short stories titled
'Goodbye, You Prize Package of Human Stupidity!'
* * *
another bright Feature in the upcoming
55th Anniversary Number
of
VARIETY

Andre Malraux Clarifies Future 'Subsidy' Form

Paris, Dec. 6.

In response to complaints that the government's film aid handouts had increased the number of films but not their quality, Culture Minister Andre Malraux outlined for the National Assembly the plans by which aid is being systematically cut down over the next eight years, eventually to be replaced by credits. This is in line with Common Market principles designed to put the Mart countries on a more equal footing with one another.

Malraux promised that special aid on a prestige basis for worthy films will continue via a special selection committee. Goal is to streamline production and yet still make possible the production of unusual and offbeat pix.

Many producers are against this plan on the grounds that it will eventually lead to a government-dominated film setup, with only those films which are acceptable to the government getting any aid. The selection committee, however, is to be made up of reps from both the industry and government in order to minimize this danger.

Malraux's remarks to the Assembly were generally bullish. He pointed out to prizes won by French films abroad, including the Oscar which went to "Black Orpheus," as indicating that French film prestige is extremely high. He also found significant fact that despite all the competing forms of entertainment, rate of theatre closure in France is slower than that in any other big Western country, in addition to which new theatre construction has just about offset the closings.

A threatened one-day strike by exhibitors, as a protest against government aid loss, was called off when the minister promised exhibs that its losses in this direction would be balanced by proposed detaxation.

Malraux also said that the state-owned production setup, UGC, would probably be continued as well as its distrib and exhib branches. This is now under study.

Frank Ricketson's Producing Slate

Denver, Dec. 6.

Shergari Productions, of which Denverite Frank H. Ricketson, Jr., is head, is planning a fourth film, "The Lady from Colorado," based on a Homer Croy novel.

Shergari recently produced "For the Love of Mike" and has two others, "Desperate Men" and a pretentious $2,000,000 epic of Gen. George Patton's forthcoming biography, "Blood and Guts," now in the making.

Ricketson, former Denver theatre executive, is president of the Central City Opera House Assn., and his entry into the film production business is relatively recent, his initial production having been preemed here only last August.

D. D. Beauchamp is doing the script of "The Lady from Colorado," which is the story of an Irish servant girl in a rough and tumble pioneer Colorado mining town, who became Lady Moon, through her marriage with an English remittance-man who later fell heir to the title.

Lionello Santi in N.Y.; His Galatea of Rome Aimed 'Esther' at Yanks

Twentieth-Fox's current "Esther and The King," made-in-Italy Biblical spec, was brought in for $1,200,000 and on a coproduction formula which should serve as the model for future operations of a similar sort, Dr. Lionello Santi, prexy of Galatea Films of Rome, declared in New York last week.

Although produced by an Italian company, said Santi, "Esther" was designed from the start for the American market, with U. S. stars (Joan Collins and Richard Egan) and an American director (Raoul Walsh). By contracting in advance for the worldwide rights, 20th was thus guaranteed a film with international appeal.

The old practice of dividing up distribution rights between two or more distribs quite often resulted in a picture that was aimed more for local Italian market than for those overseas.

Exec was in the U. S. to set advance distribution deals on Galatea's 1961 production program, including a spec located during the French revolution, "Sword of Satan"; a contemporary comedy,

(Continued on page 22)

PREM GETS 75% FROM 'EXODUS'

By HY HOLLINGER

Producer-director Otto Preminger will receive the lion's share of the profits of "Exodus." The filmmaker's deal with United Artists reportedly calls for him to receive 75% of the profits in addition to a fat producer's fee as against 25% for UA, which bankrolled the production. The film company, of course, will also receive a distribution fee, which in the case of Preminger is believed to be in the 22% to 25% range. Out of Preminger's 75%, novelist Leon Uris will receive a small percentage. Otherwise no one else associated with the film will receive a percentage. All the performers worked for straight salaries.

The production is thought to have cost between $3,500,000 and $4,000,000, a comparatively modest figure in comparison to the real or inflated budgets of other recent hardticket entries. With more than a $1,000,000 in advance sales already in the boxoffice and the peak word-of-mouth interest in the film, "Exodus" looms as a Klondike entry. If the initial impact continues after the picture is presented to the critics and the public, Preminger stands to pocket one of the largest amounts ever earned by an indie producer.

Preminger's deal with UA was revised about two months ago. Although the adjustments were described as "minor," the revisions are believed all in Preminger's favor. Despite his reputation of being "tough to work with," Prem is in the "most desired" class in the ratings of the film companies. He can command the top deals in the industry. His track record, with the exception of "St. Joan," a dud, has been good. He scored with "The Moon Is Blue," "The Man With the Golden Arm," and "Anatomy of a Murder."

Moreover, according to a film company executive, Preminger can make better deals because "fewer headaches" are involved. He has a reputation for bringing in his productions within the agreed-upon budgets and in meeting the established time schedules. In the case of "Anatomy" and "Exodus," the distributors (Columbia with the former) were able to list firm theatre dates on the day Preminger started his filming. He seldom, if ever, asks for more time or pushes the panic button requesting an increase in the budget.

Preminger is among the few indie producers who becomes involved in every phase of the production. In addition to producing and directing, he works closely with the screenwriters. He supervises every phase of the publicity and advertising during the filming and after the picture is completed. He also keeps close tabs on sales activities.

The producer-director maintains a full-time organization with an office in New York where he lives and works. His staff includes a permanent pub-ad staff and a story editor. Except for an occasional outside directorial stint, Samuel Goldwyn's "Porgy and Bess" for example, Preminger rarely works in Hollywood, preferring to shoot his films completely on location.

Columbia Pics Earnings, 13 Wks., $510,000, Off From Same Year Back

Columbia this week disclosed earnings of $510,000 for the 13 weeks ended Sept. 24, equal to 34c per share, compared with $886,000, or 63c per share, for the corresponding period in 1959.

Profit for the new quarter included $1,100,000 from the new method of amortizing foreign prints and advertising, and $292,000 from the sale of Coast property.

Buddy Adler's Insurance a Factor In Improved 20th Statement

Novelist
Lester Cohen
has written a discerning
Hollywood Story
* * *
one of the many Editorial Features in the upcoming
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Martin Davis In Par Top Echelon

Martin Davis has been named ad-pub-exploitation director of Paramount, succeeding Jerry Pickman, who last week was promoted to v.p. in charge of domestic sales. Davis had been manager of the department under Pickman.

New title, as formally confirmed by president Barney Balaban, places Davis in the upper echelon of Par homeoffice execs.

Said Balaban: "The realignment represents a powerful amalgamation of production, sales and promotional activities that will be unchallenged in the industry."

Reference was to the fact that with Davis in full ad-pub command, Pickman now can give his full time to distribution in the home market and, consequently, worldwide sales chief George Weltner will be free to establish closer liaison with production.

Before joining Par in 1958 Davis was eastern ad-pub director of Allied Artists and ad-pub director for Samuel Goldwyn Productions.

Dick Powell Readiusts; '61 Haitus for Vidnix; Back to 20th in '62-'63

Hollywood, Dec. 6.

Dick Powell, who in addition to heading Four Star Television is under producer-director contract to 20th-Fox, has asked for and received suspension and extension of the 20th pact. Four Star duties will consume 1961, with Powell to return to 20th to produce and direct one picture in 1962 and another in 1963.

While at 20th, Powell filmed "The Enemy Below" and "The Hunters" and has been preparing "Solo," "Big River Big Man," "Bachelor's Baby" and "Casino." He received release from the six-month remainder on his current five-year contract, with the four properties likely to be assigned to other producers.

Powell leaves soon for Europe to meet with Four Star partner David Niven and to survey European production facilities.

6 Roll At Paramount

Hollywood, Dec. 6.

Paramount currently has six features before the cameras, largest number in a pre-holiday period in many years, and will put a seventh film into work Dec. 12.

With upcoming "Summer and Smoke," studio now is rolling "The Ladies' Man," "Love in a Goldfish Bowl," "Pleasure of His Company," "On the Double," "Breakfast at Tiffany's" and "Hatari!" latter in Africa.

Twentieth-Fox last week reported consolidated earnings of $3,732,729 for the 39 weeks ended Sept. 24, 1960, compared with $2,930,532 for the comparable 1959 period. Company emphasized the 1960 figure does not include any income from the studio land sale.

Earnings for the 1960 period are equal to $1.57 a share on the 2,383,286 shares of common outstanding, compared to $1.25 a share on the 2,338,536 shares of common outstanding during the 1959 period.

Included in the income for the most recent 39-week period is a special item of $735,614, representing the net to the company on a total of $1,885,614 insurance received "on death of employee."

Although the employee is not mentioned by name, it is assumed to be the late studio production chief, Buddy Adler, who died in July. Even without this special income, however, the company's 39-week income for 1960 was slightly ahead of the comparable period last year—$2,997,115, compared with $2,930,532.

Company's total income to Sept. 24, 1960, amounted to $86,647,036, against $85,933,864 in the same period last year. Film rentals, including television, rose in the period, from $79,572,513 to $80,177,841.

20th Pays Quarterly 40c

Board of 20th-Fox has declared a regular quarterly divident of 40c. a share on the common stock.

It's payable Dec. 30 to stockholders of record Dec. 16.

Income from dividends also went up, from $559,527 to $1,142,420. Other operating income, however, declined slightly, from $5,801,824 last year to $5,326,775 this year.

Company's total expenses for the 39 weeks this year rose to $83,649,921 from $83,003,332 in the like period last year. Operating and general expenses were cut from $21,558,590 to $20,919,935 this year. Contributions to employees' retirement plan went down this year to $284,337 from $331,937 in the same period of 1959.

Company paid out $2,253,698 during the latest 39 weeks on U.S. and foreign taxes on income, compared with $2,090,640 in the 1959 period.

Tiomkin: 'Cleffer Rates Percentage Of Film's Profit'

Dimitri Tiomkin, among the most prolific of present-day film composers, believes that the time is not too far off when the men who receive the "music by" credits will also receive a percentage of pictures. He is also convinced that film composers will enjoy the same status as composers for the Broadway stage and will obtain the same rights as the latter.

Tiomkin, who is currently represented musically in "The Alamo," "Guns of Navarone," and "The Sundowners," is making rapid strides in obtaining "a piece of the action." For example, he has 50% of the publication and copyright of "The Alamo." He also has a percentage of the rights for the "Navarone" music and the performance rights for overseas. Unlike the U.S., performing rights are paid for the film music in many countries abroad. In addition, Tiomkin has the mechanical rights for the music of all three films.

The veteran composer, who maintains that he is turning down musical scores on pix for which he can't get a percentage of the publication and copyright, declares

(Continued on page 23)

Passing By Current Best Sellers; Refuse Idea Films Buy 'Em All

Hollywood, Dec. 6.

Hollywood producers long have been accused of buying screen rights to best-selling novels whether they'd make good films or not, basing their purchases on the sole value of a pre-sold title. The current best-sellers list, published Nov. 28 by Publishers' Weekly, belies the trend, however, for out of 11 books, only four are wrapped up for feature filming.

PW additionally lists three "candidates for the list," with only one of the three owned by a filmmaker. And of the nine nonfiction best-sellers, some of which find their way into screen adaptations, none is being readied for motion picture production.

Competition for material has in recent years keyed producers to sew up film rights while the prospective books were still in galley form, each filmmaker hoping his property eventually would hit the best-sellers list. Companies additionally have made deals whereby they commission novelists to write books, paying them from the outset for screen rights.

The four PW best-sellers which definitely will be filmed are James Michener's "Hawaii" (Mirisch Co. and Fred Zinnemann), Allen Drury's "Advise and Consent" (Otto Preminger), Giuseppe di Lampedusa's "The Leopard" (Titanus Films of Rome) and Victoria Holt's "Mistress of Mellyn" (Paramount). Of the three candidates, only Andre Schwartz-Bart's "The Last of the Just" has been purchased for the screen, with Jules Dassin to film it for United Artists release.

Other PW best-sellers are Elizabeth Goudge's "The Dean's Watch," Mary Ellen Chase's "The Lovely Ambition," Harper Lee's " To Kill a Mockingbird," Helen MacInnes' "Decision at Delphi," Louis Auchincloss' "The House of Five Talents," Taylor Caldwell's "The Listener" and John Hersey's "The Child Buyer." The two unsold candidates are Nicholas Monsarrat's "The Nylon Pirates" and Noel Coward's "Pomp and Circumstance."

The non-fiction best-sellers are William L. Shirer's "The Rise and Fall of the Third Reich," Vance Packard's "The Waste Makers," Joy Adamson's "Born Free," Bernard M. Baruch's "Baruch: The Public Years," Arthur M. Schlesinger Jr.'s "Kennedy or Nixon?" and "The Politics of Upheaval," Harry Golden's "Enjoy! Enjoy!", D. C. Jarvis' "Folk Medicine" and Nicolas Darvas' "How I Made $2,000,000 in the Stock Market." Candidates for the non-fiction list are Bruce Catton's "The American Heritage Picture History of the Civil War" and Jean Kerr's "The Snake Has All the Lines."

While admittedly the majority of non-fiction best-sellers are entirely unsuited for filming, some in this category—particularly biographies—have or will undergo the transfer: e.g., Alexander King's "Mine Enemy Grows Older" and "May This House Be Safe From Tigers." Moss Hart's "Act One," Cornelius Ryan's "The Longest Day" and Thomas Dooley's "The Night They Burned the Mountain."

SCHNEIDER'S MAJOR SETS 5TH FROM ITALY

Continuing his acquisition of Italian spectacle films for U.S. distribution, Samuel Schneider has added "The Last of the Vikings," starring Cameron Mitchell. Edmund Purdom and Isabelle Corey, to his Major Productions slate. The deal, closed during Schneider's recent trip to Rome, gives him a total of five Italian entries. The new film is in Eastman color and Total-Scope.

Last week Schneider revealed the acquisition of "Maciste the Giant." Three previous acquisitions—"Herod the Great," "Caltiki, the Immortal Monster" and "The Unfaithfuls"—are now in release in the U.S.

Disney Rise to $29.50

Last week was another good one for Walt Disney on the New York Stock Exchange; the shares going up $2 62½ and closing at $29.50, against a low of $20.

Disney was the best performer of all picture issues for the week.

Producers' Pensions?

Hollywood, Dec. 6.

Screen Producers Guild is making an economic survey for a proposed pension plan, prior to submitting its own request to studios.

Guild has hired Johnson & Higgins, actuarial firm which handles the Motion Picture Industry Pension Plan, for chore, now underway.

Par's 'Luck' Holds With Big Rentals; Gable's Odd Hit

Although it's supposed to be an off season, Paramount had gross rental billings for the week ended last Friday (2) of $1,295,000, unusually high. Main theory for the upbeat, as one theorist put it, is that "the company is just lucky, I guess."

The $1,290,000 figure is far short of colossal, of course, but the key angle accented is that it's drawn during the "orphan" pre-year-end holiday time.

Further Par has a couple of potential winners in "World of Suzie Wong" and "CinderFella" but these have been playing in only one date each. Contributing to the surprise package of loot are the final playoffs of "Psycho" and the hot returns on "It Started in Naples." Especially big is "G.I. Blues" (separate story).

Regarded as somewhat ironic is the success of "Naples," which went into release just prior to the death of its male star, Clark Gable (Sophia Loren is the femme lead). Gable always has been regarded as a solid drawing card, of course, but the b.o. on "Naples" indicates to hip observers that he had hit something of a turning point in his career, for in this instance he was playing a over-the-hill-from-romance part, almost, and yet scored with the public.

Perhaps this is the most significant angle. Call 'em oldtimers but the fact remains that the male clicks of the past (repeat, male) remain in the bluechips at the boxoffice. This is a strong point in favor of Gable's last, as yet unreleased, "The Misfits" for United Artists.

"Naples," from Par's Shavelson-Rose production unit, expectedly will hit $4,000,000 in domestic rentals.

Theory anent Par being currently "lucky" stems from an old cliche, although there's documentary evidence bearing it out. Seems that during every period of the year there's at least one studio or producer-distributor going on high. It just happens that way, and the earnings reports will bear this out. Right now, Par's got it.

ANTITRUST SCOREBOARD

One New Suit In Philly As Two Others Heaved Out

Philadelphia, Dec. 6.

One antitrust suit was launched and two others were dismissed in U.S. District Court last week. The action was filed by Elisabeth Elliott, Isadore Segall and Jack Y. Brodsky on behalf of the Fern Rock Theatre against Paramount, Columbia, Universal, United Artists, MGM and William Goldman Theatres. No damage was specified but a key run was asked.

Judge Francis L. Van Dusen dismissed with prejudice the antitrust suits of Main Line Theatres Inc. and 309 Drive-In Corp. against Paramount Film Distributors and other film distribs.

MARCO POLO EPIDEMIC; SANTI THIRD IN ACT

With the disclosure last week in New York by Dr. Lionello Santi, president of Galatea Productions of Rome, that he will make a picture based on life of Marco Polo, three producers are now on the record as planning features about the 14th century drummer from Venice. The other two are French producer Raoul Levy and U. S. producer W. Lee Wilder.

Levy, in fact, went to Peking earlier this year to try and get Red Chinese approval for doing some location work there. It's reported, however, that the Reds are not particularly enthusiastic about the Polo story in general. They seem to feel that Marco was actually just the first of a long line of capitalist-imperialists, and they would just as soon not glorify the man or the idea.

UA's Met Area Dec. 14 Deal: 'Lonigan' & 'Night Fighters' Tandemed in 60 Houses

United Artists' "Studs Lonigan" and "The Night Fighters" will open Dec. 14 in 60 theatres in the Metropolitan N.Y. area and sections of New Jersey and Westchester County.

Circuits presenting the double bill include Loew's, Prudential, Brandt, RKO, Rugoff & Becker, Century, Fabian, Randforce, and AB-PT.

Europe to U. S.

Pandro S. Berman
Samuel Bronston
Alexander H. Cohen
Joseph Cotten
Gertrude A. Fellner
Patricia Jessel
Patricia Medina
Helen Mulhern
Hildy Parks
Walter Slezak
Mme. Calliope St. George
William A. Taub
Ingrid Thulin
J. Arthur Warner
Tony Wright

L. A. to N. Y.

Edie Adams
Samuel Z. Arkoff
Dick Carter
Phil Cohen
Travis Edmondson
Charles Greene
John Houseman
Monica Lewis
Harold Mirisch
Walter Mirisch
James H. Nicholson
Patti Page
Brian Stone
John Strauss
Dimitri Tiomkin
Henry Weinstein

N. Y. to L. A.

Mark Abramson
Joey Bishop
Bonnie Bourne
David Cogen
Jack Diamond
Arthur Freed
Albert Hackett
Frank King
Maurice King
Jerry Levy
David Susskind
Barry Wood

U. S. to Europe

Carl Foreman
Mike Frankovich
Don Getz
Joe Glaser
Cary Grant
Joseph S. Hummel
Robert L. Joseph
Donald O'Connor
Edward Padula
Frankie Vaughan

Laughing All the Way to Bank

Hollywood, Dec. 6.

Perhaps the busiest actor now appearing in films, Jerry Lewis has (1) just started in "Ladies Man" at Paramount, (2) lined up "Jekyll and Hyde" to follow and (3) commenced preparations for three other features in 1961 and 1962.

Despite the critics, his pictures invariably do okay to big at the cash window.

Junket to 'Cimarron' Premiere

By TOM PRYOR

Oklahoma City, Dec. 6.

Reporters experienced in junkets were openly amazed by warm hospitality and enthusiastic cooperation of state, city officials and townsfolk in helping stage unusual one-shot world premiere intro Thurs. (1), at Midwest and Warner Theatres, that climaxed 25 hours of civic events and partying saluting MGM's "Cimarron." Screening at Midwest was invitational. At Warner it was benefit for Junior Chamber of Commerce and raised $18,000.

Activities began at 2 p.m., Nov. 30, when planes bearing pic's stars—Glenn Ford, Anne Baxter and Maria Schell, producer Edmund Grainger; 50 reps of trade, general and foreign press, national mags and radio-tv, arrived from Hollywood and the East. Visitors were welcomed at Will Rogers Airport by Governor J. Howard Edmonson. He also hosted post-preem reception at the executive mansion and attended, old-style luncheon barbeque at the sprawling Kermac Ranch, operated by U. S. Senator Robert Kerr and Dean McGee.

City and State literally gave red carpet treatment—a 265 foot length of red carpeting covered sidewalk in front of Skirvin Hotel, where group headquartered.

Shriners' India Temple members transported visitors from airport in fleet of 15 identical white Cadillac convertibles and also provided cushy, but chilly ride in early morning parade., Temperature was 31 in the sun, but that did not cool the "we love a parade" ardor of citizens who lined streets before 10 a.m. and tossed confetti from office buildings. Fourteen bands, including youth groups, provided spirited music for line of march which included Indians and cowboys on horseback; ancient, coughing autos contesting with sleek modern vehicles and a U. S. Air Force missile display

Many prominent Sooner-staters came in from Tulsa for preem and other festivities, including Oklahoma City Chamber of Commerce "Cimarron" banquet, at which Oklahoma University choir sang, in Persian Room of Skirvin. This was followed by a swinging, formal dress ball tossed by the JC chamber, which attracted overflow crowd of more than 1,300 to the Gold and Country Club.

"Cimarron" will open roadshow engagement here Dec. 22. Pic will bow in L. A. Dec. 25, and on Dec. 27 in Philadelphia and Cincinnati. Robert Mochrie, general sales manager, announced here today that he has scheduled four additional hard-ticket runs, commencing mid-January and early February in Kansas City, New Orleans, Des Moines and Tulsa.

Don Murray-Walter Wood Projects

Three In Two Years—Russian Linguist, Ad Biz And Last Man on Earth Stories Pending

Hollywood, Dec. 6.

With one picture—"The Hoodlum Priest"—just about ready, Murray-Wood Productions is moving ahead with a feature program that will involve independent filming of three pix every two years. Company, in which actor Don Murray and producer Walter Wood are partnered, has added "A Very Big Star" to its sked and additionally is holding talks with United Artists, Metro and the King Bros.

"Star" is an original screenplay by Don Deer, developing the relationship between a blossoming Hollywood actress and a professor of Russian languages and his wife. Drama joins "A Most Civil War," farce about the advertising business, on the M-W slate.

Indie filmed "Priest" for United Artists release and currently is talking with UA on the basis of an additional two-picture deal. Confabs at Metro center on possible foreign production program.

Murray and Wood's talks with the King Bros. involve "Mr. Adam," Pat Frank novel in which the title character, hidden in a lead mine, becomes the last man on earth who can father a child, remainder of manhood becoming sterile from nuclear tests. Property, owned by the Kings, has been screenplayed by James Evelyn Bonham and C. F. DeMaine, and, if deal jells, would be a co-production between the King Bros. and Murray-Wood Productions.

"Hoodlum Priest" currently is being scored, with Murray and Wood set to go on tour with the picture, probably in February. Wood explained that company's intention on all pix is to nurture them through initial playdates. "We'll need three months of preproduction, three months of production and three months of postproduction on all our projects," he said. Feature properties are being aimed for filming in the $750,000 budget category.

Look, Guys, I'm Tangoin'

Hollywood, Dec. 6.

George Raft will portray himself as guestar in Jerry Lewis' "The Ladies' Man" at Paramount.

He'll perform a tango to prove it.

Often-Primed, A Bolivar Biog Pends for Mexico

Universal may become associated with a proposed $8,000.000 to $10,000,000 production dealing with the life of Simon Bolivar, the liberator of a large section of South America. The film company's interest stems from a previous commitment for a medium budget entry which was to be written and produced by Herbert Kline.

Kline has since expanded his screenplay and the project, as now envisioned, involves a hardticket film utilizing the Todd-AO process. If Universal joins the deal, the first coproduction of a new American-Mexican company, Arlington-Bueno Productions, its commitment will be similar to that of United Artists in relation to "The Alamo."

According to Kline, a total of $5,000,000 has been pledged by private U.S. sources and a guarantee has been underwritten by a number of government-controlled Latin American banks. ("The Alamo" was largely financed by Texas millionaires.) Kline, who will also serve as coproducer of the film, indicated that principal shooting will begin early in 1961 and that the film will be ready for November of 1961. Present plans call for shooting on location in the Latin American countries with which Bolivar, rated the George Washington of South America, was associated. Interiors will be filmed at the Churubusco Studios in Mexico.

A considerable amount of preproduction work has been completed, according to Kline. Locations have been selected, the cooperation of several Latin American companies have been obtained, and Peru and other countries have agreed to provide units of their armies for the battle sequences.

Although talks are taking place

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JACK BYRNE'S HEALTH RESTORED, ACTIVE ANEW

J. P. (Jack) Byrne, the former Metro sales chief, is now fully recovered from a long siege of hepatitis and is resuming independent activities in the distribution field.

Although a deal hasn't been signed as yet, Byrne looks set to serve as producer's representative for a number of films currently being made abroad.

NAT'L SCREEN 'BACKROOMING'

Film Row-IATSE Pact Dicker

Negotiations have started between the film companies and the International Alliance of Theatrical Stage Employees for a new contract for exchange employees throughout the United States. The old pact, a two-year agreement, expired at midnight on Wednesday (30). An extension of time has been agreed upon and any deal signed is retroactive. It's figured that some 1,500 employees, clerical and shipping help, are involved in the talks.

At the same time, talks between the film companies and the IA are also taking place for a new contract for film salesman. One session with employer representatives was held last week in Chicago and another meeting took place in N. Y. this week.

The first meeting between the film companies and the IA on the exchange issue was held last Tuesday (29). The union presented its demands at that time. The proposals included a wage increase, an additional contribution to the welfare fund, paid hospitalization, and two additional holidays—Columbus and the Friday after Thanksgiving.

G. J. Malafronte, head of exchange operations for Universal, heads the film companies' negotiating committee. His opposite number is Walter Diehl, IA assistant international president.

Talks between the IA and the film companies in the past on a deal involving the exchange workers have been bitter and prolonged. The 1959-60 contract was not signed until June, 1959.

Hemingway Tales in 300G Package; Wald May Also Film Marcel Proust

Hollywood, Dec. 6.

Twentieth-Fox and producer Jerry Wald have acquired screen rights to the block of Ernest Hemingway short stories tracing the character "Nick Adams," and will combine properties in a single film project, "The Adventures of a Young Man." A. E. Hotchner, who has been involved in the dramatic presentation of Hemingway material before, goes to work today on the screenplay.

Long negotiations between 20th and Hemingway were conducted by Irving Lazar. Purchase price was close to $300,000 including Hotchner's fee.

"Adventures" will use a minimum of 10 of the 19 "Nick Adams" stories, with purchase including all "Nick Adams" works published in magazines, short story collections and Hemingway's "Torrents of Spring" with the one exception of "The Killers." Latter, of course, was filmed by Mark Hellinger in 1946. The stories were written between 1925 and 1930.

Pic will roll late next year, and Wald expects to cast top personalities in cameo roles, relating the characters to Adams. Film will tell story of a young boy growing up in Michigan, reaching maturity, going off to war and returning home. Some of the stories were dramatized three years ago on television's "The Seven Lively Arts."

Wald also revealed he has about closed a deal for screen rights to late French novelist Marcel Proust's "Remembrance of Things Past," and, if deal jells, will film the Swann's Way episode of the tome.

The Hemingway and Proust works fall into Wald's campaign to bring literary classics to the screen. While at 20th, he has filmed William Faulkner's "The Sound and the Fury" and "The Long Hot Summer" and D. H. Lawrence's "Sons and Lovers." Now on his schedule are Lawrence's "The Lost Girl" and James Joyce's "Ulysses."

"We must go out and buy the Rembrandts of literature," Wald declared yesterday. "Size of a movie depends on content, not on screen dimensions." Producer said he'll not worry about stars, that material makes stars, not vice versa. "We've been playing writers down in Hollywood. With top works you have a 99% better chance of making a successful picture, and 20th is 100% behind me in acquiring top properties."

JOHN TURNER RESUMES

Back To Film Biz As UA Exchange Chief in N.Y.

John Turner has been appointed branch manager of United Artists' New York exchange.

A former branch manager and district manager for UA, Turner will begin his new assignment on Dec. 19. He'll work under D. J. Edele, Southern division manager. Turner was previously associated with UA for seven years before going into private business.

Pension Rise to $90

Hollywood, Dec. 6.

Participants in the Motion Picture Industry Pension Plan, now totalling 790, will receive $90 per month hereafter instead of $75, previously the amount of monthly benefit.

Increased amount went into effect Dec. 1.

Many Projects Ahead For Zanuck; 'Christ Died' Omitting Crucifixion

Darryl F. Zanuck expects his DFZ Productions to turn out seven pix in next two years. In addition to "Longest Day" (separate story) he plans to put "Day Christ Died" into production in February, probably in southern Italy, with "The Chapman Report" (to be produced by Richard Zanuck) going in Hollywood, plus four other films.

(Continued on page 21)

IMPORTERS LIKE SERVICE SCHEME

National Screen Service has been discussing with various indie distributors, principally importers, a program under which NSS would offer a new service, on a nationwide basis, of shipping, storage, inspection, and even the billing, on feature films. Heretofore, National Screen has been principally concerned with the manufacture and servicing of trailers and accessories, especially for the major companies.

While everyone concerned emphasizes that the idea still is very tentative, and that there are a number of complicated details to be worked out, fact that such a plan is even being discussed is deemed significant for a number of reasons. Not the least of the reasons is that NSS, faced with a contracting market, is out looking for new business.

Back in the 3-D era, seven or eight years ago, NSS proposed a similar plan for the majors in New York, and was, in fact, well along with it—contracts were drawn and space was rented—when one of the companies withdrew and the whole program collapsed. It's assumed that the current plans stand a much better chance of fruition since (1) many of the indies are dissatisfied with the kind of shipping, storage and inspection service they're getting elsewhere, and (2) the indies, having little or no investment in "real estate" around the country, and no hierarchy of old-time personnel whose functions would be usurped by a deal with NSS, are in a good position to make the switch to NSS with no internal pain or strain.

According to one indie sales chief, indie distribs are now more or less at the mercy of the storage and shipping companies in the field whose costs have gotten out of line. "Everybody says 'don't let the small exhibitor go out of business,' but the way things stand now, we can't afford to service the small exhibitor," said the sales exec. To illustrate his point, he said that on a $25 booking, the dis-

(Continued on page 19)

U.S.-Anglo-Franco-German Segments Each With Native Director: Zanuck's Plan for Normandy Landing Epic

O'Seas Press Accent

The increasingly international outlook of U. S. filmmaking was underscored at the New York press conference Friday (2) of producer Darryl Zanuck to reveal his forthcoming production for 20th-Fox of "The Longest Day" (see separate story).

In addition to the trade press regulars on hand, there were about 25 reporters representing the international desks of the wire services and overseas magazines and newspapers.

Producer Darryl Zanuck has acquired all rights to Cornelius Ryan's D-Day saga, "The Longest Day," and plans to start production on "the most ambitious undertaking since 'Gone With The Wind' and 'Birth of A Nation'" next summer, he told trade press Friday (2) at press conference in the 20th-Fox homeoffice in New York. Producer returns to his Paris headquarters in about 10 days.

Zanuck said he had paid $175,000 for the book, which previously had been planned for production by French producer Raoul Levy with Michael Mindlin as his associate. Latter may well work on the Zanuck production, producer said. Pending completion of a script, on which he himself has already done the first treatment, Zanuck said he had been assured cooperation of NATO on the elaborate production, which will recreate the Allied landings at Normandy on June 6, 1944.

Producer plans to use four directors on the pic, one American, one British, one French and one German. Definitely set for the latter will be Bernhard Wicki, who directed the prize-winning "The Bridge," German import which Allied Artists will distribute this side. Other directors still are to be assigned. Zanuck himself will be the overall "director," coordinating the work of the four. Such an arrangement is possible, he said, since the individual national groups never really come together in course of film.

Zanuck declined to estimate how much the film will cost ("Only God knows"), but said the greatest expenditure would be in time and setting the logistics. Problem is to get enough World War II equipment, such as landing craft, amphibious tanks, planes, gliders, etc. He thinks he'll be able to round up just about everything except the gliders, which will have to be made especially for the production.

Film will be about a year in production, shooting on actual locales. No stock footage will be used. Whether it will go in color or black/white, Zanuck said hadn't been decided yet. He'd like to do it in color, but said there would be problems in process, matt or trick shots with color. Also, he hasn't made up his mind on whether he'll use Todd-AO or one of the big negative processes. Picture has 27 major roles, and producer anticipates no problem about casting, saying they are such good roles he has no doubt that he'll be able to get top stars.

He wants actors from each of the four countries involved, all of whom will speak English. He doesn't plan to carry realism to the extent seen in some recent European productions wherein nationals have spoken their own language in international films.

Although pic has "no regular plot" as such, Zanuck bristled a bit at thought that the film could be called a semi-documentary. "What is a documentary?" he asked. "This is not a picture about World War II, but about actual persons, real names, etc., who participated in the Normandy landings."

Former production chief at 20th said he envisioned a pic about two hours and 45 minutes long. He doesn't like piz which run over three hours, though he said no picture is too long as long as it holds audience interest.

'Spartacus' Gets Certificate (Denied 'Hur' and '10C's') As Culturally Desirable

Frankfurt, Dec. 6.

"'Spartacus," the Bryna production which Universal will open here on Dec. 16, has been issued a "predicate" certificate by German authorities. This entitles the picture, rated as a culturally desirable film, special tax exemption and other advantages. It's said to be the first time that a spectacle film has been so honored, although efforts are believed to have been made to obtain a similar designation for "Ben-Hur" (Metro) and "The Ten Commandments" (Par).

News of the awarding of the special certificate was received by U prexy Milton R. Rackmil and v.p. and foreign general manager Americo Aboaf while they were here to participate in a company sales conference.

According to U, the lowered tax rate will permit both exhibitor and distributor to share in larger net revenues and will also assist in promoting and publishing the picture to the school, church, and cultural groups.

Beattie, Geller Upped

Toronto, Dec. 6.

Victor J. Beattie has been promoted from Toronto branch manager to newly-created post of assistant general sales manager of 20th Century Films in Canadian territory, per Peter S. Myers, managing director of 20th in Canada.

Phillip Geller, former Winnipeg branch manager, moves to Toronto to take over Beattie's former job but Geller's replacement awaits announcement.

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Cimarron
(C'SCOPE-METROCOLOR)

Good blending of action and personal drama should give wide audience appeal to this second telling of Edna Ferber's novel of Oklahoma land rush of 1889. Not so certain for limited hardticket intro dates.

Oklahoma City, Dec. 1.

Metro-Goldwyn-Mayer (Edward Granger) Production. Stars Glenn Ford, Maria Schell, Anne Baxter; features Arthur O'Connell, Russ Tamblyn, Mercedes McCambridge, Vic Morrow, Robert Keith. Directed by Anthony Mann. Screenplay, Arnold Schulman from Edna Ferber's novel; camera, Robert L. Surtees; special effects, A. Arnold Gillespie, Lee LeBlanc, Robert R. Hoag; editor, John Dunning; art directors, George W. Davis, Addison Hehr; music, Franz Waxman; title song, Paul Francis Webster, Waxman; assistant director, Ridgeway Callow; sound, Franklin Hilton; costumes, Walter Plunkett. Reviewed at Midwest Theatre, Oklahoma City, Dec. 1, 1960. Running time, **148 MINS.**

Yancey Cravet	Glenn Ford
Sabra Cravet	Maria Schell
Dixie Lee	Anne Baxter
Tom Wyatt	Arthur O'Connell
The Kid	Russ Tamblyn
Sarah Wyatt	Mercedes McCambridge
Wes	Vic Morrow
Sam Pegler	Robert Keith
Yountis	Charles McGraw
Jess Rickey	Henry (Harry) Morgan
Sol Levy	David Opatoshu
Mavis Pegler	Aline MacMahon
Felicia Venable	Lili Darvas
Mr. Johnson	Edgar Buchanan
Mrs. Johnson	Mary Wickes
Ike Howes	Royal Dano
Millis	L. Q. Jones
Hoss	George Brenlin
Jacob Krubeckoff	Vladimir Sokoloff
Lewis Venable	Ivan Tissault
Cim Cravet	Buzz Martin
Suggs	John Cason
Arita Red Feather	Dawn Little Sky
Ben Red Feather	Eddie Little Sky

Edna Ferber's novel of the first Oklahoma land rush (1889) shapes up in its second film translation as a potentially big money winner for Metro-Goldwyn-Mayer. "Cimarron," as produced by Edmund Grainger and directed by Anthony Mann, maintains a good balance between rousing action and the marriage of Glenn Ford and Maria Schell as Yancey and Sabra Cravet. New adaptation of the book (made by RKO in 1931 with Irene Dunne and Richard Dix) is the work of Arnold Schulman.

Majority of today's audience will be seeing "Cimarron" for the first time, and its appeal, moreover, for European market should be heightened by marquee value there of Miss Schell. Pic also should set her up big in this country. She creates a sharply defined characterization of Sabra. There are many subtle shadings in her performance as she transforms over period of 25 years from adoring, lovable bride to embittered, abandoned wife, successful newspaper publisher and bigoted mother-in-law when son Cim marries a childhood friend Indian girl. Latter and her mother were taken into the Cravet family by Yancey during the homestead run when the father was lynched by an Indian-hating scoundrel, played in grand bullboy style by Charles McGraw.

Glenn Ford emerges a strong and thoroughly likeable adventurer-idealist as the restless rover, Yancey, who is loving and devoted after his own fashion and spurns opportunity to become governor by helping to defraud Indians of their oil rights. Ford's portrait is in the mold of the pioneer spirit, the type of legendary American associated with the growth of the United States. Pic pulls no punches, however, in pointing up the greed that discovery of black gold brought out in the rags-to-riches Oklahoma pioneers.

Whereas most pix hold the big action in abeyance, "Cimarron" starts off with a bang. Spectacle of thousands of land seekers lined up in Conestoga wagons, buckboards and even a surry with the fringe on top, straining to dash into the new territory at high noon on April 22, 1889, is masterfully handled by director Mann. This is grand scale action in spades when the odd assortment of conveyances and men charge pell-mell into a future that holds death for many even before they can stake land claims. Although Mann and Grainger put a lot of ingenuity into the preparation of this tumultuous sequence, they needed expert assistance of unheralded stuntmen, special effects wizards A. Arnold Gillespie, Lee LeBlanc and Robert R. Hoag; assistant director Ridgeway Callow; cinematographer Robert L. Surtees and editor John Dunning. Latter contrbiutes some shrap intercutting to bring into focus emotions of men, women and children without losing any of the overall actionful impact.

Fortunately Schulman's adaptation doesn't let the performers down after the whirlwind start. Otherwise there wouldn't be much Ford, Miss Schell and Anne Baxter could do about sustaining the remainder of the two hour-20 minutes film. Miss Baxter's role is surprisingly short. However, she makes a vibrant contribution as the Red Light belle, Dixie Lee, particularly in her pathetic play to share Yancey at least with his wife and, this time with sardonic flippancy, when she is confronted by Sabra for news about the husband she hasn't heard from in a couple of years.

Although "Cimarron" is not without flaws—thoughtful examination reveals a pretentiousness of social significance more than valid exposition—the script as a whole plays well. As was the case with the filmed "Oklahoma!" of Rodgers-Hammerstein, "Cimarron" was color photographed on location in Arizona. And producer Grainger, apparently being more concerned about pictorial composition than actual topography, has permitted mountains to show in backgrounds alien to Oklahoma. The discrepancy, however, most likely will not be recognized by the majority.

Next to the stars, David Opatoshu, as a Jewish peddler who overcomes ridicule to become a prosperous merchant; Arthur O'Connell and Mercedes McCambridge, as impoverished parents of a brood of ten youngsters who are helped by open-hearted Yancey on the way to the land rush, and become greedy oil barons, have the choicest roles. They each do extremely well. Good performances also are turned in by Aline MacMahon, Robert Keith, Russ Tamblyn, Vic Morrow, Henry Morgan, Edgar Buchanan, Eddie and Dawn Little Sky, Royal Dano, Vladimir Sokoloff and Buzz Martin as the grown up Cimarron.

Paul Francis Webster and Franz Waxman (he also composed the complementary music score) provide an agreeable, though not distinguished, title song. Metrocolor is used most advantageously by cameraman Surtees in panoramic and intimate shots. There is a rich, but not overpolished, quality to interiors that abet contributions of art directors George W. Davis and Addison Hehr; set decorators Henry Grace, Hugh Hunt and Otto Siegel and the attractive costumes designed for Miss Schell and Miss Baxter by Walter Plunkett. Sound recording supervised by Franklin Milton is firstrate.

Metro's giving "Cimarron" limited hardticket start, as a prestige-builder for general pop policy runs Eastertime. It's by far the shortest entry in the two-a-day sweepstakes, a relief not to be denied. Wisdom of this exhibition policy will be evident soon, but it appears a safe bet that in regular run "Cimarron" will contribute importantly to sutdio's financial well being in 1961. *Pry.*

Un Couple
(A Couple)
(FRENCH)

Paris, Nov. 29.

Discifilm release of Balzac Film production. With Juliette Meyniel, Francis Blanche, Nadine Basile, Jean Kosta, Danielle Godet, Christian Duvaleix. Directed by Jean-Pitrre Mocky. Screenplay, Mocky, Raymond Queneau; camera, Eugene Schuftan; editor, Borys Lewin. Previewed in Paris. Running time, **85 MINS.**

Annette	Juliette Meyniel
Pierre	Jean Kosta
Boss	Francis Blanche
Girl	Danielle Godet
Alex	Christian Duvaleix
Clara	Nadine Basile

Comedy-drama mixes themes unevenly and emerges a hothouse item depicting the difficulties of lives in which sex has lost meaning. But this rarely settles down to treat thoroughly any of the incidents in the lives it touches. Result is an unbalanced pic but has possible arty chances.

Film leaves its meanings open and is literary in making most of its points verbally. The young director Jean Pierre Mocky shows he is not afraid to treat unusual themes and take slaps at certain segments of society. But he has a tendency to ramble and repeat effects.

A young married couple, after three years, has the husband confessing that sex with his wife has lost all meaning. Yet he tries to be true to her. She at first tries to woo him back but finally falls easy prey to a ladies' man who's a neighbor. Then she walks out on her hubby.

Several savory satirical characters bring out the theme of passionless sex. It does have some hypo pegs via its frankness, but unfortunately is minus a strong point of view. It is well lensed and played, and has a plus value in on-the-spot filming. *Mosk.*

The 3 Worlds of Gulliver
(SUPERDYNAMATION-COLOR)

Acid of Swift's satirical tome neutralized to suit family audience tastes. Plenty of fun left in live-action fantasy-adventure. Striking visual effects. A novel attraction in today's market. Should do very well.

Hollywood, Nov. 25.

Columbia Pictures release of Charles H. Schneer production. Stars Kerwin Mathews, Jo Morrow, June Thorburn; features Lee Patterson, Gregoire Aslan, Basil Sydney, Sherri Alberoni; with Charles Lloyd Pack, Martin Benson, Mary Ellis, Marian Spencer, Peter Bull, Alec Mango. Directed by Jack Sher. Screenplay, Arthur Ross, Sher, based on "Gulliver's Travels" by Jonathan Swift; camera (Eastman), Wilkie Cooper; editor, Raymond Poulton; art directors, Gil Parrendo, Derek Barrington; music, Bernard Herrmann; special visual effects, Ray Harryhausen; assistant directors, Eugenio Martin, Paul Ganapoler. Reviewed at the studio, Nov. 25, '60. Running time, **98 MINS.**

Gulliver	Kerwin Mathews
Gwendolyn	Jo Morrow
Elizabeth	June Thorburn
Reldresal	Lee Patterson
King Brobdingnag	Gregoire Aslan
Emperor of Lilliput	Basil Cydney
Makovan	Charles Lloyd Pack
Flimnap	Martin Benson
Queen Brobdingnag	Mary Ellis
Emperor of Lilliput	Basil Sydney
Lord Bermogg	Peter Bull
Galbet	Alec Mango
Glumdalclitch	Sherri Alberoni

From Jonathan Swift's durable 18th-century fantasy-satire, producer Charles H. Schneer has erected a live-action screen translation with enormous appeal for younger children and family audiences. Swift's stinging four-part satire has been considerably softened and drastically romanticized, but enough of its telling caustic comment remains and applies to the present to give it the added stature of philosophical importance that spells the difference between acceptable kiddie fare and a worthwhile full-fledged family attraction. The Columbia release will have impact in today's market, where a film of this nature is the exception to the rule.

Scholars may scoff at the liberties taken with Swift's respected novel, but experienced filmgoers will recognize the sugar-coating technique as merely showman's insurance. The mass family trade appreciates a healthy dose of romance and sentiment in its film diversion, and scenarists Arthur Ross and Jack Sher have managed to provide these elements without severely stripping the story of its thought-provoking qualities. The original four-part work has been trimmed to the more familiar two—some of Lilliput, land of little people, and Brobdingnag, where the natives are as tall in proportion to Gulliver as the Lilliputians are short. The hero's wife and family of Swift's tome have been dropped in favor of a fiery fiancee who shares his misadventure in Brobdingnag. Gulliver, thankfully, still goes it alone in Lilliput, according to the film.

The picture is notable for its visuo-cinematic achievements and its bold, bright and sweeping score, latter by Bernard Herrmann, the Columbia Workshop's old standby, who conducts the London Symphony Orchestra. Special visual effects expert Ray Harryhausen, whose Superdynamation process makes the motion-pictured Gulliver plausible and workable, rates a low bow for his painstaking, productive efforts. Perspectives, optical variations and split-screen synchronization effects are gratifying and invaluable. Camera work by Wilkie Cooper is another sizable assist to the production and soundwork, although uncredited on Columbia's printed roster of craftsmen, is equally sensitive and perceptive. Raymond Poulton's editing is accomplished.

The artistic, discerning eyes of art directors Gil Parrendo and Derek Barrington are responsible for some excellent sets, drawn neatly to scale for a film in which scale and physical specifications are unusually important requirements. Director Sher, together with Schneer, has succeeded in incorporating all this specialized cinematic craftsmanship into the product without overpowering the story itself. The physical technique serves the drama, which is as it should be.

Kerwin Mathews, generally reserved and persuasive, makes a first-rate Gulliver. Among the more arresting performances are those of Basil Sydney as the pompous emperor of Lilliput, Martin Benson as its conniving minister of finance, Marian Spencer as the vain empress, Mary Ellis and Gregoire Aslan as king and queen of Brobdingnag.

Other vigorous portrayals are chipped in by Lee Patterson, Charles Lloyd Pack, Peter Bull and Alec Mango. Jo Morrow is decorative as one of the more becoming Lilliput-terers, Sherri Alberoni very pretty but a bit synthetically sweet as a Brobdingnag maiden. June Thorburn is high-spirited and attractive as Gulliver's girl. *Tube.*

The Wackiest Ship In The Army
(C'SCOPE-COLOR)

Lively naval romp sparked by Jack Lemmon's jolly performance and a sharp script. Good b.o. bet.

Hollywood, Nov. 15.

Columbia Pictures release of Fred Kohlmar production. Stars Jack Lemmon, Ricky Nelson; features John Lund, Chips Rafferty, Tom Tully, Joby Baker, Warren Berlinger, Patricia Driscoll; with Mike Kellin, Richard Anderson, Alvy Moore, Joe Gallison, Teru Shimada, George Shibata, Richard Torrence, Naaman Brown. Directed by Richard Murphy. Screenplay, Murphy, from screen story by Herbert Margolis and William Raynor, based on story by Herbert Carlson; camera, Charles Lawton Jr.; editor, Charles Nelson; art director, Carl Anderson; music, George Duning; sound, George Cooper; assistant director, Sam Nelson. Reviewed at Stanley Warner Beverly Hills Theatre, Nov. 15, '60. Running time, **99 MINS.**

Lt. Rip Crandall	Jack Lemmon
Ensign Tommy Hanson	Ricky Nelson
Commander Vandewater	John Lund
Patterson	Chips Rafferty
Capt. McClung	Tom Tully
Josh Davidson	Joby Baker
Sparks	Warren Berlinger
Maggie	Patricia Driscoll
Chief Mate MacCarthy	Mike Kellin
Lt. Foster	Richard Anderson
Johnson	Alvy Moore
Cameo	Joe Gallison
Major Samada	Teru Shimada
Capt. Shigetsu	George Shibata
Horse	Richard Torrence
Goroka	Naaman Brown

"The Wackiest Ship in the Army" is see-worthy. An extremely witty screenplay by Richard Murphy and an instinctively deft and cogent comic performance by Jack Lemmon are its strong points.

Murphy's screenplay had its origin in a World War II yarn by Herbert Carlson, later adapted into screen story form by Herbert Margolis and William Raynor. It has nothing to do with the "Army," as the revised title indicates.

The story, loosely based on an actual incident in the war, offers Lemmon as the skipper of a laughably unwarlike vessel (there appears to be a run of these in films) commissioned to transport an Australian scout through treacherous enemy waters to a Japanese-occupied area where he is to spy on ship movements. The going gets tense in spots, but never serious enough to interfere with the primary funny business. The improbable nature of climactic developments adds a farcical note to the film, but most of the humor is surprisingly sophisticated and delightfully perceptive in its irreverent regard of military ways and means.

In addition to his stout scripting effort, Murphy directed the picture. As director he has added several inventive comic touches and coaxed some jovial performances out of his cast. Among the funnier ones are Mike Kellin's as the conscientious chief mate of the decrepit but game U.S.S. Echo and Warren Berlinger's as its radio operator, a young fellow with the absurdly apropos real name of Sparks. Other effective enactments are contributed by John Lund (too rarely seen in films these days), Chips Rafferty, Tom Tully, Joby Baker, Patricia Driscoll, Richard Anderson, Alvy Moore, Joe Gallison, Teru Shimada, Richard Torrence and Naaman Brown. George Shibata adds some offbeat amusement as a UCLA-educated Japanese captain. Costar Ricky Nelson is more-than-capable as a young ensign, and warbles one selection adequately. But this is Lemmon's picture, his eminent domain. His restraint is admirable, his comic invention a joy to behold.

Camera work by Charles Lawton Jr. is generally skilled and agile, particularly some expert underwater photography. Only several process shots are not quite up to snuff. But there are some dandy sea battle shots in vivid Eastman hues. Adept editing by Charles Nelson and sensitive sound by George Cooper are valuable assists.

Filmed in Hawaii, the picture captures that wartime South Pacific feel through Carl Anderson's knowledgeable art direction. Among the most rewarding contributions is George Duning's music. His keenly clever, humorous tuning is never more apparent than when the good ship Echo is tensely circling through a mine field. Duning's accompanying ditty: "Here We Go 'Round the Mulberry Bush." *Tube.*

The Marriage-Go-Round
(C'SCOPE-COLOR)

Faithful, but tedious screen translation of the Broadway play.

Hollywood, Nov. 29.

Twentieth-Fox release of Leslie Stevens production. Stars Susan Hayward, James Mason, Julie Newmar; with Robert Paige, June Clayworth, Joe Kirkwood Jr., Mary Patton, Trax Colton, Everett Glass, Ben Astar. Directed by Walter Lang. Screenplay, Stevens, from his play; camera (DeLuxe), Leo Tover; editor, Jack W. Holmes; art directors, Duncan Cramer, Maurice Ransford; music, Dominic Frontiere; sound, E. Clayton Ward, Frank W. Moran; assistant director, Eli Dunn. Reviewed at Grauman's Chinese Theatre, Nov. 29, '60. Running time, **98 MINS.**

Content	Susan Hayward
Paul	James Mason
Katrin	Julie Newmar
Dr. Ross	Robert Paige
Flo	June Clayworth
Henry	Joe Kirkwood Jr.
Mamie	Mary Patton
Crew Cut	Trax Colton
Professor	Everett Glass
Sultan	Ben Astar

Something appears to have gone wrong somewhere between Broadway, where "Marriage-Go-Round" sustained itself as a hit play from Oct., 1958, to Feb., 1960, and Hollywood, where it has just become a rather tame and tedious film. At any rate, there isn't a great deal of novelty or merriment in the Leslie Stevens production, which Stevens has adapted for the screen from his own stage play. Wickets are likely to be stickier than 20th may have been led to anticipate.

Preoccupation with sex has evolved into a sort of national entertainment pastime of late. It may be that the shock of '58 is the yawn of '60. So, instead of boasting that he had retained 95% of the play's original dialog, it appears that scripter Stevens ought to have been updating the wit. Humor is a perishable inspiration.

"Marriage-Go-Round" rotates laboriously around one joke—the idea that an amorous Amazonian doll from Sweden would match endowments, gene for gene, with a brilliant cultural anthropology professor from the U.S.A. Since the prof is a happily-married monogamist, Miss Sweden's forward pass is intercepted right in the shadow of the goal (or bed) posts. The central joke is peppered with a series of rapid-fire gags, all of the same pseudo-suggestive mold. Sample: (He) "What she needs is a good spanking." (She) "You keep your hands to yourself."

In the role of the professor, James Mason is competent, managing to stay reasonably appealing in a perpetual state of mild flabbergastedness. Susan Hayward does exceptionally well in the role of the wife. Julie Newmar, who won the Antoinette Perry Award as best supporting actress for her Broadway performance as the gregarious glamorpuss from Scandinavia, appears to have misplaced her award-winning attributes. The intimacy of larger-than-life celluloid reveals a queen-sized heap of overacting from the blonde bombshell. Robert Paige is effective as a handy language prof summoned as occasional interpreter-understanding friend. Others on the premises are June Clayworth, Joe Kirkwood, Jr., Mary Patton, Trax Colton, Everett Glass and Ben Astar.

Brisk direction by Walter Lang fails to enliven the general tedium by much. There is also some structural confusion; choppy flashback transitions that indicate something has been lost of the play's novel staging technique.

The main set, Florida home of college prof Mason, resembles more the abode of a film star than an educator. It's the handiwork of art directors Duncan Cramer and Maurice Ransford. There is adequate lenswork by Leo Tover, editing by Jack W. Holmes and music by Dominic Frontiere.

Tony Bennett docs well by the title tune, a lilting but lyrically lacklustre, ditty by Alan Bergman, Marilyn Keith and Lew Spence. *Tube.*

Jalsaghar
(The Music Room)
(INDIAN)

Paris, Nov. 29.

Ray production and release. With Chabi Biswas, Ganga Pada Basu, Kali Sarkar, Padma Devi, Tusli Lahari. Written and directed by Satyajit Ray. Camera, Subrata Mitra; editor, Dulai Ditt. Previewed in Paris. Runnng tme, **100 MINS.**

Bshamber	Chabi Biswas
Servant	Ganga Pada Basu
Son	Kali Sarkar
Wife	Padma Devi
Friend	Tusli Lahari

Satyajit Ray, who made the noted prizewinning trilogy of "Pather Panchali" and "World of Apu," did this pic in between his previous pix. It is a perceptive study of a decaying nobleman.

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CREPE-HANG FILMS FROM USSR

Legit-Style Financing for Films

'Satan In High Heels' 70% Photographed In La Martinique, Cafe on W. 57 Street, N.Y.

Vega Productions' "Satan in High Heels" joins the growing list of films made in New York under a limited partnership deal similar to the financing technique employed in the legit theatre. Produced by Leonard Burton, one of the general partners, the film was made for slightly under $100,000. The cost doesn't include deferments by Pathe Laboratories and some of the individuals involved in the production.

The picture, frankly an exploitation entry, stars Meg Myles and Sabrina, two femmes well-known for their tape measurements. According to Burton, the pic contains several nude sequences tailored for the foreign market, but he stressed that they can easily be eliminated for domestic engagements.

Written by tv writer John T. Chapman and directed by Gerald Intrator, the film is currently being edited and scored. A number of major distribs, according to Burton, have expressed an interest in handling the distribution.

Shot entirely on location, 70% of the action was filmed in the old La Martinique night club on W. 57th St., which was rented for the occasion. Other scenes were filmed in a coffeeshop and in private apartments.

The jazz musical score was written by Mundell Lowe. Four pop vocals were provided by Jack Lawrence and Walter Marks. One of Lawrence's numbers, according to Burton, will be recorded by Peggy Lee. The Marks' contribution, "You Walked Out of My Life," is from one of Julius Monks' Downstairs at the Upstairs tab revues.

Self-Analysis

Toronto, Dec. 6.

Toronto Globe & Mail's Frank Moyriss quotes Jerry Lewis:

"I've got the little people behind me, and that's why I am so cocky . . . They see me up there on the screen as a big idiot and they know I get paid for what they would get punished for doing."

End Convertibles, UA's Per-Share Position Better

Elimination of the convertible bonds issued by United Artists a few years ago to finance part of its growth is expected to be reflected in better per share earnings this year and in 1961, according to a report on the company released by the Wall Sreet firm of Hayden, Stone & Co.

The report points out that the subsequent conversion of these bonds resulted in an increase in the number of common shares outstanding, "so that per share earnings in the past four years declined despite the continued rise in total income." With the convertible bonds out of the way, however, it's anticipated that UA's "excellent progress" will be concretely displayed through the per share earnings in 1960 and 1961.

The 1960 earnings of UA are estimated at $2.80 per share as compared with $2.47 in 1959. The indicated dividend is $1.60 annually, a rate UA has maintained since the stock went on the open market. The capitalization of the company, as of April 2, is listed at $68,862,248, which includes a long-term debt of $36,205,556 and capital and earned surplus of $30,992,474. In addition to the 1,244,218 shares of common stock, 440,000 shares of Class B common are owned 100% by officers and directors of the company who have indefinitely waived all dividends. The shares are convertible into common share for share.

The report, prepared by Robert P. Bingaman Jr., reviews UA's well-known advantages—no studio overhead and its favorable position in negotiating flat fee or profit participation deals with indie producers.

The Hayden, Stone analysis also sees a substantial increase in the company's revenue as a result of the acquisition of Ziv last March. It's noted that UA paid $7,750,000 in the form of installment notes and debentures for Ziv and assumed some $10,000,000 of Ziv's bank debt. It's stressed that UA did not issue any common stock in making the acquisition. It states that the interest expense, after taxes, on the debentures and notes issued for Ziv and Ziv's bank debt is approximately $430,000. Thus, it concludes, any Ziv earnings above $430,000 would accrue directly as increased per share earnings for UA.

The Wall Street firm is also high on the potential of UA's feature film program. It comments that the picture business as a whole is showing a more consistent pattern of earnings and that UA should be considered a leader in the field.

The 1961 earnings are seen as having a potential of $3.25 per share. The yield on current dividends is 4.7%. The reports indicates that if earnings rise as anticipated, consideration may be given to a hike in the dividend rate.

William Templeton, the scripter, acquired film rights to Dana Lyon novel, "I'll Be Glad When You're Dead" for indie filming.

Metro's 2d Divvy At 40c Dec. 16

Metro's board of directors last week declared a quarterly dividend of 40c per share.

Melon is payable Jan. 13, 1961 to stockholders of record Dec. 16. This marks the second divvy on the new basis of 40c per share. The first payment at the increased rate was made on Oct. 14.

Four quarterly dividends at the rate of 30c per share were paid after the resumption of dividends in October, 1959.

Cleric Berates 'Gantry' As Bad Distortion

Edmonton, Alta., Dec. 6.

Speaking to the Edmonton Local Council of Women, Dr. E. J. White, minister of the First Presbyterian Church, said the United Artists film "Elmer Gantry" degrades, scandalizes and libels every evangelist who will ever travel through the United States.

Sinclair Lewis's book was written to "disclose the weaknesses, seamy side and base emotions of persons generally looked up to," he contended. The fictional evangelist who makes a "racket of revivalism," is a composite of "all the faults of any evangelist or clergyman, with very few of the compensating virtues," Dr. White said.

He said he had no objection to the book as a critical literary study, "but there is a difference between literature studied critically, and sheer entertainment."

Referring to the idea of evangelism painted by Burt Lancaster, the cleric declared that a film that belittles or degrades anything sacred to any section of society is objectionable. Film allowed the presentation of "lust, degradation and an intimate disclosure of a house of ill fame," he said.

Another of his objections was to a political and somewhat anti-Roman Catholic reference made in the release by one character.

ART MANAGER CHIDES MAJORS

By JIM SELVIDGE
(Manager, Fine Arts Guild)

Seattle, Dec. 6.

It cannot be disclaimed that the Russian cultural exchange films have had both meager exposure and minor dollar return compared to the U.S. counterparts exported to the USSR. However, much of the responsibility for this must be laid to distribution mis-handling of these films by the Hollywood majors. Some specific criticisms would be as follows:

(1) The Russian cultural exchange films obviously required special handling. A number of independent releasing companies were prepared and in a position to provide same. If you remember, the State Department originally leaned in this direction, but later split the product among the Hollywood majors after much hue and cry from company representatives about "discrimination," etc. Once awarded the pictures, these same companies treated the releases like unwanted stepchildren, and for the most part tried to forget they were there.

(2) It is cited that the most successful of the films—"The Cranes are Flying" and "Swan Lake'—have gotten only slightly more than 100 dates, in spite of the fact that there are over 500 theatres (art) playing foreign films regularly. This is largely because the majority of these "art" theatres were given no opportunity to showcase this product.

I believe that if you will check you will find that "Cranes" and "Swan Lake" got the proper "red carpet" treatment in a few metropolitan cities outside of New York, but that as a whole, these exchange pictures have been sluffed—they have been slid into one or another circuit account on a fast booking with no promotion, and in many instances as a second feature. In some areas, some are still on the shelf awaiting such a circuit spot.

Don't Savez Arties

The sad commentary is that outside of a few key centers, sales managers and personnel of the Hollywood distributing companies do not understand the art theatre operation; they comprehend even less the adult audience that patronizes art films; and react thru trying to avoid doing business with art situations as much as possible.

(3) I believe our theatre here in Seattle is very likely typical of most of the 500 art theatres, especially those outside of New York. This year two foreign entries have

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Another Remodel Of Criterion, N.Y.

The Criterion Theatre on Broadway, built in 1936 and renovated to the tune of $100,000 in Oct. 1956 for the opening of "The Ten Commandments," is getting a fresh remodeling and refurbishing at a cost of $250,000 prior to the opening of Columbia's "Pepe."

Charles B. Moss, president of B. S. Moss Theatres, closed the house on Sunday (4) and will reopen it on Dec. 21 for the "Pepe" reserved-seat engagement.

John J. McNamara, theatre architect who modernized Broadway's State, Capitol and Astor Theatres, has completed plans for extensive alterations of the lobby, front and foyer. Refurbishing will include the installation of new, modern entrance doors, a specially-designed lobby ceiling, mirrored and marbled walls, marble and mosaic entrance floor, new lighting equipment, refreshment area, and carpeting; two boxoffices—one for hardticket sales exclusively. In addition, a new, larger screen will be installed and new foam rubber seats will be staggered to permit an unobstructed view of the screen.

Andrew Marton on Filming in Greece: Cultivate Composure of Aristotle

By VINCENT CANBY

Shooting in Greece still requires as much of a knowledge of diplomacy, logistics and Dale Carnegie as it does of filmmaking, director Andrew Marton indicated in New York last week en route back to Hollywood from Athens where he just wound up 20th-Fox's "It Happened In Athens."

Marton, who has led film safaris through Italy, Africa and South America, as well as the Metro back lot, reported his experiences in Greece had been unique in many respects. It was, for example, the first time he had ever been refused permission to photograph a horse (in the Olympic stadium) because the horse might pass anthrax on to future athletes. Resolution of such problems, said the director, require both patience (so you don't blow your top) and resourcefulness (in order to turn disadvantages into advantages).

In the case of the horse episode, he simply decided to have the king and queen (circa 1890), who were supposed to be in the carriage drawn by the horse, walk, instead of ride, into the stadium. It may not seem like a large problem, said director, but a number of such problems can add up to a sizeable headache.

Wrong Century

Marton admitted that "Athens" presented some difficulties which would not exist for a picture set in the present day, or in the ancient past. However, this particular property is set in 1896 and has to do with the revival of the Olympic games. "But Athens is a modern city," said Marton, "and there are very few buildings left which give the 1890s flavor." As a result, director had to mask some buildings and hide electric light and telphone wires with the judicious use of laundry and/or holiday bunting.

There was also problem of costumes for the extras. Athens ward-

(Continued on page 22)

Life in San Francisco

San Francisco, Dec. 6.

Live, six-inch Army mortar shell was found in men's room of 2,646-seat downtown Paramount last week. Doorman George Lamosi, who discovered shell, carried it backstage and called police.

Police called members of bomb disposal unit at nearby U.S. Army Presidio to disarm it.

Latex Uber Alles; Stanley's Down As Girdles Re-Tool

Although the gross revenues of Stanley Warner Corp. reached a new high for the fiscal year ended Aug. 27, 1960, the consolidated net income, after all charges, dipped to $3,513,800, equal to $1.73 per share, as compared with $4,812,000, equal to $2.12 per share, for 1959. Despite the drop, the 1960 net, according to the company, was the third largest in its history.

Gross revenue, lumping together theatre admissions and merchandise sales from SW's subsidiary, International Latex Corp., totalled $132,153,700 for 1960 as against $123,877,700 for '59. A breakdown of earnings between the theatre division and International Latex has never been issued by SW, although Wall Street has estimated that the latter provides 78% of the income.

Earnings decline was attributed to "unusual operating expenses" incurred during the year from the introduction of new styles of foundation garments ad large promotional expenses for the International Latex Playtex, Isodine and Betadine products. Moreover, it's indicated that the operating profit for the last half of the year was lower than expected because of a decline in theatre receipts brought about partly by the reduction in the number of pictures available for release. It's noted that production by the studios was serverly curtailed by the six-week Hollywood strike.

S. H. Fabian, Stanley president, stated, however, that the company expected earnings for the 1961 fiscal year to exceed that of 1960. He stressed that the company was in a strong financial position, with current assets totaling $45,566,000, $7,000,000 greater than the company's total indebtedness, including the long-term debt and all other liabilities.

The annual report points out that the sale of properties and the termination of leases in the 1960 fiscal year resulted in a loss of $653,700. At the same time, the sale of the Cinerama assets brought a profit of $348,000. As a result, the non-operating loss is listed at $305,700, of which $175,000, according to the company, is equivalent to the saving in federal income tax which would have been payable except for the loss. It adds that the loss was charged to net income, with the balance of the $130,700 charged to earned surplus. The non-operating loss for the prior year was $3,791,100.

According to Fabian, boxoffice

(Continued on page 21)

Lewiston Theatre Doomed

Lewiston, Dec. 6.

The former Strand Theatre seems doomed to destruction to make way for an off-street parking area. Frank G. Peck, present owner of the property, said tentative plans had been made for demolition.

House was constructed in 1914.

Dominic Frontiere will compose, arrange and conduct the score for Oscar Brodney's 20th-Fox production, "The Right Approach."

Francis Winikus: Broader Abroad

Francis M. Winikus, who has been a special representative in Europe for United Artists since 1955, has been given a revised status with additional duties. Starting immediately he becomes special assistant to UA foreign distribution chief Arnold M. Picker and will assume full charge of supervising the company's publicity and advertising for the United Kingdom and Continental Europe including the Middle East. He'll continue to headquarter in London.

Winikus will be responsible for production promotion as well as the distribution campaigns. In his former setup as executive assistant for Europe to v.p. Max E. Youngstein, first in Paris and then in London, Winikus was primarily concerned with the promotional aspects of the company's production activities in Europe. In the new post, he'll be responsible for the promotion from the inception of production to the eventual playoff in Europe.

Since Winikus will continue the functions he performed as Youngstein's aide in addition to his new duties, UA is not expected to name a man to his former post.

Winikus joined UA in 1946 as an advertising copy writer. In 1951, he became national pub-ad director, a post he held until he was transferred to Paris as Youngstein's executive assistant.

Winikus' appointment follows on the heels of the naming of Roger V. Sardou as director of advertising, publicity and exploitation of Continental Europe and the Middle East with headquarters in Paris. Sardou's functions will be in distribution only and he'll report to Winikus.

L.A. Sagging; 'Inherit' Fair $14,500; 'Alaska' Loud 15G, 2d; 'Butterfield' Big 16G, 5th; 'Sunday' Sock 10G, 2

Los Angeles, Dec. 6.

L. A. first-runs generally are taking it on the chin this week with only a few situations doing any real biz. "Crowning Experience," Moral Rearmament pic booked for one-week stand to qualify for Oscar sweepstakes, shapes fine $15,000 to pace newcomers at Fox Wilshire. "Inherit the Wind," out on first general release, is only fair at about $14,500 in three theatres.

"North To Alaska" is holding at stout $15,000 in second round, four sites. "Butterfield 8" shapes socko at $16,000 or near in fifth Hollywood Par session.

"Magnificent Seven" is also doing big trade at $19,000 or near, playing two houses in second round. "Never On Sunday" still is smash $10,000 or close in second Fine Arts week.

Hardticketers are both big and offish. "Alamo" is rated good in sixth Carthay stanza while "Spartacus" is clicky in seventh at Pantages. "This Is Cinerama" is down in sixth at Warner Hollywood.

Estimates for This Week

Fox Wilshire (FWC) (1,990; 90-$1.50) — "Crowning Experience" (MR). Fine $15,000 or near. Last week, with Los Angeles, Hollywood, Loyola, "North To Alaska" (20th), "Murder Inc." (20th), $30,400.

Warren's, Baldwin, Iris (B&B-State-FWC) (1,757; 1,800; 825; 90-$1.50)—"Inherit Wind" (UA) (1st general release) and "Menace in Night" (UA) (reissue). Fair $14,500. Last week, Warren's with Pix, Wiltern, "Midnight Lace" (U), "Seven Ways Sundown" (U) (2d wk), $19,400. Baldwin, Iris with Hillstreet, El Rey, "GI Blues" (Par) (2d wk, Baldwin, Iris, Hillstreet; 1st wk, El Rey), "Adventures Virgin Island" (Crest) (2d wk, Baldwin, Iris, Hillstreet), "High Time" (20th) (repeat) (1st wk, El Rey), $25,500.

State (UATC) (2,404; 90-$1.50)—"Theodora, Slave Empress" (IFE) and "Nudist Story" (May) (reissue). Soft $4,500. Last week, "North By Northwest" (M-G), "Last Voyage" (M-G) (reissues), $1,800.

Fine Arts (FWC) (631; 90-$1.50) —"Never On Sunday" (UA) (2d wk). Torrid $10,000 or close. Last week, $11,900.

Chinese (FWC) (1,408; $2-$2.40) —"Esther and King" (20th) (2d wk). Dim $5,000. Last week, $9,000.

Los Angeles, Hollywood, Loyola, El Rey (FWC) (2,019; 756; 1,298;

(Continued on page 10)

Key City Grosses

Estimated Total Gross
This Week $2,301,200
(Based on 24 cities and 252 theatres, chiefly first runs, including N. Y.)
Last Year $1,830,937
(Based on 22 cities and 210 theatres.)

'Butterfield' 19G, Philly; 'Sun.' 13G

Philadelphia, Dec. 6.

Overall picture here currently is neat despite a long line of holdovers and the usual pre-Xmas lull. Only newcomer is "School For Scoundrels," rated smart playing the arty World. "Butterfield 8" looms lush in fourth round at Randolph while "Midnight Lace" looks hep in sixth session at Arcadia.

"Spartacus" still is big in fifth Goldman stanza. "Never on Sunday" shapes smash in second at the Trans-Lux.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Midnight Lace" (U) (6th wk). Hep $8,000. Last week, $10,500.

Boyd (SW) (1,562; $1.40-$2.75)—"Ben-Hur" (M-G) (53d wk). Hefty $12,000. Last week, $14,500.

Fox (Milgram) (2,200; 99-$1.80)—"Inherit Wind" (UA) (2d wk). Off to mild $10,000. Last week, $18,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (5th wk). Big $13,000. Last week, $19,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Alamo" (UA) (6th wk). Okay $8,000. Last week, $14,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Butterfield 8" (4th wk). Lush $19,000 or near. Last week, $20,500.

Stanley (SW) (2,500; 99-$1.80)—"North to Alaska" (20th) (4th wk). Okay $7,000. Last week, $7,500.

Stanton (SW) (1,483; 99-$1.80)—"No Man Write Epitaph" (Col) (3d wk). Neat $9,000. Last week, $13,000.

Studio (Goldberg) (483; 99-$1.80) —"Sun Lovers' Holiday" (Indie) and "Devil's Commandment" (Indie) (2d wk). Brisk $4,000. Last week, $6,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never On Sunday" (Lopert) (2d wk). Smash $13,000. Last week, $14,000.

World (R&B-Pathe) (449; 99-$1.80)—"School for Scoundrels" (Cont) and "Easiest Profession" (Cont). Smart $3,000. Last week, "Behind Great Wall" (Cont) (2d wk), $2,200.

Viking (Sley) (1,000; 99-$1.80)—"Esther and King" (20th) (3d wk). Poor $4,000. Last week, $5,500.

'Cinerama' Trim $10,000, Indpls.; 'Alaska' Oke 7G

Indianapolis, Dec. 6.

Biz has slowed a little here this stanza, with seasonal emphasis on Christmas shopping. Holdovers continued to dominate program. "This Is Cinerama" is again setting the pace in 10th stanza at the Indiana. Only new opener, "Breath of Scandal," is dull at Loew's. "Midnight Lace" is hep in third at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25)—"North to Alaska" (20th) (2d wk). Oke $7,000. Last week, $15,000.

Indiana (C-D) (1,000; $1.25-$2.50) —"This Is Cinerama" (Cinerama) (10th wk). Very good $10,000. Last week, $14,000.

Keith's (C-D) (1,300; 90-$1.25)— "Midnight Lace" (U) (3d wk). Hep $5,000. Last week, $6,000.

Loew's (Loew) (2,427; 75-$1)— "Breath of Scandal" (Par) and "High-Powered Rifle" (20th). Dull $4,500. Last week, "Esther and King" (20th) and "Secrets of Purple Reef" (20th), $7,000.

Lyric (C-D) (850; $1.25-$2.50)— "Can-Can" (20th) (4th wk). Fine $8,000. Last week, $10,000.

'Butterfield' Nice 6G, Port.; 'Alaska' Ditto

Portland, Ore., Dec. 6.

It's a 100% holdover situation here this session but biz is doing quite well despite this. "Butterfield 8" shapes hotsy in third at Orpheum while "North To Alaska" likewise is torrid in third at the Fox. "Midnight Lace" is only okay in third at the Broadway. "Ben-Hur" is now set to close at Music Box sometime in January.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Midnight Lace" (U) (3d wk). Okay $4,500 or near. Last week, $5,600.

Fox (Evergreen) (1,600; $1-$1.49) —"North To Alaska" (20th) and "Squad Car" (20th) (3d wk). Torrid $6,000 or over. Last week, $9,200.

Irvington (Smith) (650; $1)—"Inherit Wind" (UA) (2d wk). Modest $3,500. Last week, $5,300.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (46th wk). Lofty $11,000. Last week, $11,500.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Butterfield 8" (M-G) (3d wk). Hotsy $6,000. Last week, $9,100.

Paramount (Port-Par) (3,400; $1-$1.50)—"GI Blues" (Par) and "Legion of the Doomed" (AA) 2d wk). Fair $7,000 or close. Last week, $12,200.

'Inherit' Lusty $9,000 in Prov.

Providence, Dec. 6.

A torrid third round of "Butterfield 8" at State still leads what is an otherwise mild setup here. "Inherit the Wind" at Majestic looks neat. Elmwood's 24th frame of "Ben-Hur" is steady. "North to Alaska" and "GI Blues" are both okay in second rounds.

Estimates for This Week

Albee (RKO) (2,200; 65-90— "North to Alaska" (20th) and "Squad Car" (20th) (2d wk). Okay $5,000. First week, $8,500.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (24th wk). Good $6,500. 23d sesh was also nice $7,500.

Majestic (SW) (2,200; 90-$1.25) —"Inherit the Wind" (UA). Neat $9,000. Last week, "Esther and King" (20th) and "Secret of Purple Reef" (20th), steady $7,000.

State (Loew) (3,200; 65-$1) — "Butterfield 8" (M-G) (3d wk). Happy $10,000. 2d sesh was hot $15,000.

Strand (National Realty) (2,200; 65-90)—"GI Blues" (Par) and "Tarzan Magnificent" (Par) (2d wk). Okay $5,000. 1st was really hot $12,000.

'Epitaph' Mild $7,000, St. L.; 'Lace' Smooth 10G

St. Louis, Dec. 6.

Stout holdovers continue to dominate the first-runs here this stanza. Lone newcomer, "Let No Man Write My Epitaph," is only mild at Loew's Mid-City. "Butterfield 8" still is lofty in third at the State while "GI Blues" looms neat in second at the St. Louis. "Midnight Lace" is rated big in third at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Midnight Lace" (U) (3d wk). Big $10,000. Last week, $14,000.

Apollo Art (Grace) (700; 90-$1.25)—"Royal Ballet" (Indie) (2d wk). Fast $1,500. Last week, $2,500.

Esquire (Schuchart - Levin) (1,800; 90-$1.25) — "Inherit Wind" (UA) (4th wk). Good $8,000 or near. Last week, $10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"No Man Write Epitaph" (Col) and "Police Dog Story" (Col). Modest $7,000. Last week, "Ben-Hur" (M-G) (28th wk), $10,500.

State (Loew) (3,600; 60-90) — "Butterfield 8" (M-G) (3d wk). Lofty $14,000. Last week, $21,000.

Pageant (Arthur) (1,000; 60-90) "Capt.'s Table" (20th) (4th wk). Good $3,000. Last week, $3,500.

St. Louis (Arthur) (3,800; 60-90) —"GI Blues" (Par) and "Girl in Lovers' Lane" (Indie) (2d wk). Neat $14,000. Last week, $18,000.

Shady Oak (Arthur) (760; 60-90) —"Battle of Sexes" (Cont) (4th wk). Good $2,000. Last week, $2,500.

Mpls. Off; 'Sunrise' Fairish $6,000; 'Alaska' Hot 10G, 3d, 'Blues' 7G, 2d

Minneapolis, Dec. 6.

Four potent holdovers are giving mainstem exhibitors a bit of a buffer this week against anticipated annual clobbering from holiday shopping. Trade is down generally, but it would be much lower except for presence of so many powerful drawing pix.

"North To Alaska" in third stanza at State is amazing while "GI Blues" in second at Orpheum looks mild. Likewise, little drop is seen for "Midnight Lace," sock at Gopher and "Butterfield 8" at World, now in fourth chapters.

Only newcomer of note is "Sunrise at Campobello," fairish at Lyric.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (41st wk). Okay $7,500. Last week, $8,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (15th wk). Strong $7,000. Last week, $8,000. "Cinerama Holiday" (Cinerama) (reissue) opens Dec. 25.

Gopher (Berger) (1,000; $1-$1.50) —"Midnight Lace" (U) (4th wk). Nifty $6,500. Last week, $7,900.

Lyric (Par) (1,000; $1-$1.50) — "Sunrise at Campobello" (WB). Fair at $6,000. Last week, "Girl of Night" (WB) (3d wk), $4,000 in 5 days at $1-$1.25 scale.

Orpheum (Mann) (2,800; $1-$1.25) —"GI Blues" (Par) (2d wk). Mild $7,000. Last week, $16,000.

Pan (Mann) (1,300; 85-$1) — "Caltiki" (AA) and "Tormented" (AA). Okay $4,500. Last week, "Journey Lost City" (AI) and "Mysteries of Deep" (BV), $8,000 at $1.25 top.

St. Louis Park (Field) (1,000; $1.25)—"Inherit Wind" (UA) (4th wk). Oke $3,000. Last week, $4,000.

State (Par) (2,200; $1-$1.25) — "North To Alaska" (20th) (3d wk). Amazing $10,000. Last week, $14,000.

Suburban World (Mann) (800; $1.25) — "School for Scoundrels" (Cont) (6th wk). Satisfactory $2,500, same as last week.

Uptown (Field) (1,000; $1.25) — "Sunset Boulevard" (Par) (reissue). Fair $2,800. Last week, "Surprise Package" (Col) (4th wk), $2,400 in 5 days.

World (Mann) (400; 85-$1.50) — "Butterfield 8" (M-G) (4th wk). Brisk $6,000. Last week, $7,000.

Broadway Grosses

Estimated Total Gross
This Week $482,700
(Based on 27 theatres)
Last Year $466,217
(Based on 23 theatres)

'Butterfield' Big $10,000 in Balto

Baltimore, Dec. 6.

"Butterfield 8," after a giant opener, is still champ here in second week at Hipp. Another biggie is "Never on Sunday," great in third round at Playhouse. New product includes "Sword and Dragon," fast at the New and "Captain's Table," mild in first at the Charles.

"Midnight Lace" is oke in fifth week at Stanton. "Inherit Wind" is nice in third at the Aurora. "Esther and King" is rated fair in second at Mayfair while "Entertainer" is okay in fourth at Five West.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Inherit Wind" (UA) (3d wk). Oke $3,500 after $4,500 in second.

Century (Fruchtman) (3,200; 90-$1.50)—"GI Blues" (Par) (2d wk). Fair $6,000 after $12,000 opener.

Charles (Fruchtman) (500; 90-$1.50)—"Captain's Table" (20th). Mild $2,300. Last week, "Royal Ballet" (Lopert) (2d wk), $2,500.

Cinema (Schwaber) (460; 90-$1.50)—"3 Penny Opera" (Brandon) (2d wk). Slow $1,600 after $2,300 in first.

Five West (Schwaber) (460; 90-$1.50)—"Entertainer" (Cont) (4th wk). Okay $1,800 after $2,400 in third week.

Hippodrome (Rappaport) (2,300; $90-$1.50)—"Butterfield 8" (M-G) (2d wk). Big $10,000 after $19,000 opener.

Little (Rappaport) (300; 90-$1.50) —"No Man Write Epitaph" (Col) (6th wk). Nice $2,200 after $2,500 in fifth.

Mayfair (Fruchtman) (750; 90-$1.50)—"Esther and King" (20th) (2d wk). Fair $3,500 after $4,500 in first week.

New (Fruchtman) (1,600; 90-$1.50)—"Sword and Dragon" (Indie). Stout $9,000. Last week, "North to Alaska" (20th) (2d wk), $4,000.

Playhouse (Schwaber) (460; 90-$1.50) — "Never on Sunday" (Lopert) (3d wk). Sock $5,000 after $6,000 in second.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (5th wk). Down to okay $5,000 after $6,000 in previous week.

Town (Rappaport) (1,125; $1.49-$2.50)—"Ben-Hur" (M-G) (36th wk). Trim $7,000 after $10,000 last round.

'Storm' Stout $7,000, L'ville; 'Can-Can' 6½G

Louisville, Dec. 6.

Outlook for biz at downtown first-runs is on dim side this week, holdovers still grabbing better grosses than new product. "September Storm" at Mary Anderson shapes brisk. "Can-Can" looks neat in sixth at the Brown.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (6th wk). Neat $6,500 after fifth week's $8,000.

Kentucky (Switow) (900; 75-$1) —"Magnificent Obsession" (U) and "Black Shield Falworth" (U) (reissues). Flimsy $3,500. Last week, "Midnight Lace" (U) (3d wk), $6,000.

Mary Anderson (People's) (900; 75-$1)—"September Storm" (20th). Lively $7,000. Last week, "Breath of Scandal" (Par) $5,000.

Rialto (Fourth Avenue) (3,000; 75-$1)—"North to Alaska" (20th) (2d wk). Oke $6,000 after last week's $10,000.

United Artists (UA) (3,000; 75-$1.25)—"Butterfield 8" (M-G) (3d wk). Good $9,000 after last week's $13,000.

'BLUES' LOFTY $11,000, DENVER; 'LACE' BIG 9G

Denver, Dec. 6.

Biz shows definite signs of tapering off after a booming Thanksgiving Day holiday week. But there are still many satisfactory situations. One is "Midnight Lace," still sturdy in fourth round at the Centre. "GI Blues" is rated hotsy in second week at the Denver while "Butterfield 8" looms good in third Orpheum stanza. "Breath of Scandal," lone newcomer, is only fair at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1-$1.45)— "Esther and King" (20th) (2d wk). Good $4,500. Last week, $6,500.

Blue Bird (Fox) (700; $1.45)— "Sunrise at Campobello" (WB) (m.o.) (2d wk). Fair $2,200. Last week, $3,300.

Centre (Fox) (1,270; $1-$1.45)— "Midnight Lace" (U) (4th wk). Loud $9,000. Last week, $12,000.

Denham (Indie) (800; $1.25-$2.50) —"Ben-Hur" (M-G) (34th wk). Good $7,000. Last week, $12,500.

Denver (Fox) (1,432; $1-$1.25)— "GI Blues" (Par) and "Jazz Boat" (Col) (2d wk). Hot $11,000. Last week, $24,000.

Esquire (Fox) (600; $1)—"Carry On Nurse" (Gov) (29th wk). Nice $2,800. Last week, $2,600.

Orpheum (RKO) (2,690; $1-$1.25) —"Butterfield 8" (M-G) and "Blue Danube" (BV) (3d wk). Good $10,000. Last week, $18,000.

Paramount (Indie) (2,100; 90-$1.25)—"Breath of Scandal" (Par). Fair $9,000. Last week, "Goliath and Dragon" (Indie) and "Crazy Legs" (Indie), $13,500.

Towne (Indie) (600; $1-$1.45)— "North to Alaska" (20th) (3d wk). Big $5,500. Last week, $7,000.

Pre-Xmas Slows Chi But 'Butterfield' Fancy $22,000; 'Night' Modest $9,500, Lewis Socko 24G, 'Alaska' Hot 21G

Chicago, Dec. 6.

The December pre-holiday slow-up is already asserting itself a bit this round, though firstrun trade is managing some strength in certain situations. Virtually nothing to speak of in the way of newcomers is another hindrance.

Holdover bright spots include "Butterfield 8," rated torrid in fifth Chicago Theatre stanza, and "CinderFella," new Jerry Lewis comedy, commanding an excellent second Woods frame. Second lap of Roosevelt's "North to Alaska" shapes lively. "Midnight Lace," in sixth United Artists term, looks lively.

Oriental's "Esther and King" is rated pleasant in third round, but State-Lake's "Girl of Night" shapes just mild in first holdover lap. "Hiroshima Mon Amour" is garnering a trim sixth week at the arty World. Surf's "School for Scoundrels" looks happy in second while "Breath of Scandal" looms okay in Esquire fourth.

"Spartacus" looks fine in McVickers eighth session.

Estimates for This Week

Carnegie (Telem't) (495; $1.50) — "Come Dance With Me" (Kings) (m.o.). Mild $2,200. Last week, "Mouse That Roared" (Col) and "Carry On Nurse" (Gov) (reissues), $3,100.

Chicago (B&K) (3,900; 90-$1.80) —"Butterfield 8" (M-G) (5th wk). Hotsy $22,000. Last week, $40,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Breath of Scandal" (Par) (4th wk). Oke $6,600. Last week, $7,500.

Loop (Telem't) (606; 90-$1.80) — "On Waterfront" (Col) and "Wild One" (Col) (reissues). Trim $6,000. Last week, "10 Who Dared" (BV) (3d wk). $5,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (8th wk). Fine $19,000. Last week, $26,000, with extra shows.

Monroe (Jovan) (1,000; 65-90) — "High-Powered Rifle" (20th) and "Squad Car" (20th). Fair $4,200. Last week, "College Confidential" (U) and "Seven Ways Sundown" (U). $6,000.

Oriental (Indie) (3,400; 90-$1.80) —"Esther and King" (20th) (3d wk). Mild $12,000. Last week, $21,000.

Palace (Indie) (2,177; $1.75-$3.50) —"Alamo" (UA) (6th wk). Nice $18,000. Last week, $18,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"North To Alaska" (20th) (2d wk). Strong $21,000. Last week, $29,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Girl of Night" (WB) (2d wk). Mild $9,500. Last week, $19,000.

Surf (H&E Balaban) (685; $1.80) —"School for Scoundrels" (Cont) (2d wk). Hep $6,500. Last week, $7,000.

Todd (Todd) (1,089; $1.75-$3.50)

(Continued on page 10)

Pitt Perky; 'Blues' Okay $7,500, 'Alaska' Hep 8G, 'Butterfield' Tall $12,000

Pittsburgh, Dec. 6.

It's a happy holdover round with most deluxers remaining strong. With its closing weeks notice posted, "Ben-Hur" looms as the top grosser this round in 46th session. "Midnight Lace" in fifth at Fulton, "Butterfield 8" in third at Penn, "North to Alaska" in third at Harris and "GI Blues" at Stanley all shape firm to big.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)— "Midnight Lace" (U) (5th). Excellent $4,000. Last week, $7,300.

Harris (Associated) (2,100; $1-$1.50)—"North to Alaska" (20th) (3d wk). Hep $8,000 after $13,000 last round.

Penn (UTAC) (3,300; $1-$1.50)— "Butterfield 8" (M-G) (3d wk). Big $12,000 after $20,000 last week.

Squirrel Hill (SW) (834; $1.25)— "I'm All Right, Jack" (Col) (4th wk). Hep $3,000. Last week, $4,800.

Stanley (SW) (3,700; $1-$1.50)— "GI Blues" (Par) (2d wk). Firm $7,500 after $15,000 in last round.

Warner (SW) (1,513; $1.50-$2.75) —"Ben-Hur" (M-G) (46th wk). Rousing $16,500 to lead city after $21,500 last round.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Alaska' Potent $10,000, Omaha

Omaha, Dec. 6.

It's around to that shopping time of the year again, so biz is spotty at downtown first-runs this round. However, the one new entry, "North to Alaska," shapes good at Orpheum. Second week of "GI Blues" is considerably lighter at the Omaha while "Butterfield 8" is only okay in third at State. Hardticket "Ben-Hur" is thinning in its 42d session at Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (42d wk). Only fair $4,800. Last week, $6,800.

Omaha (Tristates) (2,066; 75-$1) —"GI Blues" (Par) (2d wk). Modest $6,500 after $12,000 bow.

Orpheum (Tristates) (2,877; 75-$1)—"North To Alaska" (20th). Good $10,000. Last week, "Midnight Lace" (U) (2d wk), $6,500.

State (Cooper) (743; $1)—"Butterfield 8" (M-G) (3d wk). Okay $4,400. Last week, $7,400.

'Butterfield' Boff 15G, Frisco; 'Blues' Hot 12G

San Francisco, Dec. 6.

Although there's not a newcomer in the lot excepting at an arty house plus the reissued "Gigi," trade is holding up nicely this round. "North To Alaska" is okay in second Fox stanza while "Butterfield 8" looks powerful in second at Warfield. "G. I. Blues" shapes excellent in first holdover round at Paramount. "Midnight Lace" is okay in third at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (3d wk). Okay $8,000. Last week, $10,000.

Fox (FWC) (4,651; $1.25-$1.50)— "North To Alaska" (20th) and "For The Love Of Mike" (20th) (2d wk). Passable $13,000 or close. Last week, $17,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Butterfield 8" (M-G) (2d wk). Powerful $15,000. Last week, $22,500.

Paramount (Par) (2,646; $1.25-$1.50)—"G.I. Blues" (Par) and "Wild Ride" (Par) (2d wk). Excellent $12,000. Last week, $23,000.

St. Francis (Par) (1,400; $1-$1.50) —"Esther and King" (20th) (2d wk). Nice $8,000. Last week, $10,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (6th wk). Dandy $16,000. Last week, $14,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Inherit Wind" (UA) (3d wk). Dull $4,000. Last week, $6,200.

Stagedoor (A-R) (440; $2.50-$3)—"Song Without End" (Col) (8th wk). Good $5,300. Last week, $5,700.

Vogue (S. F. Theatres) (364; $1.50) — "Gigi" (M-G) (reissue). Oke $2,000 or near. Last week, "Ostrich Has Two Eggs" (Janus), $1,800.

Coronet (United California) (1,250; $1.80-$3.50)—"Ben-Hur" (M-G) (50th wk). Steady $24,000. Last week, $16,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Captain's Table" (Rank). Oke $3,600. Last week, "Idiot" (20th) (3d wk), $2,000.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (6th wk). Fair $9,000. Last week, $10,000.

'Plunderers' Slow 6G, Buff; 'Blues' $11,000, 2d

Buffalo, Dec. 6.

Boxoffice takings are passable here this round despite fact that there is only one newcomer. This is "The Plunderers," rated slow at Lafayette. "Butterfield 8" is still potent in third round at the Buffalo while "GI Blues" looms trim in second at Paramount. "Esther and King" shapes okay in second at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49) —"Butterfield 8" (M-G) (3d wk). Potent $15,000. Last week, $20,000.

Center (AB-PT) (3,000; 70-$1)— "Esther and King" (20th) (2d wk). Down to okay $7,500 in nine days. Last week, $9,000.

Century (UATC) (2,700; 70-$1)— "North To Alaska" (20th) (2d wk). Fair $7,500. Last week, $15,000.

Lafayette (Basil) (3,000; 70-$1)— "Plunderers" (AA) and "Heroes Die Young" (AA). Slow $6,000. Last week, "Midnight Lace" (U) (4th wk), $5,400.

Paramount (AB-PT) (3,000; 70-$1)—"GI Blues" (Par) and "Secret Purple Reef" (Par) (2d wk). Trim $11,000 for nine days. Last week, $18,200.

Teck (Loew) (1,200; 70-$1.25) — "Inherit Wind" (UA) (2d wk). Thin $4,000. Last week, $4,500.

Cinema (Martina) (450; 70-$1) — "Carry On Nurse" (Gov) (5th wk). Neat $3,000. Last week, $3,500.

'Turn' Fast $8,000, T'ronto; 'Lace' 10G

Toronto, Dec. 6.

Only newcomer is "Love Game," which is good. However, the holdovers still are leading the city, with "Midnight Lace," in sixth frame, showing increased returns. "Alamo" and "Please Turn Over," both in fourth stanzas, are showing great returns. "Dark at Top of Stairs" is big in fourth. "Butterfield 8" looks lusty in fifth.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50) —"Surprise Package" (Col) (2d wk). Bad $6,000. Last week, $8,000.

Hollywood (FP) (1,080; $1-$1.25) —"Top of Stairs" (WB) (4th wk). Big $7,000. Last week, $8,000.

Hyland (Rank) (1,057; $1-$1.50) —"Please Turn Over" (Col) (4th wk). Terrific $8,000. Last week, $10,000.

Imperial (FP) (3,343; $1-$1.25)— "GI Blues" (Par) (2d wk). Satisfactory $10,000 or near. Last week, $12,000.

Loew's (Loew) (2,748; $1-$1.50) —"Butterfield 8" (M-G) (5th wk). Lusty $7,000. Last week, $11,500.

Tivoli (FP) (935; $1.50-$2.50)— "Alamo" (UA) (4th wk). Hefty $11,000. Last week, same.

Towne (Taylor) (693; $1-$1.50)— "Love Game" (Indie). Fine $4,000. Last week, "Wild Strawberries" (Indie) (5th wk), $3,500.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (51st wk). Nice $8,500. Last week, $9,000.

Uptown (Loew) (2,745; $1-$1.25) —"Midnight Lace" (U) (6th wk). Picking up to wham $10,000 or over. Last week, $9,000.

Hub Hotsy; 'Gigi'-'Days' Oke 9G, 'Lace' Rugged 16G, 'Butterfield' 16G, 4

Boston, Dec. 6.

With fine weather and biggest outpouring of early Xmas buyers in years, cinema biz is continuing at a fairly brisk pace this week. Friday and Saturday night crowds were biggest clocked in months and turnaways were noted at many deluxers. New bills include the Gary where "Around World in 80 Days" and "Gigi" were brought back, and "Morals Squad" at the State, neither being sock.

Holdovers were big, with "Midnight Lace" standout in fourth at the Memorial. "Butterfield 8" is still potent in fourth week at Orpheum. "Spartacus" is blazing away at Astor in sixth round, with heavy group sales on hard ticket. "GI Blues" looms nice in second at Met.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3) — "Spartacus" (U) (6th wk). Hot $15,000. Last week, $18,000.

Beacon Hill (Sack) (678; $1.50)— "Please Turn Over" (Col) (5th wk). Nice $6,500. Last week, $7,500.

Capri (Sack) (900; $1.50)—"In-

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Yule Shopping Bops B'way But 'Wong' Sock $135,000; 'Butterfield' Big $52,000, 'King' Proud 17G, 'Epitaph' Good 18G

Pre-Xmas influences plus the usual letdown after Thanksgiving Day holiday week are spelling sharply slashed grosses this round at Broadway deluxers. The fact that there are now new entries also is contributing to the downbeat. First really cold spell of fall season helped a couple of days but that was not enough.

Easily the best showing is being made by "World of Suzie Wong" and stageshow with big $135,000 or close likely for fourth and final week at Music Hall. But even this is way off from the $165,000 of the third session. Annual Christmas stageshow and "Sundowners" opens tomorrow (Thurs.).

"Butterfield 8" also is down sharply, but still big with $52,000 for third stanza at the Capitol. This compared with $73,000 in second week. "Esther and King" looks good $17,000 for third frame at the Palace.

"Let No Man Write My Epitaph" looks to hit fine $14,000 in current (4th) round at the Forum. It's fair $4,000 at Trans-Lux 52d Street. "Girl of Night" wound its 10-day third week at the Criterion Sunday (4) with an okay $19,000. House is now closed to finish facelifting for "Pepe," which is due in on hardticket on Dec. 21.

"North to Alaska" is heading for okay $21,000 in fourth round at the Paramount and is staying. "Inherit the Wind" looks mild $10,000 for eighth session at the Astor. "GI Blues" likely will dip to light $8,000 in current (5th) week at the Victoria.

All hardticket pix also are way off from last week because fewer extra performances in addition to the absence of holiday scales and crowds. "Spartacus," however, still is solid with $28,000 or close in ninth stanza at the DeMille.

"The Alamo" held with a fine $24,000 or over in sixth session at the Rivoli, starting its seventh week today (Wed.). "Ben-Hur" is down to $31,800 for 11 shows, but still plenty strong for 54th session at the State.

"General Della Rovere" shapes as standout of recently launched arty pix, with excellent $15,000 in second week at the Paris, where now in third stanza.

Estimates for This Week

Astor (City Inv) (1,094; 75-$2)— "Inherit Wind" (UA) (9th wk). Looks like fair $10,000 for eighth round ended last night (Tues.). Seventh was $14,000. "Grass Is Greener" (U) is due in Dec. 23, day-dating with Trans-Lux 52d Street.

Capitol (Loew) (4,820; $1-$2.50) "Butterfield 8" (M-G) (4th wk). Third frame ended last night (Tues.) was big $52,000 or near after $73,000 for second week.

Criterion (Moss) (1,671; 90-$2.40) —House now closed temporarily as of last Sunday (4) night to prep for hardticket engagement of "Pepe" (Col) starting Dec. 21. Final 10 days of "Girl of Night" (WB) in third week was okay $19,000.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (9th wk). This session winding today (Wed.) is heading for solid $28,000 or close after $35,500 for eighth week. Continues indef.

Palace (RKO) (1,642; 90-$2) — "Esther and King" (20th) (3d wk). Current round finishing tomorrow (Thurs.) looks to hit fine $17,000 or near after $25,000 for second week.

Forum (Moss) (813; 90-$1.80) — "Let No Man Write Epitaph" (Col) (4th wk). This stanza winding today (Wed.) is heading for nice $13,000 or close after $17,000 for third. "3 Worlds of Gulliver" (Col) opens Dec. 16.

Paramount (AB-PT) (3,665; $1-$2)—"North To Alaska" (20th) (4th wk). This week ending today (Wed.) looks like okay $21,000 after $28,000 for third. "Flaming Star" (20th) opens on Dec. 16.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "World of Suzie Wong" (Par) and stageshow (4th-final wk). Current session finishing today (Wed.) looks to reach big $135,000 or near. Third was $165,000, below hopes. "Sundowners" (WB) and annual Christmas stageshow opens tomorrow (Thurs.), with advance sale of reserved seats already surpassing anything known here previously. "Wong" showed surprising strength, especially for this time of year.

Rivoli (UAT) (1,545; $1.50-$3.50) —"Alamo" (UA) (7th wk). Sixth round ended last night (Tues.) was fine $24,000 after $34,000 for fifth week.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (54th wk). This stanza winding up today (Wed.) is heading for great $31,800 for 11 performances after $36,500 for 53d week and many more matinees.

Victoria (City Inv.) (1,003; 50-$2) —"GI Blues" (Par) (5th wk). This session ending tomorrow (Thurs.) is down to mild $8,000 or close after $13,000 for fourth week.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)— "Picnic on Grass" (Kings) (m.o.) (3d wk). Second round finished Monday (5) was okay $5,500 after $7,500 for opener. "Make Mine Mink" (Cont) is due in, but later in December.

Fine Arts (Davis) (468; 90-$1.80) — "Big Deal" (UMPO) (3d wk). Initial holdover week ended Monday (5) was big $12,500 after $16,000 for opener.

Beekman (R&B) (590; $1.20-$1.75) — "Virgin Spring" (Janus) (4th wk). Third frame finished Sunday (4) was lively $11,000 after $16,500 for second.

Embassy (Guild) (550; 90-$1.75)— "Dance With Me" (Kings) (5th wk). Fourth round ended Sunday (4) was nice $6,000 after $8,000 for third. Closes for facelifting on Dec. 19 and then brings in "Swiss Family Robinson" (BV), day-dating with Normandie, on Dec. 23.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"World of Apu" (Harrison) (10th wk). Ninth session

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Cincy Holding Up; 'King' OK $6,500, 'Butterfield' 8½G, 4th, 'Alaska' 7½G

Cincinnati, Dec. 6.

Cincy film biz is weathering this early Yule shopping period with little pain as solid holdovers carry the ball. First-run topper "Butterfield 8" for fourth week shapes good at the big Albee. "Esther and King," currently the sole new bill, rates only so-so at Keith's. Second-weekers, "North To Alaska" looms okay at Palace while "Inherit Wind" outlook is good at Grand. "Ben-Hur" holds well in 38th lap at Capitol. "Sunrise at Campobello" looks dull in third week at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)— "Butterfield 8" (M-G) (4th wk). Good $8,500. Last week, $11,500.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (38th wk). Maintaining terrific pace nearing Dec. 26 finish pole, with $15,500. Last week, $18,000.

Esquire Art (Shor) (500; $1.25)— "Captain's Table" (20th). Hep $2,000. Last week, "Lesson In Love" (Indie), $1,800.

Grand (RKO) (1,400; 90-$1.25) — "Inherit Wind" (UA) (2d wk). Good $6,000 after $8,500 preem.

Guild (Vance) (300; $1.25) — "Hiroshima Mon Amour" (Zenith) (4th wk). Oke $1,300 after $1,400 third.

Hyde Park Art (Shor) (599; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (7th wk). Good $1,500. Last week, $2,300.

Keith's (Shor) (1,500; 90-$1.25)— "Esther and King" (20th). So-so $6,500. Last week, "Midnight Lace" (U) (3d wk), $6,000.

Palace (RKO) (2,600; 90-$1.25)— "North To Alaska" (20th) (2d wk). Okay $7,500. Last week, $10,000.

Twin Drive-In (Shor) (600 cars; 90) — "Plunderers" (AA) and "Heroes Die Young" (AA). Fairish $3,000. Maintaining full operation only on west half, other side on weekends. Same last week for "Tess of Storm Country" (20th) and "Desert Attack" (AA) (2d run).

Valley (Wiethe) (1,200; $1-$1.50) —"Sunrise at Campobello" (WB) (3d wk). Dull $3,300. Last week, $4,700.

'Goliath' Good $15,000, Det.; 'Alaska' Oke 12G, 4th; 'Blues' Hotsy 17G, 2d

Detroit, Dec. 6.

Downtown biz stays on an even keel this round with long-termers mainly responsible for steady to good trade. Only two newcomers, "Goliath and Dragon," barely good at the Michigan and the oldie, "And God Created Woman," only okay at Trans-Lux Krim.

Of the long runs, "Spartacus" continues to sparkle in fifth session at Madison. "Ben-Hur" stays mighty in 42d round at United Artists. "Butterfield 8" is enjoying a warm fifth frame at the Adams. "North To Alaska" is rated okay in fourth at the Fox. "GI Blues" is bright in second stanza at Palms.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49) —"North To Alaska" (20th) and "Squad Car" (20th) (4th wk). Okay $12,000. Last week, $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Goliath and Dragon" (AA) and "Boy Who Stole A Million" (Par). Good $15,000. Last week, "Midnight Lace" (U) (3d wk), $14,000.

Palms (UD) (2,961; $1.25-$1.49)—"GI Blues" (Par) and "Under 10 Flags" (Par) (2d wk). Fast $17,000 or over. Last week, $22,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (5th wk). Sparkling $20,000. Last week, $21,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (5th wk). Swell $10,000. Last week, $12,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (42d wk). Mighty $18,000. Last week, $19,800.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65) — "Windjammer" (NT) (37th wk). Fine $12,000. Last week, $11,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49)—"And God Created Woman" (Indie) and "Night Heaven Fell" (Indie) (reissues). Oke $4,000. Last week, "Captain's Table" (20th) (2d wk), $3,000.

Mercury (UM) (1,465; $1.25-$1.49)—"Esther and King" (20th) (2d wk). Oke $10,000. Last week, $12,900.

LOS ANGELES

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861; 90-$1.50)—"North To Alaska" (20th) and "Murder Inc." (20th) (2d wk, Los Angeles, Hollywood, Loyola; 1st wk, El Rey). Stout $15,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50) —"Magnificent Seven" (UA) and "Walking Target" (UA) (2d wk). Hefty $19,000 or near. Last week, $22,000.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col) (3d wk). Busy $6,000. Last week, $8,800.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"GI Blues" (Par) and "Adventures Virgin Island" (Crest) (3d wk). Robust $5,500.

Pix, Wiltern (Prin-SW) (756; 2,344; 90-$1.50)—"Midnight Lace" (U) (3d wk) and "On the Beach" (UA) (reissue) (Pix) (1st wk), "Seven Ways Sundown" (U) (3d wk) (Wiltern). Modest $8,000 or near.

Crest, Four Star (State-UATC) (750; 868; 90-$2)—"Carry On, Nurse" (Gov) (39th wk, Crest; 3d wk, Four Star). Slow $5,300. Last week, $6,500.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (5th wk). Slick $15,000. Last week, $20,200.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started sixth week Sunday (4) after fine $13,800 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (6th wk). Good $20,000. Last week, $24,300.

Vogue (FWC) (810; $1.50-$2)—"Can-Can" (20th) (6th wk). Nice $5,000. Last week, $7,100.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (7th wk). Clicky $21,000 or over. Last week, $28,800.

Beverly (State) (1,316; $2-$2.40) —"Sunrise at Campobello" (WB) (10th wk). Dull $3,000. Last week, $4,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (10th wk). Mild $4,500. Last week, $7,000.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (54th wk). Nifty $23,200. Last week, $27,000.

'Night' Light $5,000 In Seattle; 'Blues' 9G, 2d

Seattle, Dec. 6.

The Coliseum with second stanza of "GI Blues," is doing solid biz, but elsewhere trade is very spotty. "North to Alaska" is just okay in second at Fifth Avenue. "Girl of Night" shapes slim in first at Orpheum. "Esther and King" looks blah for second at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G). (43d wk). Good $7,000. Last week, $11,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"GI Blues" (Par). (2d wk). Solid $9,000 or near. Last week, $19,400.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "North To Alaska" (20th). (2d wk). Okay $7,000 or close. Last week, $9,300.

Music Box (Hamrick) (850; $1-$1.50) — "Butterfield" (M-G) (4th wk). Big $5,000. Last week, $6,800.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Michael Strogoff" (Cont) and 'Four Desperate Men" (Cont). Bad $5,000 or thereabouts. Last week, "Midnight Lace" (U) (2d wk), $6,400.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Girl of Night" (WB) and "Crooked Circle" (Indie). Slim $5,000 or near. Last week, "Sunrise at Campobello" (WB), $4,600.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "Esther and King" (20th). (2d wk). Blah $3,000. Last week, $6,400.

BOSTON

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herit Wind" (UA) (5th wk). Good $5,000. Last week, $6,000.

Exeter (Indie) (1,376; 90-$1.50)—"I'm All Right, Jack" (Col) (9th wk). Eight week was big $7,000. Seventh week, $8,500.

Gary (Sack) (1,277; $1.50)—"80 Days" (UA) and "Gigi" (M-G) (reissues). Okay $9,000 or near. Last week, "Esther and King" (20th), $7,000.

Kenmore (700; $1.50-$1.75) — "Song Without End" (Col) (10th wk). Slick $6,200. Last week, $7,200.

Memorial (RKO) (3,000; 60-$1.10) —"Midnight Lace" (U) and "Seven Ways Sundown" (U) (4th wk). Bright $13,000. Last week $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"GI Blues" (Par) and "Tarzan, Magnificent" (Par) (2d wk). Nice $12,000. Last week, $25,000. "Herod the Great" (AA) opens tomorrow (Wed.).

Orpheum (Loew) (2,900; 90-$1.50) —"Butterfield 8" (M-G) (4th wk). Hot $16,000. Last week, $19,000.

New Fenway (Indie) (1,350; 90-$1.50)—"Threepenny Opera" (Indie). Good $6,800. Last week, "Ikiro" (Indie) (3d wk), $2,800.

Paramount (NET) (2,357; 70-$1.10)—"North To Alaska" (20th) and "Secret of Purple Reef" (20th) (2d wk-final). Oke $9,000. Last week, $14,500.

Pilgrim (ATC) (1,900; 60-$1.10)—"Magnificent Seven" (UA) and "Boy and Pirates" (UA) (2d wk). Oke $8,000. Last week, $10,500. "Legions of Nile" (20th) opens today (Tues.).

Saxon (Sack) (1,100; $1.50-$3) — "Ben-Hur" (M-G) (55th wk). Great $15,000. Last week, $18,000.

State (T-L) (730; 75-$1.25) — "Morals Squad" (Indie) and "Elysia" (Indie). Nice $7,000 or near. Last week, "Night of Love" (Indie) and "Sin and Desire" (Indie), $5,100.

CHICAGO

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—"Ben-Hur" (M-G) (50th wk). Steady $18,000. Last week, $24,000, with extra shows.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (6th wk). Fast $14,500. Last week, $16,000.

Woods (Essaness) (1,200; 90-$1.80) — "CinderFella" (Par) (2d wk). Dandy $24,000. Last week, $40,000.

World (Teitel) (606; 90-$1.50) — "Hiroshima Mon Amour" (Zenith) (6th wk). Hot $3,500. Last week, $4,900.

'King' Moderate $13,000, D.C.; 'Blues' Bright 12G, 'Inherit' Loud 11G, 4th

Washington, Dec. 6.

First-run trade is maintaining a good pace this round. But "Esther and the King" shapes for mild in opener at Capitol while "Embezzled Heaven" is rated only fair at the Uptown.

"GI Blues" stays sock at two Stanley Warner houses. "Inherit Wind" looks hefty in fourth at Keith's. "Let No Man Write My Epitaph" is good at Trans-Lux in second. "Midnight Lace" is rated okay for fifth Ontario round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"GI Blues" (Par) (2d wk). Big $12,000 or close. Last week, $22,500.

Apex (K-B) (940; 75-$1.10) — "Great Wall" (Cont) (4th wk). Sturdy $4,500. Last week, $5,300.

Capitol (Loew) (3,426; 90-$1.49) —"Esther and King" (20th). Fair $13,000. Last week, "North to Alaska" (20th) (2d wk), $12,000.

Keith's (RKO) (1,850; $1-$1.49)—"Inherit Wind" (IA) (4th wk). Hefty $11,000. Last week, $12,000.

MacArthur (K-B) (900; $1.25)—"Left, Right, Center" (Indie) (2d wk). Nifty $5,000 after $8,800 opener.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (5th wk). Okay $5,000. Last week, $7,500.

Palace (Loew) (2,390; $1-$1.65) —"Butterfield 8" (M-G) (4th wk). Tall $13,000. Last week, $18,000.

Playhouse (T-L) (458; $1-$1.80)—"Night Heaven Fell" (Kings) and "God Created Woman" (Kings) (reissues) (2d wk). Mild $2,800. Last week, $3,100.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie) (5th wk). So-so $2,500. Last week, $3,000.

Town (King) (800; $1-$1.49) — "Hiroshima Mon Amour" (Zenith) (5th wk). Great $11,000. Last week, $12,000.

Trans-Lux (T-L) (600; $1.25-$1.80)—"No Man Write Epitaph" (Col) (2d wk). Good $6,000 after $7,700 opener.

Uptown (SW) (1,300; 90-$1.49)—"Embezzled Heaven" (Indie). Dull $3,500 or near. Last week, "Sunrise at Campobello" (WB) (8th wk), $6,000.

Warner (SW) (1,440; $1.49-$2.75) —"Ben-Hur" (M-G) (37th wk). Good $10,000. Last week, $13,500.

BREAKING, ENTERING & BEATING CHARGE

Keene, N. H., Dec. 6.

A former projectionist at the Latchis Theatre here was held for grand jury action after appearing in Keene Municipal Court, charged with attacking Edwin Bourassa, 21, the present projectionist, in the darkened booth of the empty house early in the evening of Nov. 15.

Bail was set at $1,000 on each count of breaking and entering and aggravated assault. Defendant, David P. Currier Jr., 24, was unable to raise the money and was committed to the Cheshire County house of correction in Westmoreland.

Bostonian to St. Louis; General's New Bowling

Boston, Dec. 6.

General Drive-In Corp., which has diversified into the bowling field, is expanding the new operation outside of New England with the construction in St. Louis of the first of a chain of national bowling centers. A 15-center New England enterprise is already underway.

The St. Louis bowling center, according to Philip Smith, president of the Boston-based firm, will be the first in the country to be combined with a drive-in theatre operation into a single one-stop family recreation unit. The bowling center will occupy land adjacent to the company's Manchester Drive-in Theatre in St. Louis.

SCULLI'S SPECIAL TITLE

Frank Sculli has been appointed to the newly-created position of Metro's assistant branch manager in Philadelphia.

Formerly a salesman in Philly, he has also been an office manager during his career with the company. He joined M-G in 1938. His appointment is another in the series of promotions within the organization instituted by sales chief Robert Mochrie.

BROADWAY

(Continued from page 9)

completed Monday (5) was okay $3,000 after $4,100 for eighth.

Normandie (T-L) (592; $1.25-$1.80)—"Gigi" (M-G) (reissue) (3d wk). Current stanza ending tomorrow (Thurs.) looks to hit good $5,500 after $7,500 for second round. "Swiss Family Robinson" (BV) is due in on Dec. 23, day-dating with the Embassy.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Carry On Nurse" (Gov) (13th wk). This session finishing tomorrow (Thurs.) is likely to hold with good $6,500 after $7,500 for 12th week.

Guild (Guild) (450; $1-$1.75)—"I'm All Right, Jack" (Col) (33d wk). The 32d week completed Sunday (4) was good $5,000 after $7,500 for 31st week. "French Mistress" (Films Around World) due in Dec. 18.

Murray Hill (R&B) (565; 95-$1.80)—"Sunrise at Campobello" (WB) (m.o.) (4th wk). Third frame completed Monday (5) was good $7,000 after $12,000 for second week.

Paris (Pathe Cinema) (568; 90-$1.80)—"General Della Rovere" (Cont) (3d wk). Second session finished Sunday (4) was excellent $15,000 after $18,500 for opener.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lopert) (8th wk). Seventh stanza completed Monday (5) was amazing $22,000 after $25,500 for sixth week. Stays on, naturally, at this gait.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Upstairs, Downstairs" (20th). Opened Monday (5). In ahead, "Love Game" (Indie) (4th wk-6 days), light $3,200 after $4,400 for third regular week.

Sutton (R&B) (561; 95-$1.80)—"Entertainer" (Cont) (10th wk). Ninth stanza finished Sunday (4) was nice $5,200 after $7,000 for eighth week. "Angry Silence" (Indie) opens Dec. 12.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Let No Man Write Epitaph" (Col) (4th wk). This session finishing today (Wed.) is heading for fair $4,000 after $5,000 for third week. "Grass Is Greener" (U) is due in on Dec. 23.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Inherit Wind" (UA) (9th wk). Eighth round completed last night (Tues.) held with okay $4,500 after $6,800 for seventh week. "Breath of Scandal" (Par) opens Dec. 16.

World (Perfecto) (390; 90-$1.80) —"Crazy For Love" (Ellis) (2d wk). This session finishing tomorrow (Thurs.) is heading for mild $4,000 after $6,000, below hopes on initial week. Reissue combo of "Happened in Park" (Ellis) and "Respectful Prostitute" (Times) opens Friday (9).

Sanders Brothers' 1954 Short Still Copping 'Em

Hollywood, Dec. 6.

"A Time Out of War," Denis and Terry Sanders production which copped an Oscar for best two-reel short subject of 1954, has been adjudged the best film made during past 10 years by student filmmakers in the Cinestud International Festival of Student Films, held recently in Amsterdam, the UCLA Theatre Arts Department has been notified.

Film, produced by Denis Sanders as his UCLA "thesis" and on which he was assisted by his brother, was awarded both the Grand Prix and the Silver Medal, presented by H. R. H. Bernhard, Prince of The Netherlands, for best picture of the fete in which leading film schools and societies throughout the world submitted entries.

Arthur Ripley, film director and head of film instruction at UCLA, stated that the victory was particularly gratifying in view of the entries submitted by the much more heavily subsidized professional film academies of the Iron Curtain countries, where education of film directors is taken as a matter of national importance and much more coin is spent to provide personnel, equipment, facilities and time to educate creative and competent filmmakers.

Sanders brothers' short won out over entries from Soviet Union, China, East Germany, Poland, Czechoslovakia, as well as schools in Britain, France, Italy, West Germany, The Netherlands, Australia, Japan and other countries. Among American universities USC, Yale, Dartmouth, Boston and Iowa State also were repped.

K.C. Still Good; 'Blues' Boff 9G, 'Alaska' Hot 10G, 2d; 'King' NG 5G

Kansas City, Dec. 6.

Pre-Christmas influences are starting its inroads on cinema business, with city largely given to holdovers. Only newcomer among first-runs is "Esther and the King," slow at the Plaza. Holdovers are good, including "GI Blues," great at Paramount and "North To Alaska," hotsy at Uptown, both in second weeks. "Butterfield 8" at Roxy still is okay in fifth.

"Midnight Lace" is pleasing in fourth round at Brookside. Artfilm Kimo has a winner in "Never On Sunday," exceptionally strong in second week and holding nearly at opening week's pace. Weather held in the cold zone for several days.

Estimates for This Week

Brookside (NT) (800; $1-$1.25)—"Midnight Lace" (U) (4th wk). Pleasant $4,500; holds. Last week, $7,000.

Capri (Durwood) (1,260; 90-$2.50) — "Ben-Hur" (M-G) (44th wk). Off to about $6,000, feeling pre-holiday lull. Last week, $7,500.

Fairway (NT) (700; $1)—Currently on sub-runs. Last week, "Captain's Table" (20th) (2d wk), light $900.

Kimo (Dickinson) (504; 90-$1.25) —"Never On Sunday" (Lope) (2d wk). Fat $2,500; holds. Last week, $3,000, and one of better figures at house and well above recent grosses.

Midland (Loew) (3,300; 75-$1)—"No Man Write Epitaph" (UA) and "Walking Target" (UA) (2d wk). Dull $5,500. Last week, $5,600.

Paramount (UP) (1,900; 75-$1)—"GI Blues" (Par) (2d wk). Great $9,000 or near. Last week, $13,000, one of biggest at house in a year.

Plaza (NT) (1,900; $1.25)—"Esther and King" (20th). Slow $5,000. Last week, "Inherit Wind" (UA) (2d wk), $8,000.

Rockhill (Little Art Theatres) (750; 90-$1.25) — "Entertainer" (Cont) (2d wk). Fair $1,000. Last week, $1,800.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (5th wk). Oke $6,000; holds. Last week, $8,000.

Uptown, Granada (NT) (2,043; 1,217; 85-$1)—"North To Alaska" (20th) (2d wk). Sharp $10,000, stays at Uptown. Last week, $17,000.

$7,102,000 WB NET AGAINST $9,375,000

Warners for the year ended Aug. 31, 1960 had a net profit of $7,102,000 after a provision of $6,600,000 for federal income taxes.

Net (not including the net profit of $6,500,000 on the sale of the company's ranch) for last year amounted to $9,375,000 after a provision of $6,000,000 for federal income taxes.

Net for the new year is equivalent to $4.64 per share on the 1,527,900 shares of common stock outstanding at that date after deducting 315,396 shares held in treasury. Net profit (not including the net profit on the sale of the ranch) for previous year was equivalent to $5.91 per share on the 1,585,196 shares of common stock outstanding after deducting 897,051 shares then held in treasury.

'Canadians' Introduces Girl From Met Opera

Toronto, Dec. 6.

Record of prints to service Canada will see 320 in use for "The Canadians" (20th), to be released in February under Canadian Government auspicies. Peter S. Myers, Toronto, managing director in Canada for 20th Century-Fox Corp., has completed plans to chair meetings next month in Toronto, Montreal, Calgary, Winnipeg, Vancouver and St. John.

Shot in color in 28 days in southern part of Saskatchewan, film stars Robert Ryan and includes Teresa Stratas, who makes her picture debut. She is Toronto-born and a young Met Opera singer. Originally titled "The North-West Mounted," film deals with the flight of Sitting Bull and his Indian tribe to Canada after doing in the foolhardy Custer at Little Big Horn.

Miss Stratas' father runs a restaurant in Toronto.

FRANCE'S PLAYING-TIME QUEUE

United Artists' 9-Months Profit

United Artists registered a profit of $2,987,000 for the first nine months of the 1960 fiscal year. The profit for the comparable period of 1959 was $2,885,000. The company's world-wide gross for the first nine months of 1960 was $80,595,000 as compared with $72,061,000 for the same stanza of 1959.

The nine-month net is equal to $1.79 per share compared with $1.73 for last year.

At the same time, UA's board declared a regular quarterly dividend of 40c per share, payable Dec. 30 to stockholders of record Dec. 16.

Soviet Films

Continued from page 7

earned $3,000 in film rental, and a half dozen others have earned $1,000 or more film rental. Of the six Russian films so far released, we were not even invited to the trade (circuit bookers) screening on four of them.

One of the films was put up for bid and we submitted what we were sure was the highest conceivable bid. Our bid was refused, and when we requested to know the terms of the winning bid, this likewise was refused. (We later found out why, in that it turned out that the circuit which was awarded the picture paid less than our bid). As an aside, this same company was offered last Spring a 4-week date on a featurette at a price (second-run) well above what could be expected in a circuit sale. We were told "come back in the Fall when we get down to your price range."

Of the releases so far the only one we have been offered an actual crack at is "AND QUIET FLOWS THE DON," and largely, I believe, because this is now being handled by Lopert Films, with whom we deal on other foreign entries (and whose "Black Orpheus" earned over $3,000 film rental at our Ridgemont).

(4) In the case of most of these releases, immediately following the initial circuit first-run, the pictures have been "out-of-service." This has been the answer given on "Cranes are Flying" and "Swan Lake" to our second-run inquiries.

(5) A final criticism is directed at the miserable dubbing, and the very injudicious decision to dub by whatever parties responsible. The Russian language is one of the hardest to dub with satisfactory lip-sync. The nature of these particular Russian films (other than "Circus Stars") is such that dubbing is certainly not going to make them any more palatable to a general "mass" audience. The dubbing on "Othello" is so bad as to be ludicrous, and "The Idiot" is almost as bad. Both have been sharply criticized by not only major critics a la Bosley Crowther and Arthur Knight, but also by local press in what showings they've had. On the present release pattern, I would predict they will get slaughtered, and they deserve to be. They certainly cannot play art houses in this form.

I do not know if front office policy-makers were intelligent enough to retain titled prints on these pictures that were dubbed, but if so, I would certainly contend that on "Othello," "The Idiot," and "Don Quixote," they would accrue much greater boxoffice results by sticking to the titled versions and art house play-off.

Gumps-Good Sell Ozoner

Dayton, Dec. 6.

Robert E. and Robert G. Gump, brothers, and Harry D. Good, president and general manager, have sold the Salem Drive-In here for a reported $250,000 to the new Dayton Salem Drive-In Theatre Corp., whose principals were not disclosed.

The deal included almost 14 acres of land, as well as all assets of the theatre firm.

Pros and Cons Re Runaway

Hollywood, Dec. 6.

Screen Producers Guild, in its December issue of The Journal, has taken a long, well-balanced look at foreign production, turning up with the pros and cons in nine by-lined articles from top producers.

In addition to the producers' views, Herbert Aller, biz rep for the Hollywood local of the International Photographers, asks the question, "Should foreign filming be stopped?" and answers with a resounding yes. Says Aller: "Ours is simply a cry to preserve our great community, our art center, our industry. Our point is that the quest for the sacred dollar will someday destroy our bountiful lives if we no longer pay heed to our obligations to sustain our economy."

Producers who contributed to the issue are Darryl F. Zanuck, Kirk Douglas, William Perlberg, Jerry Wald, Carl Foreman, Harold J. Mirisch, Charles Schneer, Roger Corman and Walter M. Mirisch. None says that all American pix must be made in Hollywood. Most of them do say, however, that too many Hollywood films are being shot abroad.

What it boils down to, according to most opinions, is said succinctly by Harold Mirisch: "There are pictures which should be made overseas. The standard by which these pictures can be identified is simply this: If it is not made overseas, is it therefore impossible to make this picture?" He thinks the answer is yes on such films as "The World of Suzie Wong" and "The Sundowners." Zanuck feels the same way about "The Big Gamble," Foreman agrees for "Guns of Navarone," and William Perlberg says yes on "The Counterfeit Traitor."

Kirk Douglas

Douglas, who just completed the costliest film ever made in Hollywood, declares, "If you must start from scratch, if you must build your sets from the ground up, if you must create the streets and the homes and shops—an entire image of something which no longer exists—then I think Hollywood is the place to do it." He also said he would have shot "Spartacus" in Rome if proper sets had been there.

Arguing "Big Gamble" had to be made in Africa, Zanuck notes, "You will never catch me making a picture like 'Once More, With Feeling' in Europe."

Says Perlberg: "Whether we like it or not, and contrary to all arguments that 'foreign locales' can usually be re-produced in Hollywood, it just 'ain't so.' Some stories demand complete authenticity." But Perlberg emphasizes that production overseas is difficult and that he and partner George Seaton will do it again ONLY if the story background and locale demand it.

Labor Not Reason

Wald: "The high cost of labor is not the issue." He says there are compelling arguments on both sides, emphasizing, "If standards have deteriorated, if Hollywood has lost its world market, it would seem to me that the 'runaway' creator must accept his share of the blame. The advantage here is one of the future. The film creator cannot neglect his workbench at home and not expect to find it in a state of disrepair when returns."

Charles H. Schneer, who has concentrated on filming overseas, gives these reasons: "Foreign locales written into so many screenplays make it mandatory to seek out the actual location prescribed by the screenwriters. The subsidy programme which is being developed in all of the underdeveloped countries of the world. Most of our money is coming from foreign boxoffices. The cost factor." Schneer claims: "Until the American film industry can convince their government officials that they must compete with financial assistance programmes in Europe, then Hollywood feature production of necessity will lose the prime playing time position they have long enjoyed on the screens of the world."

Walter Mirisch, in an article taken from his recent address to Theatre Owners of America, agreed with the governmental program idea: "I propose that we begin immediate steps to investigate and develop what I would call an American version of the British Eady Plan."

Roger Corman explains the position of the medium-budget producer, noting that production overseas means less saving for him than it does for the big-budget filmaker. "The problems," he says, "can sometimes be almost overwhelming."

Larry Tisch In Own Star Role

Laurence A. Tisch, who became board chairman and chief executive officer of Loew's Theatres at a special meeting earlier this year, will preside for the first time at the company's regular annual stockholders session tomorrow (Thurs.). The meeting will be held at Loew's State Theatre, N. Y. at 3 p.m.

Tisch will assume the duties formerly performed by Leopold Friedman, who retired as board chairman. Eugene Picker, president of the company, did not chair the meetings although he was previously the chief executive officer.

Tisch's report to stockholders is expected to be mainly concerned with the company's diversification into the hotel field. He is also expected to tell the shareholders that Loew's is making a careful examination of each theatre property and is prepared to eliminate the unprofitable ones. Three former theatre sites—in New York, Washington and in the midwest—are being converted to hotels or motels.

Meanwhile, the Tisch belt-tightening program continues at Loew's. Each department of the company is getting a careful once-over and staffers are being eliminated or retired. Cuts have been made in the pub-ad and booking departments. In addition, managers have been sent back to the field as theatre managers.

CALL IN SIGN PAINTERS

Bob Selig, Bill Thedford Earn New Dignity

Los Angeles, Dec. 6.

Robert W. Selig, prexy of Fox Inter-Mountain Theatres, and William H. Thedford, manager of National Theatres & Television's Pacific Coast division, have been appointed senior vp and vp, respectively, of National Theatres. NT was set up last month by NT&T to operate circuit's film houses under prexyship of M. Spencer Leve.

Both Selig, who joined NT&T in 1939, and Thedford, associated with Fox West Coast Theatres since 1932, will continue their present posts.

Heard This Before?

Manchester, N. H., Dec. 6.

Commenting on the Catholic Legion of Decency report that many motion pictures are now not even suitable for "adult only" audiences, the Manchester Union-Leader, which constantly raps film industry, said there apparently was no hope that the film industry would "heed the outraged feelings of those concerned with the nation's moral fiber."

A Union-Leader editorial concluded:

"Not only does Hollywood thumb its nose at the American people, but it actually steps up the production of this trash.

"And for every rotten film, comes another foul book; one industry aiding and abbetting the other. And to complete the lascivious triangle is the peddler of filth, who, like the parasite he is, flourishes on the success of the others.

"There must be an end to this triangle. We believe there has to be if this nation is to survive."

25c Plus Extra Ditto From U

A dividend of 50c; the regular quarterly melon of 25c plus an extra 25c was declared yesterday (Tues.) by Universal's board of directors. It's payable Dec. 28 to stockholders of record Dec. 19.

The divvy marks a total payoff of $1.25 for the 1960 fiscal year as compared with a $1 last year. After a two-year freeze on dividends, U declared a year-end divvy of $1 in December, 1959. Regular quarterly payments of 25c have been made in 1960 until the year-end 25c bonus.

The U payoff will be especially profitable for Decca Records, which owns 87% of the outstanding shares of the film company. At the same time, the Decca board, which also met yesterday, declared a regular quarterly dividend of 30c.

Everett Sloane into Mirisch's "By Love Possessed."

Raoul Ploquin's P.O.V.

Although the French film industry definitely over-extended itself in turning out more than 150 films this year, the total must also be regarded as a sign of prosperity, Raoul Ploquin, head of Unifrance Film, suggested in New York Monday (5). Unifrance is a branch of the French producers association devoted to the promotion of French films abroad.

According to Ploquin, a more realistic annual production total for France would be between 70 and 80 features, provided, of course, that they maintain a high standard of quality. Exec said that in France, as in the U. S. and other film producing countries, there is an increasing tendency for fewer and fewer pictures to carry off an even greater proportion of the total boxoffice take.

At the present time, said Pliquin, between 10 and 15 pix a year are responsible for approximately 75% of the total French boxoffice. As a result, the gap between the hits and the flops is an ever-widening one.

Exec estimated that French producers are now getting about 45% of their returns from overseas market, an increase of close to 16% over the last several years. Returns from the U. S. market are steadily increasing, he reported, with the last two years being especially good. Exec credited this increase not only to the high quality of films and to Brigitte Bardot, but to the excitement in general concerning the "new wave" (a "creation of the press"), and the publicity and commercial liaison work of the French Film Office in New York.

In reference to the "new wave," Ploquin said that in addition to other innovations which the young directors had introduced, they had also performed an important service by showing that boxoffice films could be made without the older, established stars, previously regarded as b.o. insurance in much the same way that certain stars are regarded in Hollywood.

'NEW WAVE' PIX ALSO MEDIOCRE

French film industry this year "over-produced" to the extent that it turned out 150 films, compared to 135 last year, with the result that there are now approximately 60 films backed up and awaiting release in Paris, Henry F. Deutschmeister, prexy of Franco-London Films, reported in New York Friday (2). Vet French producer returned to his Paris headquarters Saturday (3) after five days of talks here with his U. S. rep, Munio Podhorzer, and U. S. distribs. Earlier he had attended the Mexico City film fest where his prize-winning "Passage du Rhin" was screened.

Deutschmeister estimated that at least 15 or so of the back-logged French films were sub-quality "new wave" type pix, but said the situation is nevertheless serious—a "buyer's market" controlled by the exhibs. Obviously, the production total has to come down to a more realistic level for the economic well-being of all concerned.

Speaking of the "new wave," Deutschmeister said the young filmmakers had performed at least one important service for the rest of the French industry by showing that good films can be made inexpensively and away from the sacrosanct confines of the studios. The only thing wrong with the "new wavers," he said is their belief that they can make "pictures without stories." The public and the critics had accepted rather nebulous plotting in the initial ventures, but almost everyone of the followup films has been a conspicuous disappointment.

Limits

This doesn't mean that true talent has not been revealed, the Franco-London chief asserted, but simply that there is a limit to the success of narrative improvisation. Exec paid special tribute to the abilities of such new directors as Louis Malle, Marcel Camus, Jean Luc Goddard and Allain Resnais.

With the exception of the Cannes and Venice fests, Deutschmeister said most film fests were of little value outside their own specific territories. Why then had he gone to the Mex affair, which is non-competitive and simply a review of all the winners of previous fests?

The producer answered that one easily. He had been invited, and all his expenses were paid by the fest organization. Actually he found the Mex affair extremely well organized, and suggested that the international film industry is missing a good public relations bet by not organizing, or backing, a similar retrospective showing of all the year's festival winners in each of the major capitals of the world.

"After all," he said, "these films are the cream of the crop." His idea is that showing the films, as a group, could stimulate interest in films and filmgoing generally to the benefit of everyone.

U. S. Changes

Producer showed a keen interest in various changes now at work in U. S. distribution and advertising-promotion patterns. Noting the efforts being made in New York to break away from the standard Broadway first-run, followed by circuit playoff, he remarked that in Paris the usual procedure has always been to open a good film simultaneously in two, three or even four houses. "If you only open in one house, people think the picture's no good."

He was also interested, and somewhat amused, at the success of various Barnum-type exploitation campaigns here on imported spectacle films. Anglo-Saxon audiences, he suggested, believe this kind of exploitation, whereas the French, being essentially Latin in nature and temperament, couldn't care less. The French, he thinks, too, may be a little more sophisticated than Americans, British and Germans. Of course, he added, the French do not have the "tools" (commercial tv, radio) for such exploitation as readily at hand as do the Americans.

Hartford Test by Phonevision Okayed

FCC Unperturbed by Alleged 'Insincerity' Of Counsel's Claims—Franchise Defense

Washington, Dec. 6.

Federal Communications Commission's Broadcast Bureau has recommended approval of RKO General's application for a three-year pay television test in Hartford.

The Bureau filed a 96-page brief concluding that it saw "no substantial reason why the public interest would not be served" by granting the application. It said RKO General's proposed operation jibed with the prerequisite conditions for tollvision experiments laid down in FCC's Third Report on Pay Television.

The Bureau's "proposed findings" in the case were prepared under direction of Bureau counsel Louis P. Stephens, who took part in the week-long hearings before the Commission last month.

Filed simultaneously with the Commission were the clashing briefs of RKO General attorney W. Theodore Pierson and Marcus Cohn, attorney for exhibitors opposing the grant. With the hearing record complete, the three filings set the stage for a Commission decision on the application.

In his broadside at the application, Cohn charged that RKO General's partners in the Hartford project—Zenith and Teco—will reap "enormous profits" from the operation and plan to "lay the foundation for the ultimate monopolization of pay television."

Cohn, who represents the Connecticut Committee Against Pay TV and exhibitors in the Hartford area, also reiterated his previous charge that the grant would violate the Paramount decrees because of RKO General's film interests. He further accused RKO General of misleading the public in its advertising and promotional campaigns on the Hartford project.

On other points, Cohn charged: (1) there were "serious doubts" about the "candor" of RKO General in its representations to FCC; (2) RKO General's programming proposals were a "matter of sheer conjecture" since it had no firm commitments from suppliers; (3) the operation would stymie the growth of free tv in the Hartford area; (4) RKO General's freedom in programming and rates to subscribers would be curbed by its "peculiar and adhesive" relationship to Zenith and Teco; and (5) RKO General "brazenly attempted to buildoze" the Commission into making the grant by stating at the hearings it would abandon commercial operation of WHCT-TV, which it bought to conduct the tollvision test, if it fails to get the pay-tv authorization.

Pierson pooh-poohed Cohn's charges, terming "ridiculous" an assertion that "outrageous" profits would be garnered by RKO General and that the public would be "gouged." He said: "The people of Hartford are not our captives; they are free to patronize or not; they have a host of alternatives and we, as one of the applicants for their patronage, dare not offend them if we wish to succeed." Pierson also hit at Cohn's "reckless" statement that the grant would violate the Paramount decrees. There was not a "scintilla of evidence" to support this, he said.

Pierson summed up his plea by declaring that RKO General has "accepted the challenge and the business risk of developing a new and more effective use of television in the public interest." "The proposed trial," he continued, "is essential so that private enterprise may gain access to the market place which is the ultimate testing ground for all new businesses."

The Broadcast Bureau qualified its endorsement of the grant only to the extent of recommending that conditions be attached designed to assure compliance with the Third Report. The Bureau's conditions included that RKO General be required to carefully review all advertising and promotional material and that RKO General, Teco and Zenith furnish FCC with all information requested by FCC during the operation.

The Bureau also said that RKO General had not made an adequate showing in its programming proposals, but accepted the company's plea that any programming commitments in advance of the actual authorization from FCC were impractical. In a special note to the brief, the Bureau knocked down Cohn's argument on the Paramount decrees. It said there appeared to be "only negligible, if any bases" for challenging the application on this score.

Why Not Oscarcast From Museum?

Hollywood, Dec. 6.

Hollywood Motion Picture & Television Museum Commission, guiding body of the upcoming museum, has taken under study a proposal by Academy prexy, Valentine Davies that facilities be added to the project to accommodate Academy Awards coremonies in the future.

Move was made by Davies in light of the Academy next April leaving Hollywood and going to Santa Monica for its annual event, due to lack of proper space in Hollywood proper. RKO Pantages Theatre, which in past years has served as Oscar derby site, no longer is suitable, since number of seats were reduced nearly one-half in remodeling house for the "Spartacus" run.

Plans for the museum now include a theatre of modest seating capacity, around 400 to 500 seats. Davies asks that this be enlarged to take care of 2,500 persons, number of seats required for proper presentation of the awards.

Davies' request also is backed by Harry Ackerman, national prexy of Academy of Television Arts & Sciences, who told members of the Commission who heard Davies last week that future Emmy ceremonies would likewise make use of such a museum facility.

Beefs have been heard on all sides about the Academy moving to Santa Monica Civic Aud for its upcoming sweepstakes affair, but Davies explained that after Acad toppers had surveyed 15 houses in Hollywood it was found that none could be used and move to beach city was made necessary.

RESERVATION STANDS SET FOR 'CIMARRON'

Metro has scheduled eight hard-ticket engagements of "Cimarron" following the one-shot premiere in Oklahoma City last week. On the basis of the b.o. experience of these runs, Robert Mochrie, M-G's sales chief, will determine the release pattern for the picture.

In addition to the Oklahoma City engagement, which will begin Dec. 22, three other engagements will open in time for the Christmas-New Year season. Los Angeles will open on Dec. 25, and Philadelphia and Cincinnati on Dec. 27. Kansas City will open in mid-January, and New Orleans, Tulsa, and Des Moines will follow in early February.

Germany's Film Money Moving to Switzerland

Frankfurt, Nov. 29.

German film industry people are worried about more German film money finding its way out of the country. A corporation has just been founded in Zurich with a capital of about $500,000, to build the biggest and most modern film and television studio of the land. It should be completed by the end of 1961.

About 70% of the capital is coming from the Duttweiler group which owns the biggest chain of Swiss food stores, and the other 30% from a German, Artur Brauner of CCC Films of Berlin.

With this important enterprise cropping up in Switzerland, German film experts contend that about $150,000 is going to Switzerland to finance a development that will be in direct competition with German film and tele production interests.

'Playability' Gives 38% Spurt to Filmgroup's Biz, Sales Chief Claims

Hollywood, Dec. 6.

Billings for Roger Corman's distribution arm, The Filmgroup, were up 38% for month of November over corresponding period in 1959, according to distrib chief Skip Regan, just returned from a three-week national tour. Regan attributed increased sales to a "step-up in pliability and playability."

Filmgroup's average pic is now going into 4,500 situations, exec stated, adding that company will make a drive for 9,000 engagements for its first $1,000,000 film, "Atlas."

"Exhibitors are still hungry for playable product," Regan said. They want films on the barrelhead. The Filmgroup promised 12 and delivered 14.

"Now they are more friendly to us, especially since our product turns a profit for them. We've given them pliability by making our stuff available when they need it. Our system is pegged to individual need and boxoffice need. A year and a half ago we only had promises. Now we have pictures and we're keeping them coming."

As a result of its methods, Filmgroup now is in more theatres for longer playing time in both hardtops and drive-ins, Regan noted. The drive-in year, furthermore, he added, is now one to two months longer, furnishing a nine-month outdoor year.

Attenborough to N.Y. For 'Silence' Preem

London, Nov. 29.

Richard Attenborough planes out to N.Y. next Monday (5) on a promotional campaign for "The Angry Silence," which is set for an invitational preem at the N.Y. Sutton on Dec. 11. He'll be accompanied by his actress-wife, Sheila Sim. It will be a first time in Manhattan for both of them.

The film, which received the critics' award at the Berlin Film Fest, was the first to be made by Beaver Films, a company helmed by Attenborough and his co-producer, Bryan Forbes.

Famed Tom-Cat's Lobby Personal

Oakland, Dec. 6.

Marquee of Fox West Coast's big Oakland Paramount read last weekend:

"Elizabeth Taylor . . . Butterfield 8
"Herman . . . Cat King
"In Person . . . 7 to 9 p.m."

And the theatre's ads said: "In our lobby! In Person! The world's most publicized tom cat, HERMAN. The Casanova of Cat Kingdom."

The personal appearance attracted plenty of attention, and a lot of extra foot traffic, according to the theatre's manager, Herman Kersken (no relation). It was also the upshot of the effort of J. Howard Cook, a resident of nearby Alameda, to prevent the Russell Bowlers' tom cat from becoming more than somewhat friendly with the Cooks' female Siamese.

Cook recently got a preliminary injunction from Alameda Superior Judge Ralph Hoyt to stop Herman from roaming into his backyard. The Frisco dailies, and then the wire services, picked up the story. And last weekend Herman, ensconced in a gold cage, atop a marble throne, with a red carpet leading up to him and spotlights playing all about, achieved the ultimate—a date at the Paramount. Next stop?

"Well," said the slightly bemused Mrs. Bowler, "we have had several offers from Hollywood about Herman. There's nothing definite yet, but our attorney is talking to the Hollywood people."

Inside Stuff—Pictures

Ruben Padilla, who plays the heavy, Santa Anna, in director John Wayne's "The Alamo" is, paradoxically, Hollywood's best friend in Mexico. Director of the Tourist Bureau in Baja California, Padilla is liaison between officaldom and film companies locationing on the peninsula, scouting sites, arranging for transportation, lodging, equipment and extras. He is the No. 1 contact for Crosby, Gable, MacMurray and other hunters jeeping into the wilds below Hamilton Ranch and in the canyons; for the deep-sea fishermen and sun-lovers flying down to La Paz; for the scribes including Erle Stanley Gardner, Ralph Hancock, who junket to the area in search of book or story material.

Each year, he is honor guest at a L. A. Press Club dinner for his aid to visiting press. His debut as an actor resulted from a longtime friendship with John Wayne.

Another lay-sectarian publication is getting into the film censorship-classification debate. February issue of Together, the million-circulation Methodist family monthly, will spring a three-way discussion headed "How to Get Better Movies." Producer Otto Preminger, as the industry voice, will argue for voluntary classification; Judge William J. Campbell of Chi Federal District Court (and stout foe of cinema sex) is slated to hold for censorship; and Earl K. Wood, Methodist minister, is designated to urge the voluntary boycott viewpoint.

Author and former screen writer Irving Wallace declares "there is greater latitude in motion pictures today but Hollywood pictures made from novels are gross distortions of the author's work." His "The Chapman Report" is to be produced by Darryl F. Zanuck. "The film will reflect Zanuck's tastefulness, which means that I am delighted the book was not bought by Jerry Wald. Men like Wald sap the creativity and take all the credit or transfer all the blame."

Scotland is busy selling Scotland around the world via the medium of film. According to Sir Alexander King, Scottish film magnate and chairman of the Films of Scotland Committee, films promoting the highlands and heather are being seen through both commercial and informational channels. Sir Alexander lists eight different short films, some of which have also won documentary prizes at festivals in Blegrade, Cork and Venice.

Sager Film Productions of Meqon, Wis., is in process of developing a new method of teaching foreign languages to grade school children with the use of soundtapes, film strips and extra reading background material. First full year's course will be in German. Clifton C. Sager, president of the company, and his associate, Gilbert Manailli, shot 1,200 color transparencies and 20,000 feet of tape for the instruction course.

A Lewiston Me. landmark once owned by the late William P. Gray, theatre magnate, has been sold by the trustees of the estate and will become an office building. Gray died in California in 1927, the property was left to his nurse, now Mrs. George W. Lane Jr., and the John J. Kenney, oldtime vaudevillian and later a theatre manager in nearby Auburn. Kenney, now about 90 years old, lives in Worcester, Mass.

Cued by queries at sneak previews as to the identity of some of the players in his Metro production, "Where the Boys Are," Joe Pasternak is adding clips of young thesps in pic to end of the film as part of a name-building stunt. Clips include Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis, Jim Hutton, Barbara Nichols and Paula Prentiss.

About 1,200 "official" films in more than 40 languages, available for cinema, tv and non-theatrical distribution outside the U. K., are listed in a catalog "Films From Britain" just produced by the Central Office of Information for the overseas departments of the Government. The publication is being distributed to 140 countries.

Wow 20th Anni Week

Twentieth-Fox's 45th anniversary week, which ended Thanksgiving, was the biggest anniversary week of bookings in seven years, according to general sales manager Glenn Norris. 20th pix were the attractions at 11,112 theatres in the U. S. and Canada during the seven-day period, 971 bookings ahead of the comparable period last year, and 1,088 ahead of 1958.

Bookings at key-city first runs totaled 2,017, compared with 1,833 in the 1959 week. Spearheading the record number of dates were 428 on "North to Alaska," 75 on "Esther and The King," 63 on "Legions of The Nile" and 45 on "Tess of The Storm Country."

Paper Work Tiresome, So Few Theatres Seeking Small Biz Financing

Of the more than 500 loans, representing about $25,000,000, granted by the Small Business Administration since January, 1960, theatres are down for only about a half dozen.

Theatre Owners of America contends that exhibitors are slow in seeking these long-term government loans "probably because of the paper work involved and the length of time normally required to obtain a decision." The biggest deterrents, according to TOA, are the necessity of having to prove that the coin is needed to keep the business going and that normal bank financing cannot be obtained.

Despite the red tape, it's pointed out that three theatres qualified for loans during the September period—the Iris in Trinidad, Colo. received $5,000; the Barrera Mati company of Puerto Rico obtained $30,000, and the Pleasant Valley Drive-In of Olive Hill, Ky., received a disaster repair loan of $1,000.

Film Piracy Case Ruled Mistrial

Hartford, Dec. 6.

Federal trial of a local man on charges of criminal copyright infringement of five major Hollywood features resulted in a mistrial as a result of a hung jury last Friday (2) in U.S. District Court here.

After weighing charges against Clarence B. Kantrowitz, operator of Arrow Films, distribution outlet here, a jury of eight men and four women reported it was hopelessly deadlocked after nearly six hours of deliberation. U. S. Circuit Judge Joseph Smith immediately declared a mistrial.

The federal prosecutor dropped a small bombshell in Court Friday morning as Judge Smith was about to charge the jury. Told the court he wanted to reopen the case because he had obtained new evidence. Said he had learned Thursday (1) that one of the men who Kantrowitz testified had sold him films is believed to have died some time before one of the claimed sales.

Judge Smith denied the motion but laid the path open to the prose other action the government in any other action the government felt necessary.

In his defense, Kantrowitz testified that he had obtained the films through normal purchase and claimed that there is a widespread open traffic in 16mm prints of Hollywood features by film dealers throughout the nation.

During the course of the trial, a full length unreeling of one of the alleged copyrighted pirated film, "Charge at Feather River" took place in the courtroom. Two other films were shown in a sideroom and identified in court by name, subject matter, etc., and their other nomenclature placed in evidence.

The federal prosecutor denied that traffic of 16mm films is widespread.

Metro-Goldwyn-Mayer presents

Edna Ferber's immortal story

of a woman's love

and a man's loves

...of a raw land,

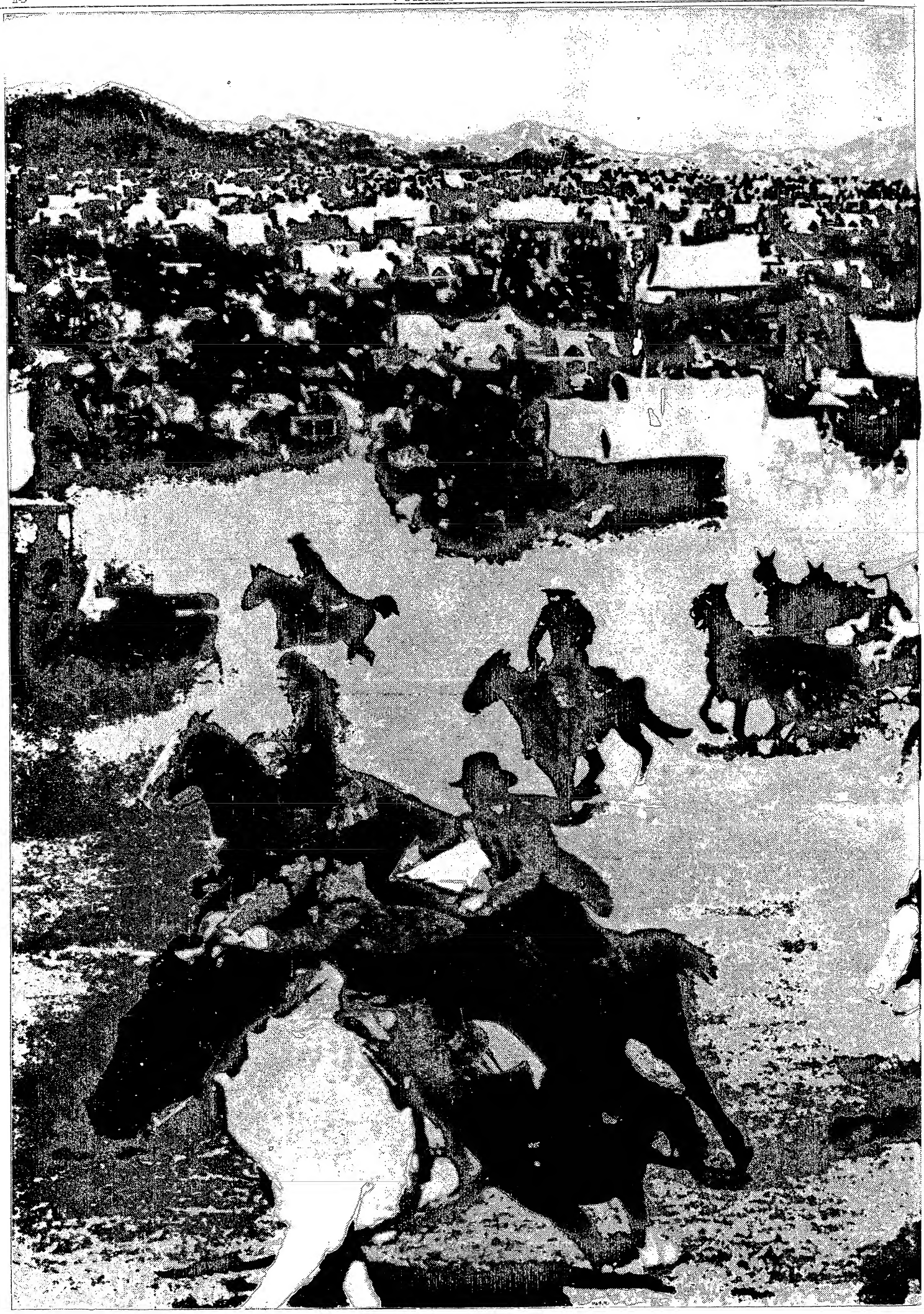
ripe for the taking

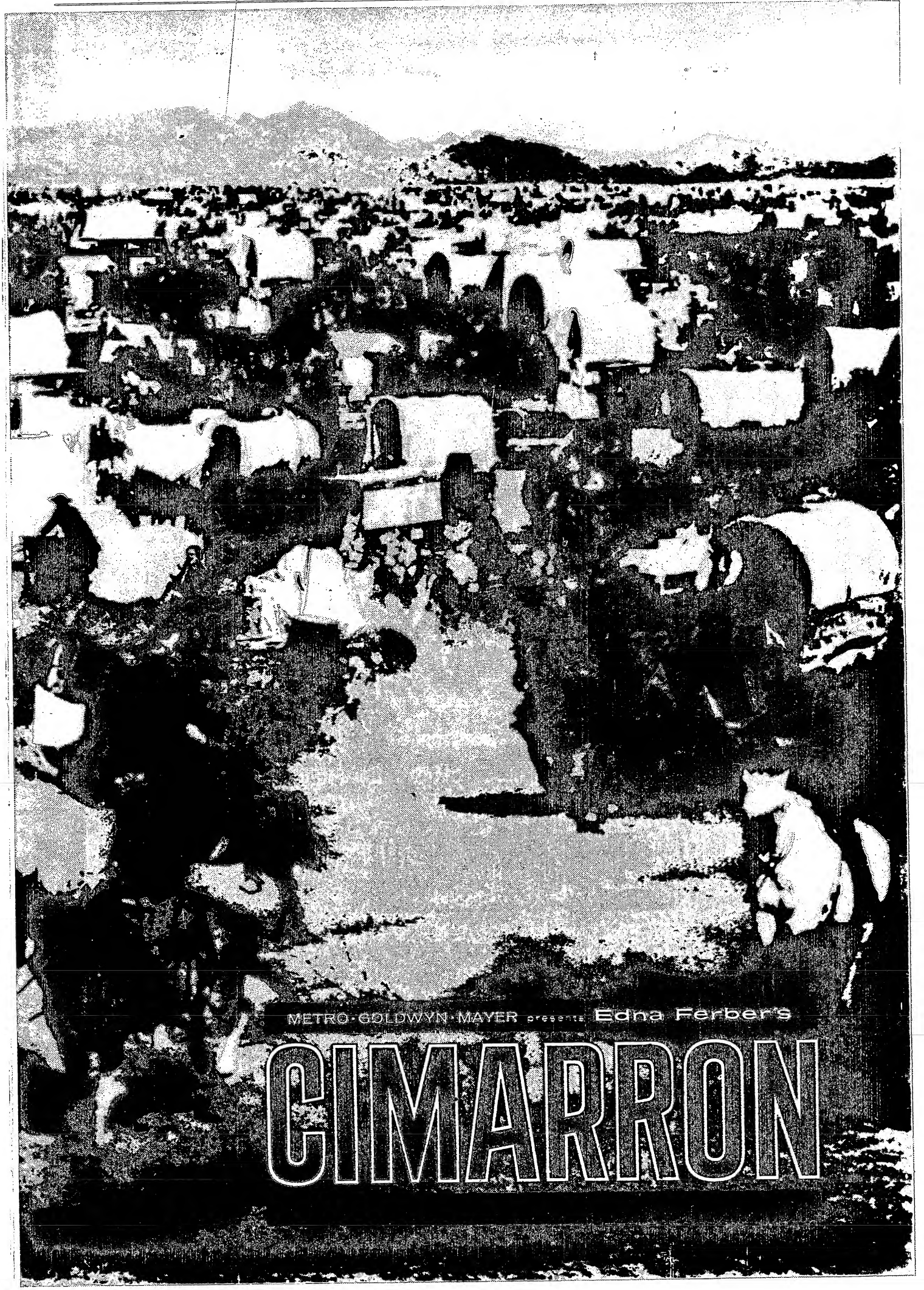
...of those who

plundered it and

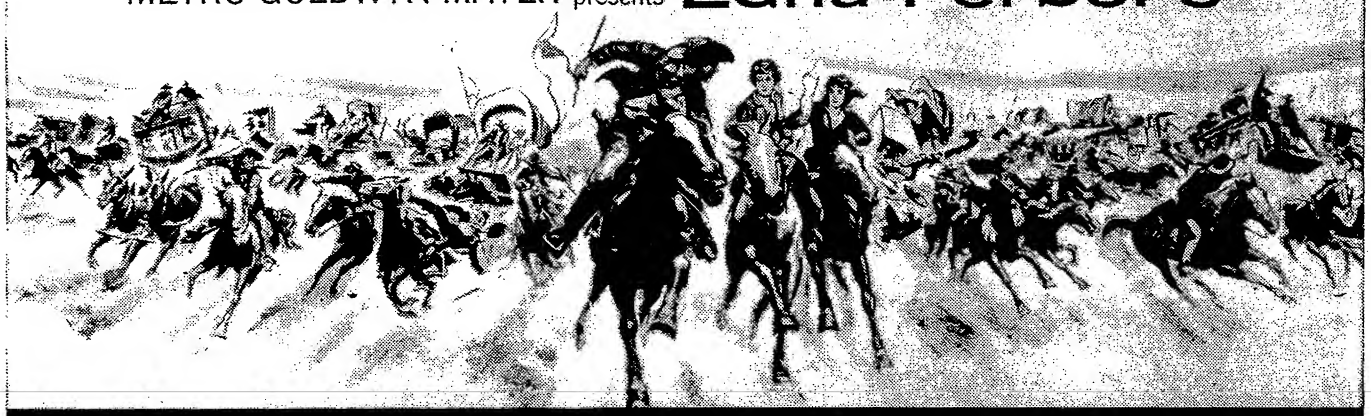
those who built it, and two who

made its glory their own.....




METRO-GOLDWYN-MAYER presents Edna Ferber's
CIMARRON

METRO-GOLDWYN-MAYER presents **Edna Ferber's**



CIMARRON

starring

GLENN FORD • MARIA SCHELL • ANNE BAXTER • ARTHUR O'CONNELL

RUSS TAMBLYN • MERCEDES McCAMBRIDGE co-starring VIC MORROW • ROBERT KEITH • CHARLES McGRAW

with HENRY (HARRY) MORGAN • DAVID OPATOSHU • ALINE MacMAHON • LILI DARVAS • EDGAR BUCHANAN

Screen Play by ARNOLD SCHULMAN · Based on the Novel by Edna Ferber · Directed by ANTHONY MANN · Produced by EDMUND GRAINGER

In CinemaScope And METROCOLOR

LIZ LAMBASTES LEER-LINES

New York Sound Track

Maurice Evans (now in the Broadway musical, "Tenderloin") revealed on "What's My Line" over CBS, that the recent televised production of "Macbeth" will be released in a motion picture "abroad," and that "We very much hope Mr. Hall, of the Hallmark card company, will release it as a film, in the United States."

Americo Aboaf, Universal veepee and foreign general manager, currently in Europe with prexy **Milton Rackmil** to conduct a series of sales meetings and attend tonight's (Wed.) "Spartacus" preem in London, will be continuing the busy travel sked well into the new year. On his return from Europe, Aboaf will go to Latin America for sales conferences, after which he'll be heading for the Far East. Exec spends about four out of every 12 months on these person-to-person selling trips . . . **Ed Kingsley**, Kingsley International, will be distributing the current Paris hit, "La Verite" (The Truth), this side under the title of "The Naked Truth." The **Brigitte Bardot**-starrer, directed by **Henri-Georges Clouzot**, has already been selected by the French industry as its nominee for the 1961 foreign language Oscar. Kingsley also has acquired the British "League of Gentlemen."

American Express credit cards, among the broadest in what they cover, are also perhaps the strictest as to credit requirements. Certain individuals in show business who have been turned down have received refund checks for the $6 membership fee clearly printed "refund of membership." There have been protests to Amexco that this labelling advertised a credit rejection and as such might be construed as skirting commercial libel. **E. R. Hamilton** of the company doesn't concede any merit to the latter allegation, but rejectees who make an issue of the labelling get an unlabelled money order.

Liza Loughlin, who telecast with **Jackie Gleason** and "The $64,000 Challenge," goes to Rome for the April 1 rolling of the United Artists film, "The Naked Empress," with **Richard Basehart** and **Albert Salmi**.

Skip Weshner Jr., son of producers' representative **David (Skip) Weshner**, has joined WNCN (FM) and will continue his "Accent on Sound" show. He was formerly with WBAI (FM) and WABC . . . **Louis Lober**, United Artists foreign operations v.p., back at his homeoffice desk after a four-week visit to the company's offices in Europe and the Middle East . . . English character actress **Joyce Carey** signed by executive producers **George Glass** and **Walter Seltzer** for the Pennebaker-Baroda production "The Naked Edge," now shooting at the ABPC Studios in London.

Sheldon Roskin, who just completed a 16-week stint as the unit publicist on "The Misfits" in Reno and Hollywood, has joined the Solters, O'Rourke & Sabinson praisery and will head up the firm's film department . . . After winding up the filming of "The Connection" in N. Y., producer **Lewis Allen** left for Mexico City to scout locations for his next indie production, "The Stone Faces," based on an original screenplay by **Hugh Wheeler**, author of the play, "Big Fish, Little Fish," which Allen is currently producing for Broadway . . . The large number of roadshow pix in 70m during the past year and in the offing is having a salutory effect on the physical condition of theatres in the U. S. and Canada, according to Universal execs **F. J. A. McCarthy** and **Jeff Livingston**, who have inspected theatres in key cities in connection with "Spartacus" bookings . . . Universal is accepting special New Year's dates for the **Tony Curtis** starrer, "The Great Imposter."

Embassy Pictures prez **Joseph E. Levine** at Peter Bent Brigham Hospital, Boston, for minor surgery.

Maurice Silverstein, v.p. of Metro International, off to London, Paris, and Rome on business dealing with overseas productions . . . Producer **Arthur Freed** in from the Coast . . . **Robert Rothenberg** has left the Columbia publicity department to work under **Arthur Canton** in the Blowitz & Maskel N. Y. office . . . **Jack Diamond**, Universal's studio publicity director, here from the Coast for homeoffice talks . . . **Noel Coward** in from Switzerland to bally Universal's "The Grass Is Greener," for which he wrote the music.

Sophia Loren has been given ladies-in-waiting in the **Sam Bronston** production of "El Cid," now rolling in Spain. They're **Maruchi Fresno**, who's Spanish, and **Pearl Sheffy**, who's Canadian.

Newsman **Jess Stearn** touches on homos in show biz in "The 6th Man," soon-due Doubleday book dealing with the third sex. Title derives from an alleged N. Y. Police Dept. statistic that every sixth man (in Manhattan) is supposed to have some manifestation of deviation.

Not generally known that **Arthur Miller** did some "unofficial" scripting on "Let's Make Love," which starred **Marilyn Monroe** and **Yves Montand**, during its filming, some of it frankly designed to "beef up" his then wife's role.

Montgomery Clift stars in "The Hunter," **Robert Blees-Arthur Landau** re-make of **Ernest Hemingway's** "The Short, Happy Life of Francis Macomber" . . . **C. S. Forester** to write screen treatment based on **Sir Winston Churchill's** tomes purchased by Paramount . . . **John McIntire** into **Hal Wallis'** "Summer and Smoke" . . . **Roscoe Ates** cast for **Jerry Lewis'** "Ladies' Man" . . . scripter **Wendell Mayes** acquired rights to **Ross MacDonald's** suspense novel, "The Ferguson Affair," for packaging as an indie . . . **George Stevens Jr.** registered "The Scarlet Letter," the **Nathaniel Hawthorne** classic, with MPAA . . . **Michael Garrison** assigned **Robert Carson** to develop an original comedy script for producer's Metro slate.

Columbia Pictures bought "Maid in U. S. A.," story by **Robert Kanfman** and **Peter Barry** based on idea by **Sidney Harmon**, and assigned writers to script . . . **Stanley Kramer** cast **Burt Lancaster** in "Judgment at Nuremberg," joining **Spencer Tracy** and **Maximilian Schell** in star lineup as German chief justice . . . **Nunnally Johnson** purchased "Strangers in Gallah," novel by **Michael Barrett**, for probable 20th-Fox release . . . **Steve Cochran** has top role in "The Deadly Companions," **Maureen O'Hara** starrer which **Charles Fitz-Simmons** will produce under aegis of Pathe-Alpha . . . **Jerry Wald** pulled **Carol Lynley** out of her projected star role in his "High Heels" for 20th-Fox to switch her to a top role in his "Return to Peyton Place" . . . **Ron Gorton** joins **Ernie Kovacs** and **Stephen Longstreet** on final screenplay for "Panic Button," Bowmont production to be co-produced by Gorton and Kovacs.

Cy Harvey, Janus Films, and his family will be spending Christmas holidays on Martinique and St. Lucia in the West Indies. Janus' latest Ingmar Bergman release, "The Virgin Spring," now settled down for a run at the N. Y. Beekman, will be opening in key arties across the country New Year's Day . . . **Fred Schneir**, Show Corp. of America, has been named chairman of IFIDA's public relations committee . . . **Munio Podhorzer**, Casino Films head and U. S. rep for Franco-London Films, this week on selling trip through key cities in the midwest . . . **Richard Attenborough**, coproducer and costar of "The Angry Silence," which Valiant will release here, as well as of Kingsley's "League of Gentlemen," in New York from London to meet the press and industry execs . . . Morris Ergas, producer of Continental Distributing's "General Della Rovere," also in town on business.

Bob Conn, who was 20th-Fox's branch head in Chicago until promoted into general sales manager **Glenn Norris'** national sales cabinet, was honored at a dinner in Chicago Friday (2) night by local industry friends . . . Margia Dean, actress-producer, who just finished producing "The Long Rope" for 20th, has taken a top featured role in the company's

(Continued on page 22)

NIZER: 'TEASERS MAKE KIDS SICK'

Hollywood personalities are keeping close tabs on the libel action instituted by Elizabeth Taylor and Eddie Fisher against several fan magazines. If the couple succeeds in the action, which asks a total of $7,750,000 from eight magazines, it's expected that other Hollywood stars, who have complained about similar alleged misrepresentations on the part of the fan books, will seek similar recourse.

The Taylor-Fisher complaints were served and filed last week in N.Y. Supreme Court by Louis Nizer, of the law firm of Phillips, Nizer, Benjamin, Krim & Ballon. Named as defendants were Dell Publishing Co., Modern Screen; Official Magazine Corp., Screen Stars; Interstate Publishing Corp., Movie World; Countrywide Publications, Movie TV Secrets; Sterling Group, Movie Mirror; Ideal Publishing Corp., Movie Stars-TV Close-Ups; Fawcett Publications, Motion Picture Magazine; Bessecal Publications, TV Film Stars.

The complaint charges the "lurid display" of so-called teaser headlines which convey to the public that the articles in the magazines "would reveal scandalous conduct on the part of the plaintiffs, thereby exciting the prurient curiosity of the public and inciting it to purchase the magazine—whereas the articles themselves in no way substantiated the headlines and often belied them." The complaint describes the practice as "sensational, yellow journalism in subversion of every standard of honest and responsible reporting."

It is further stated that the "false charges of shameful and degrading conduct on the part of plaintiffs" affected the couple's children in that the youngsters were "exposed to the scorn and ridicule of their playmates." Because of the nature of the charges and in the interest of protecting their children, Miss Taylor and Fisher are requesting punitive as well as compensatory damages.

Some of the headlines on which the actions are based are as follows: "Eddie Named Father of Liz' Child!" (Liza Todd), "Will Liz' Children Be Taken Away From Her?," "Is Liz Breaking Her Marriage Vows?," "Steven Boyd Has Split Up Eddie and Liz!," "Liz-Eddie-Debbie: Are They Planning to Live Together?," "Eddie Flees Debbie," "We Dare to Print the Facts. Trouble Between Liz and Eddie," "Liz Taylor's Hidden Love Life."

The complaint states that in publishing these alleged libels ". . . the defendants acted malaciously, irresponsibly and wickedly for the crass commercial purpose of stimulating circulation of motion picture fan magazines in flagrant disregard of the truth and of resulting injury and distress inflicted on the plaintiffs and their children."

In a statement issued by Miss Taylor and Fisher revealing the retention of Nizer to institute the suit, the couple said they appealed to several magazines last summer to put an end to the false stories after they began affecting the children's lives "as well as our own." They claim the appeals had no effect.

"We respect the press' right to cover our activties," the statement said, "but some fan magazines are not interested in reporting the as much as in distorting. In most of the articles about us, the only thing that was correct was the spelling of our names."

The couple added they would not have taken the steps "if there were any other way to protect ourselves and our children from being so libelously exploited."

'Hur' $557,570 in Japan

Tokyo, Dec. 6.

"Ben-Hur" (M-G) topped the 200-million-yen ($557,570) mark at this city's Theatre Tokyo on the 224th day of its run.

A total of 594,980 paid admissions were recorded during this period.

'Some Details Still to Be Worked Out,' Lippert-20th Presumably Re-Signing

Hollywood, Dec. 6.

Robert Lippert acknowledges he has not signed contract with 20th-Fox on three of his most recently canned features for 20th release, nor inked paper for "The Big Top," now shooting in Munich. Producer says he agreed on new contract "in principle" last summer, but some details remain to be worked out.

He hopes pact, calling for 16 films, will be signed this week while Skouras is on coast. Trio sans formal deal include "It Happened In Athens," "The Long Rope," "Sniper's Ridge." Despite lack of signed contract, Lippert continues preparation of "At The End of Sante Fe Trail," "Battle of Bloody Beach."

One film which Lippert blueprinted and started, was taken away from him by 20th, "The Canadians," starring Robert Ryan. This, shot on Royal Northwest Mounted Police locale in Canada, has emerged on Eady Fund entry, under 20th-Fox Films Ltd., will be dubbed and scored in London. As British crews, many English or Canadian thesps were used, qualifying for Eady classification not difficult.

Lippert believes he will get another project added to his slate to fill in for being "bumped" off "Canadians." Latter understood have been brought in for around $600,000, with Ryan drawing $125,000 of that sum.

Ontario for Sunday

Toronto, Dec. 6.

In most municipal elections yesterday (Mon.) in Ontario province where the question of Sunday films pended it was overwhelmingly favored. Toronto itself was two to one for breaking the old Bluenose Law. Cornwall, as an instance, was five to one.

Larger centers also voted in Sunday plays and concerts.

Kitchener, an Ontario community heavily Germanic and Lutheran, seems to have been the exception, sticking with the ban ban against Sunday screenings.

Foreman Renews At Col, Accents Talent Buildup

Carl Foreman, indie producer based in London and aligned with Columbia, would have it known that there are two rocks upon which the indie ship could crash: for one, there's the product that the indie wants to make and, second, there's the matter of the distributor, in his case Columbia, "giving me what I need."

There's no going astray with Columbia, said Foreman in New York this week. He stresses that this company, which antes up his financing, goes along with what he wants to produce and a followup also makes available the necessary facilities.

Foreman and Mike Frankovich, head of Col's European production, talked the matter out with a reporter in New York this week. Both underlined that Col deals strictly in cooperation so far as the indies working abroad are concerned. This financier-distrib, it was underlined, has working production organizations in England, France, Italy and global points and all are in a position to make decisions in behalf of the indie.

Foreman, having just completed "Guns of Navorone" at a cost of over $5,000,000 (no decisions yet on roadshow or whatever policy) had three points to stress.

1. The producer-writer is to bow as a director with his next, this being "Human Kind," a collection of 24 short stories and character sketches by Alexander Baron, to be made in London, France, Italy and possibly America.

2. His deal with Col has been extended to include about six features in exclusive association with this company.

3. And most important of all, in the apparent opinion of both Foreman and Frankovich, a large part of the Foreman-Col-get-together is to focus on the development on the development of new talent.

Writers, like playwrights, directors and British-Continental players are to be groomed for indie work under the Foreman-Col scheme and it's conceivable, said Frankovich, that they will become interchangeable with talent working with other Col producers.

PRIVATE SETTLEMENT

Philadelphia, Dec. 6.

Suit recently brought by 20th-Fox against Sanford Gottlieb, trading as Tri-State Theatre Service, in Municipal Court here, was settled out of court for an undisclosed amount.

20th brought the action to recover $538 from Gottlieb for unpaid film rentals due from the closed Grand Theatre, Bristol, Pa., contending that the film buying service obligated itself for pictures it bought by signing exhibition contracts for the Grand.

British Theatres Clout Tollvision

London, Dec. 6.

The Cinematograph Exhibitors' Assn., equivalent of Theatre Owners of America, is submitting its memorandum on tollvision to the Pilkington Committee this week and expressing an unqualified "anti" viewpoint. This represents a subtle switch on the attitude hitherto expected to be put forward to this Government-appointed probe, which is charged with examining the whole future of radio and tv in Britain: time was, when the memo could well have emphasized the 100% "no" towards feevee but additionally carried suggestions for exhibitor participation should tollvision nevertheless be eventually sanctioned.

Present thinking on the part of the exhibs is to confine present comments to a forceful argument against the whole notion of allowing pay-see. But, should the Pilkington Committee eventually report in favor of toll and should Government action subsequently give the greenlight to same, the CEA would then realistically move quickly to try to insure that it somehow secured maximum protection or grabbed a stake.

This decision thus to voice unqualified opposition to feevee was taken at last week's meeting of CEA general council, when a lengthy report from president Alfred Davis, drawn up following his recent six-week tour of Canada and the U.S., was studied. Report consisted of a detailed analysis of the operation of Telemeter and Zenith Phonevision, of TOA's attitude, and of personal conclusions.

Elaborating on these personal conclusions at a trade press conference Friday (2), Davis reckoned that if the RKO Zenith Phonevision operation gets under experimental way in Hartford next June, as anticipated, this will prove whether tollvee is economically possible or not. The CEA topper thinks Etobicoke Telemeter test has so far not proved anything one way or the other, being launched primarily to "learn lessons." In Davis's eyes, it's the programming that is going to represent the real problem to toll tv, not questions such as installation costs or service charges.

THE HEADLINE NEWS COMES FROM 20TH!

Ready for Production
JERRY WALD'S
RETURN TO PEYTON PLACE

.....

IRWIN ("Lost World") ALLEN'S
VOYAGE TO THE BOTTOM OF THE SEA

.....

SNOW WHITE AND THE THREE STOOGES

THE CHAPMAN REPORT
a best-seller for 6 consecutive months to be made by Darryl F. Zanuck Productions

---

Lee REMICK · Yves MONTAND · Bradford DILLMAN in
WILLIAM FAULKNER'S
SANCTUARY
has completed shooting!
Produced by Richard D. Zanuck

STUART CLOETE'S
CURRENT BEST-SELLER
The Fiercest Heart
has finished production for a spring release!

The Unforgettable Story of
Francis of ASSISI
filming in Rome, Assisi, Madrid
Produced by Plato Skouras

Sylvia Ashton-Warner's new novel
Incense To Idols
called "**A Work of Literary Art**" by the N.Y. Times
Darryl F. Zanuck Productions

James Stewart
will star in
JERRY WALD'S
production of
Mr. Hobbs Takes A Vacation
by the author of
"Father of the Bride"

Sophia Loren
Peter Sellers
in
The Millionairess
Smashes records in
London World Premiere!

Jan De Hartog's acclaimed
The Inspector
will be Produced and Directed by MARK ROBSON, creator of "Peyton Place" and "From The Terrace"

---

and available for XMAS

"FLAMING STAR"
"THE MARRIAGE-GO-ROUND"
"THE WIZARD OF BAGHDAD"

National Boxoffice Survey

Pre-Xmas Hits Biz; 'Butterfield' Again 1st, 'Hur' 2d, 'Alaska' 3d, 'Blues,' 'Spartacus' Next

Exhibitors across the country this week are acutely aware of the start of the annual Christmas shopping season. Fact that the session follows the booming Thanksgiving Day holiday stanza makes the slump at the wickets seem all the more severe. Some exhibs saw the Yule buying starting earlier and hitting the trade at the wickets more severely than usual.

"Butterfield 8" (M-G) is remaining as champ for fourth week in succession. "Ben-Hur," also from Metro, is pushing up to second position while "North to Alaska" (20th) again is winding up third, same as a week ago.

"GI Blues" (Par), which was second last stanza, is finishing in fourth spot. "Spartacus" (U) is capturing fifth money as compared with fifth last session.

"Midnight Lace" (U), long high on the list and fifth last round, will land sixth position. "Inherit Wind" (UA) is moving up to seventh place.

"Esther and King" (20th) will take eighth money by dint of some 14 playdates. "The Alamo" (UA) is finishing ninth while "Never on Sunday" (Lopert), just getting started and mostly playing in arty houses, will round out the Top 10.

"Let No Man Write My Epitaph" (Col), "Carry On Nurse" (Gov) and "Sunrise at Campobello" (WB) are the runner-up pix currently.

With few exhibitors willing to launch new product during the pre-Christmas lull, it is understandable that there are few new entrants this week. About the strongest newcomer, outside of those on the current list, started in recent weeks, is "World of Suzie Wong" (Par) which is winding up four weeks at the N.Y. Music Hall this stanza. Pic was brought in prior to the annual Xmas show at the Hall, and did remarkably well for season of year.

"September Storm" (20th), comparatively new, looks lively in Louisville. "Gollath and Dragon" (AI), also a newie, is rated good in Detroit. "Cinder-Fella (Par), which was given its preem Thanksgiving week in Chi, is doing nicely in second round there. This new Jerry Lewis comedy was terrific opening week.

"Please Turn Over" (Col), just getting started, is rated wow in Toronto, nice in Boston and strong in L.A. "The Entertainer" (Cont) looks nice in N.Y. and good in Balto. "Captain's Table" (20th), also new, looms hep in Cincy, good in St. Louis and okay in Frisco.

"Magnificent Seven" (UA), okay in Boston, is hotsy in L.A. "Can-Can" (20th), for months high on the list, shapes neat in Louisville, nice in L.A. and fine in Indianapolis.

"Hiroshima Mon Amour" (Zenith), okay in Cincy, looks hot in Chi and great in Washington. "I'm All Right, Jack" (Col) still is big in Pitt and Boston.

(Complete Boxoffice Reports on Pages 8-9-10)

Nothing As Positive As a Negative

That's Theory of Bronston, Now Producing 'El Cid' And Just Finishing 'King of Kings'

By HAROLD MYERS

London, Dec. 6.

There's nothing as positive as a negative. That's the theory which is currently being advanced by independent film producer Samuel Bronston, now making "El Cid" in Spain, and who is just completing "King of Kings" for worldwide distribution by Metro.

Passing through London, where he inked a United Kingdom distribution deal for "El Cid" with the Rank Organization, Bronston explained that ownership of the negative was, to him, the most important and valuable aspect of any deal. It was more important than an immediate return on investment.

Describing himself as one of the last of the true independents (he makes his financial arrangements first and his distribution deals later), Bronston prizes the ownership of the negative as his most valuable asset. Artists may be given a participation in the picture, but not in the negative. That's something the producer jealously retains for himself.

The first of Bronston's big scale European productions was "John Paul Jones," which was handled worldwide through Warner Bros. At the time of handing over, Warners were going through a period of reorganization which included the shift from N.Y. of some departments to the Coast. The producer felt that his pic got somewhat overlooked in the shuffle. Anyway, the film didn't earn what he expected of it.

Now he's negotiating with WB for the reversion of the negative, and is hopeful that it will be back under his control next year. Once he gets possession, he aims to put "John Paul Jones" back into theatrical release, and then earn some real money on the project.

For the negative rights to "King of Kings," of which a final print is to be delivered to Metro in March next year, Bronston will have to be more patient. There's a 21-year reversion clause on the pic, and it will be 1982 before the negative is finally his own completely.

However, Bronston has worked on a different pattern for his "El Cid." The principal distribs, among them Allied Artists in the U.S., Rank in Britain, and others, have the rights only for limited periods up to about seven years. After that, it's all his. In such circumstances he reckons there will remain a healthy residual right in the negative, and the negative should continue to earn money for him for years ahead.

In any event, Bronston's learned that he's able to get more favorable terms by making country-to-country deals, instead of one blanket releasing arrangement for the entire world, as with "Jones" or "Kings." Apart from healthy guarantees in each territory Bronston believes that the normal distribution cut of 35% will be virtually halved under the territorial deals he is negotiating.

PRISONS NOT HELPFUL BUT HECHT HOPEFUL

Hollywood, Dec. 6.

Permisson has been refused Indie producer Harold Hecht to shoot inside Alcatraz prison for his currently lensing United Artists release, "Birdman Of Alcatraz." Producer also anticpates Nix when he asks for similar cooperation from such other Federal pens as Leavenworth, McNeil Island. Whether Hecht can now get U.S. bureau of prisons in Washington to change its stance toward film, based on "career" of Robert Stroud, who spent total of 50 years in prisons, is moot, but he'll try.

20th-Fox owned film rights to book but dropped property when Federal Bureau Prisons first refused cooperation.

National Screen

Continued from page 5

tributor's fee might be $6, half of which must go for shipping, storage and inspection.

Implicit in the exploratory talks now going on is the idea that National Screen would offer its services to the indies at "reasonable" rates.

Has 18 Branches

According to another indie distrib, NSS, with 18 exchanges around the country, is in a perfect position to offer this complete service to the indies.

Most interesting, and most complicated, aspect of the service would be billing. The distribs themselves would continue to do their own selling and booking, of course, but the IBM-equipped NSS exchanges could handle the billing, perhaps even more efficiently than the indies can now do on their own. Big problem, however, would be in those contracts where there have to be adjustments, which one distrib estimated to be about 50% of the time. NSS would not and could not be empowered to work out these problems on its own.

Thus the question to be decided is whether or not this billing function would be important enough over the long haul to be worth the service fee. Clearly it wouldn't be if the indie distrib himself had to step in on every other contract and press suit for payment or negotiate rental adjustments.

In addition to the handling and servicing of the imported features, NSS would undoubtedly get the indies' trailer business, a business which is becoming increasingly important as each year more and more theatres around the country start playing the imported product, on an occasional if not regular basis.

Conceivably, should the indies work out some sort of deal with NSS, it could also be the blueprint by which NSS could go after the feature business of the majors on a national scale.

National Film Service of Philadelphia has been handling "backroom" services, on contract, for various major distributors, in assorted markets, notably WB and Buena Vista.

BRITISH EXHIBS TOLD NOT TO BUY 'REBECCA'

London, Dec. 6.

British exhibitors this week are getting a firm reminder that David O. Selznick's pix are on the barred list, in line with a decision reached following the sale to tele of a batch of the producer's oldies. What's brought the matter again into the limelight is the publication of an ad in the local trade press for "Rebecca," which is being offered to theatres as a reissue.

"Rebecca" already has grabbed some bookings, but at houses whose owners are not members of the Cinematograph Exhibitors Assn., which is the outfit which decreed no playdates for Selznick films. CEA is drawing attention to the "Rebecca" case and underlining its edict in its routine newsletter, circulated to members this week.

Marlene Dietrich into Stanley Kramer's "Judgment at Nuremberg."

November Blessing, 'Butterfield 8'; 'Hur' Pace Down, 'Lace' Second; Four Leaders Gobble Lion's Share

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market, this monthly reprise does not pretend to express total rentals.

Contending with an intense Presidential election campaign early in the month, exhibitors still viewed November this year as good or better than same month in recent years. The Armistice (or Veterans') Day holiday and the long Thanksgiving weekend, counted. Only a comparative shortage of topflight boxoffice produce marred the promise. Nature of this shortage may be gleamed from the fact that the four biggest grossing pictures produced nearly $4,500,000 total gross in key cities covered by VARIETY—while the next four biggest grossers got only $1,742,000, and the dropoff after the top eight pix was even more marked.

A newcomer, "Butterfield 8" (M-G), took over No. 1 spot from "Ben-Hur," also from Metro, after the latter had been boxoffice champ nearly every month this year. "Midnight Lace" (U), also new, was a strong second-place winner, attesting to the continued popularity of Doris Day. "Ben-Hur" came in third.

"Spartacus" (U), which was rated as a potentially sock grosser on its first three playdates late in October, hovered in fourth position. (Was in third place twice during the month.) "North to Alaska" (20th) is finishing fifth although out in circulation for only two weeks. This hints it may be further heard from. Comedy is proving a pleasant surprise even to the distrib.

"The Alamo" (UA), which like "Spartacus" is playing only in six keys covered by VARIETY, and likewise is on hard-ticket, was sixth. "Inherit the Wind," another United Artists' release, is copping seventh money although inclined to be uneven.

"Let No Man Write My Epitaph" (Col) is taking eighth place. It is new for November. "Sunrise at Campobello" (WB), which was 12th in October, is winding up in ninth position.

"Song Without End" (Col), third in October and on the list for several months, will capture 10th spot. "Magnificent Seven" (UA), which started out strongly late in October, is finishing 11th. "Surprise Package" (Col), winner of 11th place in October, rounds out the Top 12.

"Girl of Night" (WB), a fresh entry opening late in October; "Dark at Top of Stairs" (WB), second in October; "Carry on Nurse" (Gov), a runner-up in the previous month; and "Hiroshima Mon Amour" (Zenith) are the runner-up pix for November.

Besides "North to Alaska," which is likely to be heard from additionally, the few newcomers just getting around as the month ended show sterling possibilities. "World of Suzie Wong" (Par) shapes a potentially big winner predicated on the showing in the first four weeks at the vast N. Y. Music Hall. In fact the third week's gross was only a little below opening stanza. "Cinderfella," also from Par, was huge on preem week in Chi.

"Esther and King" (20th), another newie, showed enough the first week out in release to any extent to cop eighth place in weekly ratings. "GI Blues" (Par) did so well on initial week around country that it copped second place in final stanza of the month. "Can-Can" (20th), which has been high on the lists for several months, did strongly enough to wind up 12th one week in VARIETY's weekly list and runner-up in another one.

"Jungle Cat" (BV), which was 10th in October, was a runner-up pic two different weeks last month. "School for Scoundrels" (Cont) was in like category. "I'm All Right Jack" (Col), still doing well in many arty houses, was a runner-up film one week.

"Breath of Scandal" (Par) finished 10th another week in November. "10 Who Dared" (BV) was 11th another session in weekly ratings.

"Please Turn Over" (Col), just getting out on release, did well on first three playdates. "Journey to Lost City" (AI) was nice on several playdates as the month ended.

November Thank-Yous

1. **"Butterfield 8"** (M-G).
2. **"Midnight Lace"** (U).
3. **"Ben-Hur"** (M-G).
4. **"Spartacus"** (U).
5. **"North to Alaska"** (20th).
6. **"The Alamo"** (UA).
7. **"Inherit Wind"** (UA).
8. **"No Epitaph"** (Col).
9. **"Campobello"** (WB).
10. **"Song Without End"** (Col).
11. **"Magnificent Seven"** (WB).
12. **"Surprise Package"** (Col).

Israeli Package

Continued from page 2

ternational Mayors Conference in Tel Aviv, and tie-in programs with the nationwide tour of the Israeli Philharmonic orchestra.

There were 610 officials from 38 countries at the Mayors Conference, and tv stations in the 60 U.S. cities represented were offered special interview films made in cooperation with the Israel Broadcasting service. Practically all the stations requested and received the special footage, says Golan.

Special film featuring the Israeli Philharmonic, "Story of an Orchestra," went to close to 50 tv stations in the last two months in connection with the U.S. tour. The Information Office also supplies regularly a series of 15-minute radio shows featuring the orchestra. Some 300 stations have presented the weekly series.

Other regular services of the film and radio section include a complete library of special films on Israeli, a file of color slides and black and white pictures on the country, folk music programs and in preparation is a new series of lectures in the social sciences and archeology for colleges and universities. Service features Israeli's leading educators on record lectures in English. All of the services are free of charge.

Golan, who was a film and theatre producer-director in Israeli, also is negotiating with American film producers for location production deals. Country now has three major film studios, Geva near Tel Aviv; Israel MPS and Habib studios, both in Herazelia.

"Time Bomb" will be lensed via co-production deal between Francis D. Lyon's Lyanne Productions, Trojan Productions and Tobis Portuguese Films, with George Nader and Katy Jurado to costar in pic filmed in Lisbon.

More 'Suitable' Moppet Features, But Still Deplore Second Feature

While applauding the industry's renewed interest in children's and family pictures, as indicated in a Theatre Owners of America survey and reported in VARIETY last week, a number of parents have deplored the practice of packaging a juvenile entry with a film not "appropriate" for the children's trade. The most glaring example of this occurred not too long ago when a Long Island drive-in teamed up "Murder Inc." with a film that obviously appealed to the youngsters.

Parents with children in the five to 10-year-old bracket report the most difficulty in finding appropriate films. In many instances, they contend, a picture suitable for the moppet trade is combined with a monster or science-fiction offering that is more appropriate for teenagers or the action aficiandos. To be sure, they note, they can check time schedules and bring their youngsters to the theatre only for the "right" film. However, this establishes an inconvenience that often serves as a deterrent.

For years, the theory behind the double feature was provide two opposite attractions to capture the same type of trade. With the recent shortage of pictures, however, some weird combinations have evolved and many double bills look like they have been thrown together out of desperation.

The biggest problem in the children's picture field faces the parents who care. It is these individuals who carefully peruse the available fare and decide what their children should see. The industry in answer to complaints about the new boldness of the screen has frequently stated that it is the parents who should act as guides and not censorship bodies. But many a parent has carefully combed the weekend theatre page ads for suitable children's entertainment only to be frustrated by the double feature menace. The result is that no theatre gets the business because of the careless packaging.

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PAUL J. McCARTHY

UNSOLICITED IN-FLIGHT LETTER FROM MR. P. J. McCARTHY, GREAT NECK, N. Y.

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Amusement Stock Quotations

Week Ended Tues. (6)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	70	34	32⅝	33	—1¾
43¼	25¾	Am Br-Par Th	249	43¼	40¾	40¾	—2⅜
42¼	19½	Ampex	1491	24⅝	21¾	24⅝	+2⅜
45¼	34⅛	CBS	253	35½	34⅛	34¾	— ⅝
26⅞	14⅝	Col Pix	271	26½	23¾	24⅛	—2⅛
38⅜	17⅜	Decca	203	37⅜	35¼	36	+ ¼
49¼	20	Disney	312	29½	25	27¾	+2¼
136¼	94	Eastman Kdk‡	232	110¼	107¾	109⅝	+ ⅝
8½	5⅝	EMI	300	5⅞	5⅝	5⅞	+ ⅛
23⅞	11⅜	Glen Alden	423	12½	11⅜	12¼	+ ½
19	14	Loew's Thea.	142	16⅞	15⅝	15⅞	—1
40⅛	22¼	MCA Inc.	31	35½	34	34½	—1¼
41⅜	24⅞	Metro GM	336	41	38⅝	41	+1¼
66⅞	12⅞	NAFI Corp.	254	34	29⅛	32	+2¼
13	4¾	Nat. Thea.	156	5	4¾	4⅞	— ⅛
67⅝	39½	Paramount	51	53½	51¼	52	—1⅞
38¼	15⅞	Philco	479	17⅝	15⅞	16⅜	—1¼
261¾	163¼	Polaroid	‡302	231⅜	220¼	225	—7⅜
78⅛	46½	RCA	754	57⅞	53⅝	54¾	—2⅜
11⅜	7½	Republic	103	11¼	10¾	10⅞	— ¼
15¼	12⅜	Rep., pfd.	6	14⅞	14⅝	14⅞	+ ⅛
42⅝	19½	Stanley War.	96	25⅞	24	24⅜	+1⅞
30⅞	26¼	Storer	19	29⅝	28¾	29⅝	+ ⅝
43⅜	30	20th-Fox	195	41⅞	39¾	40¼	— ¾
35⅛	23⅝	United Artists	276	35⅛	32⅝	34⅝	+1⅛
51⅛	23¼	Univ. Pix	5	49¼	47½	49⅛	+ ⅛
84	70½	Univ., pfd.	†80	81	80	80	—2
53⅛	37⅜	Warner Bros.	34	51¾	50¾	50⅜	—1⅜
129⅜	89⅛	Zenith	133	103¾	99⅝	101¼	—2

American Stock Exchange

6¾	4½	Allied Artists	33	5⅜	5⅛	5⅛	— ¼
15	10	All'd Art., pfd.	10	12	11⅝	11¾	+ ¼
7¼	3	Buckeye Corp.	74	3⅜	3¼	3⅛	— ⅜
11⅜	8	Cap. City Bdc.	109	11⅜	10¼	11¼	+1⅛
6⅞	3⅜	Cinerama Inc.	237	5⅞	5¼	5⅛	— ½
14⅜	8¼	Desilu Prods.	90	12⅜	10⅞	11¾	— ¼
7½	4½	Filmways	37	5⅜	5⅛	5¼	— ¼
2¾	5 16	Guild Films	281	7 16	5/16	5/16	— ⅛
8¾	7½	MPO Vid.	24	8	7½	7¾	— ⅛
8⅞	2¼	Nat'l Teleflm	144	2⅝	2⅜	2½	..
10⅞	6⅞	Technicolor	153	10	9½	9⅝	— ¼
14½	8⅛	Teleprompter	17	10⅜	10¼	10¼	— ⅛
4¾	2	Tele Indus.	68	3¼	3	2¾	— ⅜
13¾	8½	Trans-Lux	38	13⅝	13	13¼	..

* Week Ended Mon. (5).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2¼	+ ⅛
Gen Aniline & FA	405	438	+5
Gold Medal Studios	½	1	— ⅛
Magna Pictures	2	2⅝	— ¼
Metropolitan Broadcasting	17¼	18⅝	..
Movielab	12	13⅜	—1½
Scranton Corp.	2	2¾	— ¼
Sterling Television	1	1⅛	— ½
U. A. Theatres	5⅜	6⅛	— ½
Wometco Enterprises	13½	14⅝	+ ⅜

(Source: National Assn. of Securities Dealers Inc.)

Latex Uber Alles, S-W Down

Continued from page 7

receipts for comparable SW theatres were higher during the first six months of 1960 than for the same period of the prior year. From the middle of March to the end of July, theatre biz dropped. He attributed the decline to the reduction in the number of releases and the lower quality of the pictures released. He pointed out that receipts increased in August and September and that in October and November the b.o. activity had been approximately the same as the same months a year ago.

Fabian told the shareholders that exhibitors have been hurt by Hollywood's policy of producing fewer pictures. He noted that SW has been a leader in seeking a remedy and told the investors of the plan to organize an exhibitor-backed production company.

The SW chief revealed changes in the company's diversifaction program—the sale of the Cinerama assets, the acquisition of Sarong Inc., a manufacturer and distributor of fabric girdles and bras, in Feb., 1960, and the purchase of Southern Latex Corp., a company engaged in the compounding of synthetic latices and similar chemicals for the carpet and textile industries. Southern Latex, it's noted, operates 15 factories in the U.S., Canada, United Kingdom, West Germany, Mexico, and Venezuela.

A note to the annual report says that SW's theatre division is engaged in a program of disposing of unprofitable theatres either by sale or the termination of leases. These transactions, it's said, are not related to the normal business operations of the company. Net losses sustained under the prog am amounted to $3,117,438 ($6,022,438 before tax benefits) for the 1958 and 1959 fiscal years.

It's indicated that this program will continue and that more losses may be expected, but it's stressed that the losses are not expected to be substantial in relation to the consolidated net assets. In addition, it's said the losses will be deducted from earned surplus when sustained.

Zanuck's Sked

Continued from page 5

Apparently shelved for the time being is "Ballad of Red Rock," which he had earlier planned to do in Israel this winter.

Producer's busy sked may result in his turning production reins of "Christ Died" over to one of his aides, John Shepridge. Zanuck says the Paul Gallico script on this is finished and he wants to do it without stars. He described it as "a murder-mystery-suspense" story which will go in black/white. He'd like either Alfred Hitchcock or Henri-Georges Clouzot to direct it. Pic will not have any stars. For the most part it will be done in exteriors, with the only major production expense being the recreation of Jerusalem, he said.

It will be the only picture about Christ, Zanuck added, which won't show the crucifixion. "I've already done that once," he said, apparently referring to "The Robe."

Principal purpose of the producer's visit in New York is to work with his son, Richard, on the editing of "Sanctuary." Zanuck said he didn't anticipate any Code trouble on the pic, but isn't officially showing it to the PCA until he has a finally edited print.

Houston Pair Reopening

Houston, Dec. 6.

Al-Ray Theatres is reopening the Rainbow and South Houston Theatres. Rainbow has been closed for a year; South Houston for seven months.

The 550-seat Rainbow is being remodeled for continuous run seven days a week. Previously it played to a mixed Negro-Latin American audience.

The South Houston is also a 550-seater located in a suburb and will be given a facelifting. It will be operated on weekends only as are the circuit's Venus and Galena Park Theatres.

YVONNE TAYLOR AN 'EXPANDER,' LIKE HUBBY

Toronto, Dec. 6.

Yvonne Taylor, wife of Nat Taylor, (latter runs a chain of 60 houses in Ontario), opened her third "art" theatre in Toronto. It's the Little Cinema currently giving the customers a choice of Ingmar Bergman's "The Seventh Seal" or Satyajit Ray's "Aparajito," with English subtitles. Mrs. Taylor also runs the Towne (693 seats) and the International (557-seater).

Present for opening were Cyrus I. Harvey, prexy, and Bryant Halliday, first veepee of Janus Films. Both have turned over the Canadian film rights to their international pictures to the Cinema Guild of Canada, also run by Yvonne Taylor.

Dual auditoriums, which seat 128 and 129 respectively, are equipped with wide, arm-rest chairs to give the feeling of leg-room comfort, with reserved seat policy of $1.50 to $2, Studio A and Studio B selling eves at 8:20 p.m. starting time, with Saturday mats at 2:20 p.m. and 5:20 p.m.

Bolivar

Continued from page 4

with Universal on the project, simultaneous negotiations are taking place with an Italian company. If the latter arrangement proves more satisfactory, Kline said, the project may end up as a three-country coproduction. He insisted, however, that the financing was pledged to the extent that the production can proceed without the necessity of a prior distribution deal.

A film biography of Bolivar has intrigued filmmakers for a number of years, but for some reason or other none of the efforts to make the picture has succeeded. Many years ago Metro planned to do a life of Bolivar with the late Clark Gable in the lead. Dore Schary is supposed to have prepared a screen treatment. More recently Lester Cowan, on his own, and Italo producer Dino di Laurentiis, the latter in association with Paramount, "announced" plans to make a Bolivar film. Cowan's option on a book about Bolivar was later acquired by di Laurentiis. The Arlington-Bueno effort is based on a original research by Kline.

Pic Crix's Great Clash of Cliches As Debate on Dubbing Drags Along

Since the war the technical and taste questions implicit in dubbing have been thrashed out in many a tradepaper story. Last August in his piece, "Subtitles Must Go" Bos Crowther of the N. Y. Times revived the issues, giving them some point but launching a pro and con which has been continuous since, as verbose as it was occasionally pointless. It would seem that about everything that can be said on the theme has been. All that is lately being established is the proverb: hell hath no fury like a film buff disagreed with!

For the non-committed observer who can see some legitimate arguments on both sides of the question, reading the big batches of pro-con material is rather like listening to some of the West-East debates in the United Nations. After a while it's clear that each side really isn't listening very carefully to what the other is saying. Thus, when Jesse Zunser, in the Nov. 12 issue of Cue, devotes a whole page of prose to lambaste bad dubbing ("artistic emasculation"), he seems to be assuming that Crowther is all for "banal, poorly spoken and badly synchronized English dialog" (Crowther's words, November issue of Showbill), which he obviously isn't.

Zunser's piece winds up by saying that until the art of dubbing "achieves the perfection of the original, it is a shoddy substitution and an artistic falsehood." Crowther's Showbill article would seem to agree, stating that his pro-dubbing attitude is "based on what we know can be done, either after a film is made or while it is being made." It's just that Crowther has seen films which he considered well dubbed and Zunser hasn't. After plowing through all the high-falutin' arguments about "lingual nuances," "the purity of the original language" and "the highly complex synthesis" of filmmaking, the argument between Crowther (pro-dubbing) and Zunser (anti-dubbing) boils down to a highly subjective disagreement in taste. From here on in they could as well and meaningfully debate the historical importance of Tuesday Weld's performance in "Rally Round The Flag, Boys."

This is not to say that the debate has not served the good purpose (and, because of this, Crowther would seem to be leading on points) of shaking the purist cinema buffs out of a certain smugness, especially when he points out—in last Sunday's (6) Times — that a major point in "Wild Strawberries," deleted in the subtitled version, is evident in the dubbed version. But even here, Dwight MacDonald (November issue of Esquire) would suggest that the best dubbing job often forces the dubbers to bring up meanings not in the original "otherwise one would have to believe in providential coincidence beyond a reasonable point."

It becomes, you see, a sort of ho-hum debate, with something to be said for each. There are, however, peripheral delights in all this prose. Such as Crowther's story (in Showbill), about the guy from the Times Drama Department who on his vacation saw the dubbed version of "Hiroshima, Mon Amour," and didn't know, until he got back to the office and read Bosley's piece, that the film had been made and originally shown in French. Just where, one wonders, has *that guy* been for the last six months? It may be that he sould be sent back on the police beat.

Meanwhile, From Denver

Denver, Dec. 6.

To dub or not to dub?

That is the question being posed by Larry Tajiri, drama editor of the Denver Post, in a series of articles that is bringing all kinds of response—mostly negative.

The mail count has been eight to one against dubbing, according to Tajiri, who got into the controversy a couple of weeks ago when Louis Sher, partner with Ed Schuman in the Sherman-Schuman art theatre chain (of which Denver's Vogue Art is one), was in Denver and told of their experience in Cleveland with two art theatres running the same foreign film day and date with one offering the original foreign dialog with English subtitles and the other dubbed.

That the personality of the performer is greatly lessened or in some instances entirely lost in the dubbing process, is the opinion of most of the letter writers, according to Tajiri, one contending that subtitles even aid in viewing the film, enabling one to quickly grasp the meaning of the vocal expression and then pay close attention to the details in sight, saying "how can a film express the culture of another country without the use of the language."

It is of course, an accepted fact that foreign films per se attract only limited audiences and in order for the art theatre to survive it must, to a limited extent at least, appeal to a wider audience—and that is where dubbing counts at the boxoffice.

Some contend that if it is an Art Theatre, it should present art and not clobber it up with dubbed dialog which detracts from the characteristics of the artist.

Art theatres for the most part are patronized by those who seek the unusual and are not so much interested in the show for entertainment as for the meeting and studying of new personalities, all of which, most contend, is lost when the voice is not the performer's own.

Tajiri, who understands Spanish and Japanese, says that in his own case, the films he reviews from France and Italy with English subtitles, are about equally enjoyable with those in languages he speaks and a great deal more so than the dubbed versions. But his, like most of the steady patrons of the art theatre, is the purist approach, and profit—or at least survival—is what the theatre operator is seeking and must have, with the result that the art theatre, as such, is fast fading from the American scene.

Briskin Buy Tops 'The Insiders'

Washington, Dec. 6.

Big acquisition of Columbia Pictures stock by Samuel J. Briskin shows in Securities & Exchange Commission's report on insider transactions Oct. 11 to Nov. 10. He exercised options on 16,971 common shares, giving him a total of 19,232 shares owned directly. The report lists 118,327 shares under Briskin's name held by Fico Corp. and S. J. Briskin Pictures.

In another major transaction, Henry C. Bonfig bought 7,278 shares of Columbia Broadcasting System common stock, bringing his ownership to 8,527.

Other show business deals, all involving common stock, included:

Allied Artists—George D. Burrows sold 2,000 shares, leaving him with 41,786; Sherril C. Corwin unloaded 3,600, holding onto 23,400; Robert W. Hurlock bought 300, giving him a total of 20,500 shares; Herman Rifkin sold 5,000, leaving him with 14,261 owned directly. Sam Wolf sold 1,550, holding onto 22,000.

Buckeye Corp.—Homer Bourgeois bought 57 shares, giving him a total of 5,856.

Filmways Inc.—William Cowan received his first 1,000 shares; Martin Ransohoff sold 1,000, holding onto 107,367; Richard B. Sage sold 1,000, leaving him with 7,905.

Loew's Theatres Inc.—Herbert A. Hofman acquired 100 shares as a trustee, giving him a total of 2,100.

Stanley Warner Corp.—Charles F. McKhann sold 100 shares, leaving him with 800.

TelePrompter Corp.—Roy R. Coffin bought 300 for a total of 900 shares owned directly, and bought another 300 indirectly through a holding company.

Cinema-Vue Corp.—Harry Brandt upped his holdings to 162,900 by buying 800 shares.

PAT FOR SCHARY AS HANDICAPPEDS' PAL

Washington, Dec. 6.

Dore Schary will receive the Distinguished Service Award from the President's Committee on Employment of the Physically Handicapped for his plays and films depicting the struggles of the handicapped.

Presentation will be made by Maj. Gen. Melvin J. Maas, USMCR Ret., Chairman of the President's Committee, at the 25th Anniversary banquet of the Federation of the Handicapped Dec. 12 at the Plaza Hotel in New York.

Milton Cohen, Executive Director of the Federation, nominated Schary for the award. Cohen cited such "thoughtful and provocative" plays and films by Schary dealing with the handicapped as "Sunrise at Campobello," "Bad Day at Black Rock," and "30 Seconds Over Tokyo."

Film Reviews

Continued from page 6

Jalsaghar

Done in a slow but incisive manner, this looms mainly an arty bet abroad with its visual beauty an aid.

A man sits in his once-great home, now beginning to fall to ruin. He reminisces on his past life, and his great parties as well as the loss of his son and wife. His inability to adapt himself to the changing scene about him are subtly blocked in. He is shown as one of those once powerful men whose failure to cope with the times has made him a recluse. He is a dilettante and seems to be more engrossed in simple social duties rather than in life about him. He gives one last party, tosses away all his money and dies in a fall from a horse.

Ray knows how to depict the slow passing of time, character and place without making the film static. It delves deeply into the man and though he is pathetic there is never any pity for him but an acceptance as a human being out of kilter with the times.

Pic is excellently lensed. The acting is good with the direction blending all into a keen study of a character. It is slow but deeply revealing. Well handled this could be a fine arty house bet. Music is also an excellent aspect of this tender, penetrating film. *Mosk.*

Mit Himbeergeist Gent Alles Besser

(It Goes Better With Raspberry-Juice)

(AUSTRIAN)

Vienna, Nov. 29.

Sascha Film (Herbert Gruber) production. Stars O. W. Fischer; features Marianne Koch, Jackie Lane, Petra Schuermann. Directed by Georg Marischka. Screenplay, Hans Jacoby and Willibald Eser from novel by Johannes Mario Simmel; camera, Guenther Knuth; settings, Fritz Jueptner-Jonstorff and Alexander Sawczynskij; costumes, Gerdago; music, Johannes Fehring. At Forum Kino, Nov. 28, '60. Running time, **90 MINS.**

Philipp Kalder	O. W. Fischer
Hilde v. Hessenliche	Marianne Koch
Chou-Chou	Jackie Lane
Susie	Petra Schuermann
Captain	Bill Ramsay

Despite the awkward title, this motion picture should do good b.o. in the German language countries. Star O. W. Fischer is, in this instance, very natural in depicting the ups and downs of a prisoner of war first French, than U. S., from where he fled) and his role afterwards on the black market, crowned by honorary citizenship of the city he supplied with goods, illegally obtained.

A clear satire on the conditions of 1945-50. Marianne Koch, his opposite, is also excellent. She, too, has the necessary "connections" on the black markets. Idea of plot for here first to use her for his "dark purposes," than to fall in love, is hardly new, but well constructed.

In the supporting cast, all do nicely. George Marischka directed and showed good sense in speeding up the early scenes, setting bad times of 1945. Cameraman Guenther Knuth did a good job.

Johannes Fehring supplied a few songs. *Maas.*

Le Caid

(The Boss)

(FRENCH)

Paris, Dec. 6.

Prodis release of CICC production. Stars Fernandel; features Barbara Laage, Georges Wilson, Claude Pieplu, Francois Darbon, Albert Michel. Directed by Bernard Borderie. Screenplay, Jean-Bernard Luc from novel by Claude Dorval; camera, Robert Juillard; editor, Christian Gaudin. At Aubert Palace, Paris. Running time, **90 MINS.**

Migonnet	Fernandel
Rita	Barbara Laage
Monsieur A.	Georges Wilson
Osner	Claude Pieplu
Amedee	Francois Darbon
Filatre	Albert Michel

Fernandel is a philosophy teacher in this film. He gets mixed up with gangsters and molls when a big wad of money is dropped into his lap by an escaping holdup artist. He bluffs his way through this, but the complications and plotting are stereotyped and familiar.

This has only the Fernandel monicker for offshore chances, and hence they seem slight in this pic. Technically it is below par with a quickie look.

Supporting cast is subordinated entirely to Fernandel but Georges Wilson, as a sinister gangleader, manages to make his presence felt. It looks like a local item primarily. *Mosk.*

Das Erbe von Bjoerndal

(Heritage of Bjoerndal)

(AUSTRIAN-COLOR)

Vienna, Nov. 29.

Sascha Film release of Wiener Mundus Film production. Stars Britt Nilsson, Hans Nielsen, Carl Lange, Franz Messner. Directed by Gustav Ucicky. Screenplay, Per Schwenzen after novel by Trygve Gulbranssen; camera, Elio Carniel; music, Rolf A. Wilhelm. At Fieger Kino, Vienna. Running time, **90 MINS.**

Adelheid	Maj-Britt Nilsson
Tante Elo	Brigitte Horney
Gunvor	Ellen Schwiers
Dag	Joachim Hansen
Major Barre	Hans Nielsen
Herr von Gall	Carl Lange
Aslak	Hans Christian Blech
Dag's son	Michael Hinz
Lorenz	Franz Messner
Jungfer Kruse	Elisabeth Epp
Barbara	Gertraud Jesserer
Kaufmann Holder	Franz Schafheitlin
Pfarrer Ramer	Hintz Fabricius

Appropriately titled "Heritage," this emerges as a fair entry for German and Norwegian language countries. This Norwegian-Austrian film is a continuance of a novel by Trygve Gulbranssen, cleverly turned into a screen vehicle by Per Schwenzen. It depicts the worries of farmers who stay on their soil today and always. The intrigue of bad neighbors is the basis for the film's plot.

Dramatic events, however, are not overloaded with fantasy by the author or scripter. Young Dag (Joachim Hansen) at the end courts another girl.

Hansen is convincing as is his opposite Maj-Britt Nilsson as Adelheid. Brigitte Horney makes a fine comeback as Aunt Elo. Ellen Schwiers is excellent as the woman who spoils all peace efforts. The remainder of the cast is okay.

Though there is not much suspense, directing by Gustov Ucicky deserves praise. Camerawork by Elio Carniel is a major asset, especially the outdoor scenes shot in most northern sectors of Norwegia.

The Vienna Symphonic orch plays the smooth music by Rolf A. Wilhelm. All other technical credits are par. *Maas.*

L'Homme A Femmes

(Ladies' Man)

(FRENCH)

Paris, Dec. 6.

Pathe release of Cyclops production. Stars Danielle Darrieux, Mel Ferrer; features Claude Rich, Alan Scott, Catherine Deneuve, Pierre Brice. Directed by Jacques Cornu. Screenplay, Maurice Clavel, Alain Cavalier, Cornu from novel by Patrick Quentin; camera, Jacques Tournier; editor, Andre Feix. At Triomphe, Paris. Running time, **95 MINS.**

Gabrielle	Danielle Darrieux
George	Mel Ferrer
Vaillant	Claude Rich
Marc	Alan Scott
Catherine	Catherine Deneuve
Laurent	Pierre Brice

Loosely constructed whodunit has neither the characterization or treatment to keep this suspenseful. The unimaginative direction does not help either. It is mainly a local item.

A blackmailer, who has wooed Mel Ferrer's wife, Danielle Darrieux, and niece, is found dead. Various motives are sorted out by a taciturn police inspector to solve this tame meller.

The acting cannot do much with the surface personages. Technical credits are only fair. *Mosk.*

Hem Hayu Asara

(They Were Ten)

(ISRAELI)

Tel Aviv, Nov. 29.

ORB Film release of Baruch Dinar production. Stars Ninett Dinar and Oded Teomi. Directed by Baruch Dinar. Screenplay, Baruch Dinar, Gavriel Dagan and Menachem Shuval, based on story by Baruch Dinar; camera, L. Banes; editor, Helga Krenston; music, Gerd Bertini. Previewed at Chen, Tel Aviv.

Manya	Ninett Dinar
Josef	Oded Teomi
Zelman	Leo Filler
Shimon	Josef Safra
Avraham	Israel Rubinchik
Margin	Gavriel Dagan
Asher	Nisim Azikari
Yoel	Jichak Borckel
Berl	Josef Zur
Shmuel	Amnon Kahanovitz
Dr. Weiss	Jehuda Gabai
Mrs. Weiss	Shlomit Kaplansky
Turkish Officer	Moshe Yaar
Arab Sheik	Moshe Kedem

This pic, which cost $100,000, fails to measure up to the great things expected of it. Made under difficult circumstances, the difficulties are visible throughout. Lack of money, absence of technical experience and a rather amateurish script make for a too slow film. Never compelling, the pic, however, has some poetic beauty. And it will appeal particularly to Jewish audiences. Oded Teomi is a sensitive actor and Ninett Dinar a delicate actress.

A group of young European Jews, one woman and nine men, gave up studies, merchandise, etc. and left the Old Continent determined to build up an agricultural settlement in the Promised Land. That's the basic plot.

They get a deserted building and a small piece of rugged land, bought from the Arabs with Jewish funds. The young settlers don't know how to handle a plough, they sow against the wind, they have to learn how to build a fireplace and how to ride a horse. The neighboring Arabs won't let them use the well and the Turkish policeman doesn't allow them to rebuild the house. Two men leave because they think the struggle is hopeless, and the woman dies. But the others survive.

Essentially, this unfolds the story about the start of the Jewish State. But the production never really makes the point. *Lapid.*

THEATRE FOR SALE

Gov. Ritchie Theatre—700 car drive-in theatre in continuous operation since 1939 on Ritchie Highway 3 miles south of Baltimore. Highly profitable theatre including choice commercial frontage. Stockholders deadlock has forced sale by public auction to be held January 25, 1961. For full information write Gov. Ritchie Theatre, Inc., P. O. Box 25, Glen Burnie, Maryland.

Marlene & Press

Continued from page 1

unhappy she might walk out on her four-day engagement.

Monahan carefully rechecked each rumor and wired Miss Dietrich asking her to give her side of the story. She called Tuesday (29) around midnight and categorically denied every one of the charges. Monahan then revised his story to bring La Dietrich out smelling like a rose.

She had refused a call from the Pitt VARIETY rep on Monday and word was received that she didn't want to see him on Tuesday at the Mosque. However, on Wednesday (30), contact was finally made by her phone call and she was very gracious as she explained how everything might have been misunderstood.

Shuffled Her Dates

Her date at the Shrine was okayed on Oct. 4 while she was on tour. When Alan Jay Lerner and Frederick Loewe needed more time to polish "Camelot" in Boston, they asked her to give up her two weeks at the Shubert Theatre there. She agreed and MCA set her in the Riviera in Las Vegas for two weeks.

In the meantime, Miss Dietrich had called Stan Irwin and Milton Prell at the Sahara, where she has a contract for February and got their permission for her to take the Riviera date. When she found she had only two weeks for the Riviera, she asked MCA to try to move the Pittsburgh date back so she could stay at the room for the three weeks that producer Frank Sennes wanted.

Weiss then came to Pittsburgh and talked with Fisher and Shrine officials to see if they would push the date back but it was impossible. When Miss Dietrich was informed that the Riviera stand would have to be just two weeks, she was furious because she wanted to stay in Vegas as the show was rehearsed and, as she put it, "I love everything about the handshake atmosphere of Vegas."

Preferred the Riviera

"Why couldn't they have moved it back a couple of weeks so I could do three weeks at Riviera, where they were doing big business instead of making me fly to Pittsburgh overnight to a private affair that could have easily been moved since we gave them so much time? This way, I finished my show at the Riviera at two o'clock on Sunday night and was on a plane for Pittsburgh at 2:20.

"After no sleep the night before I came in to do a rehearsal and found I was supposed to give interviews which my contract specifically said were forbidden. This clause was put in by the Shriners, not me. Besides, I've had it with the young girl reporters who ask me what my favorite color is, who my favorite leading man was and what my recipe is for goulash. I now have a good rest and am returning your call."

Miss Dietrich did not meet Miss Brundidge who is not a "young reporter," but a mature and highly regarded feature writer on the Press.)

New York Sound Track

Continued from page 17

"The Big Show," now shooting in Munich and Copenhagen . . . Actress **Ina Balin** is starting to train as a student nurse prior to starting her role in UA's "The Young Doctors," in which she'll play a student nurse. Film is to be made entirely in New York . . . 20th says the first 20 days of its "North to Alaska" release has resulted in a theatre gross of $1,000,000. That's not all film rental, but, also, it's not chicken feed . . . Continental Distributing has engaged Blowitz-Maskel to handle publicity and promotion on "The Long, The Short and The Tall" and "The Mark."

Jean Goldwurm's Times Film has acquired two more top French imports, **Claude Chabrol's** "A Double Tour" and **Rene Clement's** "Plein Soleil" . . . Sam Lake's Gotham Film Releasing Corp. has taken on two German exploitation items, "Madeleine Tel. 13-62-11" and "Wonderland at Night."

Joe Pasternak, producer of Metro's "Where the Boys Are," and three of the picture's stars—**Jim Hutton, Paula Prentiss** and **Maggie Pierce**—are out on a two-week cross-country promotional tour for the film. They are being accompanied by **Si Seadler,** M-G's eastern ad manager . . . **Stuart Millar** and **Lawrence Turman,** producers of "The Young Doctors," met with United Artists' pub-ad and sales departments to discuss long-range plans for the film. It goes before the cameras in N. Y. on Jan. 9 . . . King Bros.' "Gorgo" will be released by Metro in February . . . **Edward Lewis,** producer of "Spartacus," and Stan Margulies, Bryna Productions pub-ad chief, doing the advance bit for the 12 Christmas openings of the Universal release . . . Also on "Spartacus" front: High school and college editors in the New York, New Jersey, Connecticut area will attend "school reviewers" performances this week.

Universal has arranged a tieup with 280 Associated Food Stores in the Greater New York area for **Cary Grant's** "The Grass Is Greener." Grant arrived in N. Y. over the weekend to aid in the bally campaign . . . **Jack Diamond,** Universal's studio publicity chief, returned to the Coast after homeoffice talks . . . Multilingual French actor **Gregoire Aslan,** now making "The Devil at Four O'Clock," is in six pictures in release or awaiting release.

The language barrier is a handicap on any foreign location, **Fred Hift** reports from the Italian locale of "Francis of Assisi." One of the Americans in the crew, he notes, approached the casting director for the extras and, pointing to some men waiting in costume in a side-street, asked: "Are these men from Assisi?" The Italian exploded, red-faced. "No, sir," he shouted. "No true. Are no sissies in this group."

Walter Slezak has returned from Rome after winding up his role in Universal's "Come September" . . . **Warren Finnerty** and **William Redfield** signed for the film version of the off-Broadway hit "The Connection." Film is currently being filmed in N. Y. under the direction of **Shirley Clarke** . . . **Otto Preminger, Eva Marie Saint, Peter Lawford, Sal Mineo** and **Jill Haworth** will visit the cities in which "Exodus" is scheduled to open. They will travel in four separate units, meeting in N. Y. for the Dec. 15 world premiere and in L. A. on Dec. 21 for the Coast launching . . . Universal prexy **Milton R. Rackmil,** billed as "industry man of the year," gets the cover on the company's Time-like edition of its house organ, Progress.

Composure-Like Aristotle

Continued from page 7

robe departments are well equipped to do "Greek-type" films that use folk costumes and such, he said, but Hollywood, because of all the westerns which are shot there, is the only place with a full supply of clothes worn in the bustle-and-bowler era.

It was this sort of thing that jacked the "Athens" budget from $350,000 up to about $500,000, he reported. Director also emphasized that, because of the nature of the story, it would have been impossible to shoot the picture anywhere but in Athens, particularly since the "key" set in the film is the stadium which was built for those first 1896 games, and which is still being used.

But for every advantage, there was inevitably a disadvantage. The local studios were jammed, he said, and he was only able to get six days in which to do his interiors (out of a five-week shooting sked), and those six days could not be consecutive. This often meant having to strike a set and rebuild it again for another day of shooting.

Slow to Sanction

In addition, permission to shoot in public places often was extremely slow in arriving. Permission would sometimes arrive only the night before a specific scene was scheduled, though the permit had been submitted from six to seven weeks earlier. Company was flatly refused permission to do a key love scene in the Parthenon on the Acropolis, principally because the authorities had felt that similar permission earlier had been abused by a scene in 20th's "Boy on a Dolphin" featuring Sophia Loren. Marton solved this problem by shooting his scene in the ruins of an ancient theatre at the foot of the Acropolis.

For the most part, however, said Marton, Greek cooperation had been very good. It was just some of the lower echelon of bureaucrats who were difficult.

On the matter of his star, Jayne Mansfield, Marton had nothing but unqualified praise, not only for her hard work and cooperation on-set, but also for putting up with some conditions off-set which are unmentionable.

The 54-year-old director, who has been working recently in tv ("Sea Hunt," "Aquanauts," "Man and the Challenge") as well as films, has returned to Hollywood to cut "Athens" and to await word on when he's to start work on shooting the battle scenes for the currently delayed "Cleopatra." He also has an idea that he might do "White Hunter, Black Heart," Peter Viertel's lightly fictionalized novel about a famous film director shooting a picture in Africa. As a matter of fact, he'd like to have John Huston, who made "African Queen" in Africa, play the principal role. But, added Marton, perhaps the picture should not be made—it would give the entire industry a black eye.

Lionello Santi

Continued from page 3

"Don Juan"; an updated version of a Shakespearean classic, "Othello, 1943," a biography about the Sicilian bandit, "Guiliano," and another historical spec, "Marco Polo." Already completed and looking for U. S. distribs are four other Galatea productions, including Roberto Rosselini's latest, "Garibaldi," which marks first time that director has worked with color and CinemaScope.

Galatea is perhaps most famous for starting the Italian spec trend with the first "Hercules" films. Company also produced another current 20th release, "Legions of The Nile." This deal, however, was made after film was completed, with 20th getting English-speaking and western hemisphere rights for $570,000.

American International just recently acquired rights to another Galatea production, "Fright," a shock-horror type of film which was shot entirely (and originally) in English.

New York Theatre

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Frisco Judge Rules 'Dirty Pix' Law Unconstitutional, Frees 'Peep' Ops

San Francisco, Dec. 6.

Municipal Judge Clayton W. Horn last week declared "dirty movie" ordinance unconstitutional and therefore dismissed charges against a pair of peepshow operators.

Freed were Clyde Walker and William Felice Jr., who were arrested Sept. 24 for exhibiting dime-a-peep films in a penny arcade on Market Street, Frisco's main drag.

Their attorney, James C. Purcell, argued the city ordinance's vagueness made it unconstitutional. The ordinance says:

"It shall be unlawful . . . to conduct any motion picture exhibition or entertainment of any sort which is offensive to decency or which excites vicious or lewd thoughts or acts or creates acts of violence or excites race or class hatred or which is lewd or obscene or vulgar, or which is . . . so suggestive as to be offensive to the moral sense."

The judge agreed with the defense lawyer and, in dismissing the case, said the ordinance "contains contradictory language, it's ambigous and vague, and it fails to spell out any standard of what obscenity is."

As a result, Deputy Police Chief Alfred Nelder said his department would seek a revision of the ordinance.

Blow Whistle In Hub

Boston, Dec. 6.

Dime-a-peep films in a Tremont St. arcade roused the ire of Boston's city censor, Richard J. Sinnott, who said he would seek to suspend the arcade's license. He claimed operators of the peep machines had switched films on him, and that films shown when a newspaper reporter for the Boston Daily Record found both the film and dancing girls suffering from over exposure, were not the same ones he had passed on earlier.

The dime peep films were banned in Boston last March after the censor viewed reels of strip sequences. They were allowed to resume last summer on agreement between the arcade owners and the censor that a strict coverup would be observed. On Aug. 9, an epidemic of femme epidermis on film broke out in two arcades. Officials then agreed with Sinnott to ban suggestive dancing films and under 21 year old viewers from the peep machines.

After being called by the newspaper whose reporter had viewed the naughty films, Sinnott with a police detective marched to the arcade and viewed the reels.

Legal Points In Texas

Austin, Tex., Dec. 6.

Motion pictures are not motion pictures when shown in a coin-operated arcade machine. So ruled the Court of Criminal Appeals here in reversing a Harris County (Houston) case.

The court unanimously reversed and remanded the conviction of Frank Joseph Pasquale for unlawful exhibition of lewd motion pictures. Pasquale had been sentenced to 30 days in jail and a $500 fine.

A Houston policeman had testified that he got change from Pasquale in the change booth of Coin Machine Arcade and put six quarters in a machine to see a 15-minute film entitled, "Bobby Sox."

The court's opinion reversing the conviction was written by Judge Ernest Belcher, a non voting commissioner of the court.

His opinion noted that the law "makes it an offense to engage in the showing and exhibiting of lewd and lascivious motion pictures and it also makes it an offense to show such pictures in arcade machines."

"The proof of the use of arcade machines," he wrote, "does not sustain the allegations of the use of motion pictures . . . therefore, there is a fatal variance between the allegations of the information and the proof which renders the evidence insufficient to support the conviction."

Vlyde W. Woody, a Houston attorney who represented Pasquale, had listed that among 10 grounds on which he sought reversal.

Included among the records in the case is the reel of motion picture, entitled "Bobby Sox," which was confiscated from the arcade machine and which was shown to the trial court in Houston.

Two Convictions Erased

Austin, Tex., Dec. 6.

The Court of Criminal Appeals here reversed another Harris County court conviction for Frank Joseph Pasquale of Houston for exhibiting lewd motion pictures. He had been give a 90-day sentence after vice squad arrest at the Pla-Mor Arcade, in Houston.

Presiding Judge W. A. Morrison wrote the reversing opinion which held: "There is a fatal variance between the allegations and the proof."

Houston police vice squad officer J. M. Fann testified that Pasquale was showing "lewd and lisicivious motion pictures." Fann said the film was entitled "The Flying Saucers."

On Nov. 23, the Court of Criminal Appeals reversed a similar case against Pasquale, for which he had been given a $500 fine and 30-day jail sentence.

Judge Defends Property Rights Over Cultural Landmark Argument

Chicago, Dec. 6.

City hall influentials and design buffs seeking to preserve the old Garrick Theatre building (17 stories) as a Chi architectural landmark were set back recently when the state Appellate court ruled that the city must issue a wrecking permit to Balaban & Katz, owner of the shuttered site. In so doing, tribunal upset a lower court ruling in August that in effect upheld city's right to maintain the structure as a cultural monument.

At week's end no decision had been reached whether an appeal was planned to the Illinois Supreme Court.

Building was designed by now-revered architect Louis Sullivan (explaining the fever to perpetuate it), and initially served as an opera house, then as a vaude showcase. B&K turned it into a firstrun filmery in 1933, to which use it remained—save for time out a few years back as a television studio—until it went dark last spring. Circuit claims the building has cost it some $90,000 in maintenance since then, and that remodelling of upper floor office facilities is unfeasible. It wants to raze structure for an auto parking lot.

NEW TREND TOWARD FATTER SALES KITS

Judging from the size and character of the promotional kits that the film companies are sending out for major productions, it appears that the rubber band has been unloosened on the bally bankroll.

Universal's promotional 'kit on "Midnight Lace," which will go to 1,000 exhibitors, is a case in point. Ditto Joseph E. Levine's elaborate and slick pressbook on "Where the Hot Wind Blows." Not to be forgotten is United Artists' eye-opening "press release" on "The Alamo."

French Femme Producer Sees Women Accepted

Paris, Dec. 6.

Christine Gouze-Renal, who has been producing films here since 1953, says the industry has at last accepted femme producers and money is as easy to raise for them as it is for men. It was not so at the beginning, but now she gets the same consideration in her profession as men do. Besides her, other important female producers are Annie Dorfmann, Suzy Prim and Nicole Milinair.

Miss Gouze-Renal coproduced three pix at first and had the good luck to make a deal with Brigitte Bardot for several pix. She coproduced "Light Across the Way," with BB, and then had for "The Bride is Too Beautiful" and "The Woman and the Puppet."

Stanley Hardtop Set In Shopping Centre; 1st New One in 25 Years

Philadelphia, Dec. 6.

The first theatre to be built in 25 years for the Stanley Warner Corp. is a 1,200-seat hardtop to be constructed in the new suburban Cheltenham Center.

Richard B. Herman & Co., agent for new multi-million-dollar shopping center, has concluded negotiations with the film chain for a long term lease at an aggregate rental in excess of $500,000.

New house, to be called the Cheltenham Theatre, will comprise 16,000 square feet on one level and will be equipped for wide screen and stereophonic productions. Construction is to start immediately and house will be ready in nine months.

ACCELERATE PROMO PULSE FOR 'EXODUS'

Otto Preminger's "Exodus" is beginning to receive beaucoup attention in the amusement pages of the nation's press as a result in the efforts of the Preminger organization and United Artists, distributor of the hardticket film.

For recent VIP afternoon preview screening of the picture in New York, Prem and UA brought in 36 newsmen from seven cities which will be showing the picture before Christmas. A group of West Coast scribes were flown in for a similar preview in Los Angeles. To be sure, the press was not asked to review the picture, but they had an opportunity to interview Preminger and obtain background on the production. After the N.Y. screening, the newsmen were feted at a dinner at 21.

In another aspect of the advance buildup, a N.Y. team consisting of Nat Rudich, Preminger's aide, and/or Fred Goldberg, UA national pubad director, and Herb Pickman, coordinator of roadshow pix, visit each city in which an opening date for the film has been set. At a press luncheon, the Prem and UA reps outline the plans for the local premiere and provide the scribes with background material. Then a press conference is arranged via telephone with Preminger, who is on the road trying out his legit entry, Ira Levin's "Critic's Choice." An amplified telephone connection is set up so that both questions and Prem's replies are heard by all those present.

The junketing of the newsmen and the local activities has resulted in a flood of press clippings for the picture.

The N.Y. team, incidentally, completes all arrangements with the exhibitor during the trips, including group sales plans, marquee arrangements, advertising expenditures, and publicity ideas.

Tiomkin

Continued from page 3

that the singles and album sales of film music, both the background score and individual numbers, have become big business. This sideline, he adds, is no longer a mere exploitation device for the film, since some tall coin is coming from the record sales.

Tiomkin is convinced that the film industry is overlooking a good source of new production talent by, overlooking its composers, particularly for the production of musicals. The composer, because of the nature of his work, is perhaps the most expert individual from the viewpoint of cutting and editing, according to Tiomkin. "The composer is the most alert person in Hollywood," he contends. "He's much more up to date in his contributions than the writer and the director."

He is confident that subsequent developments in the field of independent production will bring about an atmosphere where film creators will work in close association as do the collaborators on a Broadway show and the film music will not be added or an afterthought.

Despite his stress of the importance of the film composer, Tiomkin takes a realistic view of his contribution. "The film composer is not supposed to write great music," he says. "He's supposed to write for the film."

Films Still Can't Share Freedom Enjoyed by Press, TV: Johnston

Although declared by the U. S. Supreme Court to be a part of the press, motion pictures today do not yet share the freedom of expression enjoyed by newspapers, magazines and television, Eric Johnston, prexy of the Motion Picture Assn. of America, charged yesterday (Tues.) at a luncheon meeting of the Metropolitan Motion Picture Assn. in New York.

Johnston was principal speaker at the Hotel Astor affair marking the inauguration of Leslie R. Schwartz, prexy of Century Theatres, as new head of MMPTA. Schwartz succeeds Sol A. Schwartz (no relation) prexy of RKO Theatres, who becomes chairman of the MMPTA board.

Declaring that "Hearst, Luce, Cerf, Goldenson, Paley and Sarnoff" are free, Johnston said that "surely Balaban and Schneider and Skouras, Broidy and Disney and Krim—Rackmil and Vogel—are as much entitled to freedom of expression." However, he continued, motion pictures must "run the gauntlet" of censorship in four states and a handful of cities, in addition to which there will be increasing pressure for film classification in many state legislatures after the first of the year.

Johnston said the industry must put up a fight before it loses any more freedom, adding, as an aside, that he would like to ask, personally, some censors whether or not they'd ever received sworn testimony to the effect any particular motion picture had ever corrupted anybody's morals. "If we can convict a motion picture of corrupting morals without any witnesses to support the sinful act, then why can't we convict a man of arson because he carries a match?"

The pro-censorship forces are a minority, MPAA prexy said, but they are often "the same people who are in the grip of some trend, passion or prejudice."

Johnston also emphasized that industry members in calling for freedom from censorship, must also "exercise clearly, forcefully and emphatically our responsibility to that freedom." And, he added, that means producers, distributors and exhibitors alike.

Johnston praised the MMPTA for being acutely aware of such responsibilities and for its swift action in fighting censorship legislation in Albany. He said he would have little fear of further encroachment on the freedom of films "if everyone was as alertly on the job and as conscious of responsibilities as you are in Metropolitan."

Arch Oboler in Toronto Producing Indie Feature

Toronto, Dec. 6.

Arch Oboler is scouting Toronto for locales of a film "One Plus One" he has scripted and will direct-produce. He says he'll use about 67 Toronto actors, including Austin Willis and Kate Reid. Willis has had character roles in "Mouse That Roared" and "Crack In the Mirror."

Oboler will shoot some scenes in Club Oasis of Al Siegel's Barclay Hotel here. Shooting tees Dec. 5 or 12 on "suspense film with a sort of star in each episode, but no big star."

No release set.

Collegians Self-Staffing Art Theatre for Campus Crowd Plus Kiddies

Fort Wayne, Ind., Dec. 6.

Little Cinema here, art house which as been shuttered in recent months, has been reopened, with three young men leasing the house from the Quimby Theatres. The trio hope that the college set from the area will patronize the house, which will show art films on weekends, and are offering special rates to college students. They may also present special shows for children on Saturday morning. They hope to rent the house now and then during the week for meetings and conventions.

The trio—who will do all the work—are George Brock, a junior at Indiana Technical College; Paul Casterline, a college sophomore at Tech who ran out of tuition money; and Larry Ducey, an engineer at Magnavox Corp. Brock, who has worked as relief manager of the Clyde and Paramount theatres while going to college, will operate the projection booth.

Other two will sell the tickets and popcorn, etc. "We aren't going to run sexy films, but good films that don't appeal to the general public but do to college students," Brock said.

Open 'Exodus' in K.C. With Lots V.I.P. Ties

Kansas City, Dec. 6.

Number of picture people are scheduled for appearances here in connection with the opening of the Empire Theatre and local premiere of "Exodus" (UA) beginning Dec. 19. Sal Mineo and Jil Haworth, who arrived here last night and are spending the day (6) in press, radio and tv interviews in a schedule arranged by Durwood Theatres.

Delegation coming for the event itself will be Mr. and Mrs. Otto Preminger and Mr. and Mrs. Peter Lawford. They will take part in ribbon-cutting ceremonies at the Empire at 4 p.m. Dec. 19, when a press preview of the theatre and the picture will be given. Guided tours of the theatre for this group will be a part of the theatre opening.

Empire is the former Missouri Theatre, taken over by the Durwood circuit last fall and extensively remodelled and refurbished in the interim. It's in the downtown loop at Fourteenth and Main. "Exodus" opens its regular run Dec. 21 as the new theatre's first attraction.

Arrangements have been made for the presentation of part of the original manuscript of "Exodus" to former President Harry Truman. The ceremony is to be at the Truman Library in nearby Independence Thursday (8).

A group of Chicagoans will be on hand for the presentation, along with author Leon Uris. Heading the Chicago delegation will be Col. Jacob M. Arvey and William McFetridge, of the AFL-CIO. The bound manuscript dealing with Mr. Truman's participation in the establishment of Israel will be placed in the library.

Two days later Truman is to appear in Chicago to receive the "Man of the Century" award from the National Israel Bond Organization.

Jules Weil's Colorama Buys 22 Pine-Thomas Pix; Par Sharing Proceeds

Colorama Features, independent outfit headed by Jules Weil, this week bought 22 post-1948 features produced by the Pine-Thomas company for $2,000,000. Thus the trend toward acquisition of "modern" theatricals for tv (Weil also took theatrical reissue rights) continues.

The Pine-Thomas product was financed and released by Paramount but the latter's distribution rights ran out. It's understood Par and P-T will split the proceeds from the Weil sale on a 50-50 basis.

Titles in the package include "Lucy Gallant," "El Paso," "Manhandled," "Tripoli," "Last Outpost," "Run for Cover," "Jamaica Run" and "Sangaree."

P-T unit, when operating on the Par lot, specialized in less st features.

AZTEC READYING 1, 2

Hollywood, Dec. 6.

Aztec Productions, newly formed Paul Penton-Buddy Bregman indie production company, plans to roll its first feature, "The Angels," Jan. 3. Scheduled as its second feature, to start in April, is "High Button Shoes," in CinemaScope and color. Latter has a $1,500,000 budget and Shirley Jones and Gene Barry are being sought for the leads.

Aztec, which has headquarters at the Goldwyn Studios, will utilize indie financing for both theatrical and tv shows.

Third Mex World Review of Film Festivals Fails To Measure Up To Advance Hopes; May Change Format

Mexico City, Dec. 6.

In a few days the Third World Review of Film Festivals will have passed on into history. As with the two former shows, the results are inconclusive and opinions as to success or failure of the event about evenly divided. At formal closing ceremonies in Acapulco, in the Playa Hornos Theatre, the Palenque Heads will be awarded to the 21 international festival winning films which participated in the Mexican event.

Festival organizers again stressed that the Review is not a species of super-award or super-festival event. It is only a "review of technical, artistic and commercial" progress of the world industry, with screened films considered best of the year's production. Only award made at the Fest is the International Critics Grand Prize, this going for what the jury selects as best picture exhibited during the Fest.

A resume of the festival shows that the event suffered from lack of prelim organization, disregard of publicity needs and general ballyhoo, weak advertising of films shown and a major lack of stellar names to hypo public interest.

Ferretis Calls in Press

Jorge Ferretis, head of Film Bureau, and a director of the festival, who at first said the event did not need publicity, thus antagonizing the local press, finally reversed his stand after about nine days. He called in newspapermen and in a mass conference admitted the defects of the Fest.

Ferretis promised that a committee would be formed to avoid problems for reporters, and he kept his word. But still press coverage of event was lukewarm.

Differences of opinion and recriminations plagued the Fest from the start, with Acapulco's hotel owners beefing about non-payment of loans they had advanced to festival organizing committee a year ago.

Boxoffice receipts fluctuated widely. But the overall picture was not on par with a festival promotion of this type. Opening night gross at the San Diego Fortress in Acapulco or "Rhine Passage" came to only about $1,444. Other receipts included $856 for the Czech entry, "Man With Two Faces" and Hollywood's "Fugitive Kind," approximately $1,300. At the National Auditorium, the take averaged from a low of $1,500 to a high of over $3,000.

Not Star-Studded Turnout

Most apparent lack was a brilliant star-studded turnout. Hollywood was represented, for example, by Jack Lemmon, John Saxon, Rita Gam and Jack Kruschen as well as Eric Johnston and Robert J. Corkery plus a few others from production-executive sectors. Those who did come were well received mainly by audiences.

Giulieta Masina failed to turn up although billed as one of top names of Italian delegation. This department was saved by the appearance of France's Mylene Demongeot and a few others, with a scattering of starlets in traditional bikinis pepping up things towards the close. Robert Cummings, who appeared at the San Diego Open Air Theatre the night "The Fugitive Kind" was shown, made a hit with the Mexican senoritas and senoras.

Union Beef Hurt in Mex City

Other ills besetting the festival was the union beef that the National Auditorium was using non-union personnel, and the faulty focusing in projection room. Indicative of lack of organization was the treatment of the Hungarian delegation who toured four Acapulco hotels to find organizing headquarters. Finally, after some hours the weary delegation was officially received.

Would Make It Market Place

But despite all the errors, organizers have announced important plans to make the fest, in succeeding years, a huge market place for the film industry. Film buyers, distributors, producers and exhibitors will have a chance to bid for world and regional rights to films.

'Ben-Hur' Hits Geneva

Geneva, Nov. 22.

Metro's "Ben-Hur" had its Swiss opening at the 800-seat Alhambra here, preceded by a special, invitees- only screening the night before for celebs. Feature drew hgh praise, and an extended run seems assured.

Advance sale started three weeks prior to opening, an unprecedented move in Switzerland, and selling of ducats for the two-a-day showings is going exceptionally well.

Pic is backed by a hefty publicity and exploitation campaign including full-page and half-page ads, numerous tie-ups and window displays, billposting and free space in local papers and magazines. One exploitation gimmick, in particular, is attracting attention here: a tieup with Moevenpick, which has created a half-dozen special Ben-Hur-inspired dishes — including such colorful items as a "Toast Messala," "Rumpsteak Ben-hur," "Sorbet Esther" and "Orange Salad Tirzah"—to be served before and after the four-hour show.

E. Germany Producers Turn to Pix Depicting Hard Times of Refugees

Frankfurt, Nov. 29.

West Germans are notably hesitant about tackling the split between East and West Germany as a film topic, only four pix on this sensitive theme having been made to date—"Postlagernd Turteltaube" starting in 1952. But on the other side of the Commie curtain, East Germany's DEFA productions are twisting the East-West theme to show how miserable all those poor refugees are when they arrive in the West, and how they want to come back to the East again!

The current release catalog of DEFA productions indicates that eight of the upcoming 20 films or 40% are dealing with this border dispute.

The cold war is revealed, from the Commie viewpoint, in a film called "Dokumentarstreifen (Documentary Streaks), which insiders reveal is slanted against NATO General Speidel; "Unternehmen Teutonenschwert" (Under the Teutonic Sword) and a criminal theme about the cold war, Kurt Jung-Alsen's "Die Premiere Fallt Aus" (The Premiere Doesn't Take Place).

In the last named, a star is murdered on the eve of the premiere, and the search goes into West Berlin, where the murderer has escaped.

Other DEFA films play in a Red-fictionalized West Germany, under the eyes of a cruel West German police and unfriendly government. The film "Der Prozess wird vertagt" (The Process is Delayed) is in this category, based on a novel of the Munich author Leonhard Frank. It is about an emigrant who returns to Germany to seek justice for his Jewish sister who was murdered, and finds that the man guilty is now in a high official position in the West German government.

Mex Govt. Oil Monopoly Helps on Film Prod.

Mexico City, Nov. 29.

Mexico's government oil monopoly, Petroleos Mexicanos, is partly angeling "The White Rose," film based on a B. Traven novel, with this probably last picture to be made by Clasa Films Mundiales, federally-owned production unit. Pemex (abbriviation) is allocating $80,000 for the $320,000 picture budget. The Film Bank is providing $200,000.

Meanwhile, Federico Heuer of the Film Bank, has confirmed that Clasa is to be dissolved, with the firm to be absorbed by the government-owned Churubusco Studios. Now that the State has studios under its control, need for Clasa no longer exists. All future films on national themes not touched by private elements, will be turned out at Churubusco by the Churubusco Films affiliate, Heuer said.

Pete Rogers Named To Anglo Amalgamated Bd.

London, Dec. 6.

Pete Rogers, producer of the "Carry On" series and other successful British comedies, has been named to the board of Angla Amalgamated Film Distributors, the company which releases his pictures. This was revealed last week by Nat Cohen and Stuart Levy, the Anglo toppers

At the same time, Anglo has made a deal with Rogers for the production of at least three films a year over a longterm period. His trio for 1961 will comprise "Carry On Regardless," "The Happy Band" starring James Robertson Justice; and "The Iron Maiden," a comedy to be filmed in Technicolor.

Arlington, Bueno In Shaky Accord

Mexico City, Nov. 29.

It may not be all clear sailing for the recently revealed coproduction partnership between Arlington Productions and Mexican producer Jose Luis Bueno. Federico Heuer, head of the Film Bank, if not throwing a monkey wrench into deal at least is signifying that strict adherence to Mexican laws will be a must for the partnership.

On original notice of the alliance, Heuer welcomed foreign capital, and said that every aid would be given. But he also said that American dollars invested in coproductions must comply with laws regulating the national film industry. Heuer said the influx of American capital was "well received" because it would give impetus in development of Mexico's industry.

But now it's reported that Heuer is asking the Mexican-American combine to put up a $10,000,000 to insure no delay on production plans on a four picture, per year basis. Initial plans include the ambitious film bio of Simon Bolivar. Film circles here, watching developments closely, hope that all possible snags are cleared up.

HUROK SETS U.S. TOUR FOR WARSAW SYMPH

Reports from Poland of a rupture in negotiations covering a U.S. tour of the Warsaw Philharmonic were refuted with disclosure by the Sol Hurok office in Manhattan that 100 men open Jan. 9 at Carnegie Hall, N.Y. and play some 30 American cities in a six-week tour. Two conductors are Wiltold Rowicki and Stanislaw Wislocki. Two soloists are violinist Wanda Wilkomirska and pianist Regina Smendzianka.

Cities include those like Buffalo, Detroit and Chicago with a density of Polish-American population but the Hurok office points out that other stands like Oxford, Miss., Ann Arbor and Davenport are hardly marked that way. Three Canadian dates, Toronto, Ottawa and Montreal, will be visited. Other principal one-nighters include Baltimore, Washington, Pittsburgh, Milwaukee, Cleveland, Rochester Syracuse.

Musicians will tour in three chartered buses with local auspices in many of the cities. Warsaw Symph was conspicuous last spring at the Florence Music Festival and has played in other lands outside Poland.

Earlier Warsaw report, published here, indicated that Hurok's virtuoso, Artur Rubinstein, would make piano appearances with the orchestra. This possibility went cold.

Aussie Chain Not Selling

Sydney, Nov. 29.

Spokesman for Greater Union Theatres, major pic loop here, has denied reports that the company was planning to dispose of its key showplace, the State in Sydney, to the Myer Company of Melbourne, a department store keen to break into Sydney. Figure reportedly asked by GU for the house was $7,000,000.

The State is a 2,500-seater and uses top product from Columbia, British Empire Films and Universal. The 10 floors above the theatre are occupied by commercial organiaztions — British Empire Films—Rank Distributors, Bell & Howell, 16-Millimetre Australia, and the GU offices.

Inside Stuff—International

Ex-Met opera stage director Herbert Graf, new topper of the Zurich opera house, is giving American talent top breaks. Following a financial and prestige click in September with a new production of Verdi's "Othello," staged by Graf with U. S. tenor James McCracken (who was kept down to minor roles at the Met for years and now has a star contract both in Zurich and with Herbert von Karajan's Vienna State Opera), Stadttheatre revived Mozart's "Cosi Fan Tutte." Here, too, U. S. talent copped top critical attention, namely baritone Robert Kerns, who has a Toledo and N. Y. City Opera plus radio and tv background and sang at Menotti's Spoleto Festival this summer; mezzo Sandra Warfield (incidentally, Mrs. McCracken in private life); and young Negro coloratura Reri Grist, a recruit from N. Y.'s City Center.

Immigration elements of the Royal Canadian Mounted Police who had jurisdiction were distinctly upset recently when the Red China company calling itself the Peking Opera played dates in the Dominion. This is the troupe which had to hop from Cuba to Switzerland in order to reach Canada without passing through the United States.

Story as heard from Canadians is that the Chinese "understudies," and indeed some of the principals, had a habit of either disappearing for days, or showing up looking not like themselves at all. For reasons of diplomatic discretion not much was said openly, but the Canadian sleuths became convinced that some of those Chinese were anything but entertainers.

Sommelier Society tasting at Hampshire House, N. Y. last week confirms the news that the intense European summer of 1959 has produced a great vintage year in wines. But rains late in 1960 spoiled the hope of a double-vintage parlay, always a rarity. Higher alcoholic content and sugar with lower acidity throws a special burden, however, on the skills of the vintners, if the 1959 promise is to be realized. All of the foregoing is of some interest to U. S. cabarets, cafes and hotel rooms catering to the bon ton. Add that the 1959 champagnes may mature faster than usual, reaching market as early as 1963, and that the 1960 rain-weakened crop will be used only for blending, not designated "vintage."

Carlos Chavez, the Mexico conductor-composer who recently performed his annual stint with the N. Y. Philharmonic, wrote a book, "The New Music" in 1937 which finds fulfillment-of-prophecy in the recent demonstration at Caspary Auditorium (Rockefeiler Institute) of electronic music. Allen Hughes in the N. Y. Times in summarizing the concert judged that its "depersonalized nature" does not of itself satisfy but that with visual assistance it "can seem excellent."

After beginning pre-production work on two films in Spain, for Scoe Ltd., William L. Taub has returned to Gotham. "Ser Amado" will be shot partly in Spain with interiors in Paris, Marcel Carne, directing. "A Life in His Hands," will be made entirely in Madrid, as a semi-documentary, black & white.

Melbourne Likes Robeson

Melbourne, Nov. 29.

Interest in Paul Robeson's three concerts at the outsize Town Hall here has proved so great that he is to give a further concert at the 3,500-seat film house, St. Kilda Palais.

He has been accompanied by Negro pianist Laurance Brown with New Zealand pianist Janetta McStay doing solo stints while Robeson rests voice.

Mex Legion of Decency Raps TV, Legit, Pix For Lack of Moral Values

Mexico City, Nov. 22.

Mexico's tele, radio, films, legit and night club offerings were scored by the Mexican Legion of Decency as "straying from good paths" into devious ways which feature decadence of ideas and customs.

The strongly worded message said that the accent on sex, abnormalities, morbid themes, etc. is marked by a total absence of "moral values and quality." All phases of the entertainment industry turn out objectionable material that is a definite danger for Mexican society and especially for adverse effects on Mexican youth.

Especially selected for censure were the filmed American tele series with crime, brutality and wenching featured too realistically. Local shows, too, came in for their full share of criticism for undesirable dialogue and scenes as well as the persistent trend to have unclad chorus line, showgirls and dancers cavorting for the home screens. As for radio, the Legion said it has deteriorated into a gigantic disseminator of exotic rhythms which have no place in the Mexican scene.

Motion pictures were labeled as equally superficial, even salacious and thoroughly unstable, featuring deviations and themes that are not fit fare for the family audience. This is hardest hitting tirade against Mexican entertainment in past half year. It is not known if this is a prelude for a drive for stricter censorship. Legion officials refused to make any comment on possibilities of seeking official action to contain the low moral tone of all forms of entertainment.

Avers Film Inc. has been authorized to conduct a motion picture and show-producing business in New York, with capital stock of 200 shares, no par value. Graubert & Moskowitz were filing attorneys at Albany.

Vadim, Par Seen Calling Off Deal

Paris, Nov. 29.

Reports here are that French pic director Roger Vadim ("And God Created Woman") and Paramount have mutually agreed to call off their three-film deal. The $100,000 advanced to Vadim will be partially repaid.

It seems Paramount could not decide exactly which Vadim projects were acceptable and they finally agreed it would be better to call the whole thing off.

Paramount has his last pic, "And Die of Pleasure," about vampires with a hint of lesbianism, for the U.S. Vadim proposed several properties. Paramount's vacillation is reputed to have lost one and finally scotched another called, "Satan." Last-named was a study of morality.

However, with Par out, it seems 20th-Fox may be willing to coproduce Vadim's next pic with a French producer.

'Stranger' Appeal Wins Censor Fight in Sweden

Stockholm, Nov. 29.

Screening at the Eriksberg of Columbia's film, "Never Take Sweets From a Stranger" brought not too unfriendly reviews from crix. But, behind the screening is a story which is close to sensational. When the film was presented to the State Censorship Board, only the head of the board was ready to give it the greenlight, other members voted to ban it. When censors can't agree, the Advisory Council is asked to see the film. In this case, it recommended a ban.

But Columbia Pictures took the chance and appealed the ban. By tradition the government often is unwilling to change the censors' decision. Some members of the government saw "Stranger" and decided that the Swedish people could see it without any cuts at all. The only thing was that the government suggested it would be desirable if the film pointed out that children are not treated the way the film depicts in Sweden. And so did the distributor. This suggestion was in no way to alter the film's screening, but the film company carried out the suggestion anyway.

MEX FILM BIZ NATIONALIZED

Family Pride Must Not Be Denied

Mexico City, Dec. 6.

"The Shadow of the Leader," feature film made by labor union elements, has been retired from exhibition here and will remain canned for an indeterminate period. Political pressure by influentials has caused withdrawal of picture from general exhibition.

Although a festival prize winner and one of the better Mexican efforts, film has been pulled because it treats too graphically of the political corruption of the old "revolutionaries." It treads on too many family toes, with principals and descendants of thinly disguised fictitious persons embarrassed by film.

Yet work on which it is based, by Martin Luis Guzman, has been translated into 14 languages and enjoys wide international sale.

Sweden's 50th Censorship Anni

Stockholm, Dec. 6.

The Swedish State Board of Film censors will "celebrate" its 50th year of operations during 1961. All films viewed in Sweden must be passed by the board. The censors include Gosta Skoglund, the head of the board, a pediatrician, a child psychologist and an author. Each censor views films and can make decisions on his own, but if he or she is uncertain another censor will also view the film.

At present, over 1,900 films are viewed annually by the board. The average cut is 0.16% of footage. Swedish censors are most sensitive to violence which is reflected by the fact that American Westerns often may not be viewed by children under 15 years of age. A year ago, the State Board of Film Censors decided to allow youths to see more adventure films than they had been permitted earlier. The former division stamped films that were suited for the whole family and those that could only be viewed by those over 15 years old. A year ago, the board made a further division at the age of eleven.

When asked whether he feels that film censorship is justified when there is no check on what is performed in a theatre, Gosta Skoglund argues that "As a result of its many ways of expression—the picture, sound, color, the film appeals to hearing and seeing with extremely suggestive powers. The motion picture is experienced as a sort of reality. For a long time, the motion picture has had a special fondness for crime subjects, violence and frightening affects. Film producers try to appeal to the public with these things. A large part of the audiences are children and youths who are not fully developed and are susceptible to influences."

'Costumes By Nathan'

"Costumes by Nathan" by Archie Nathan (Newnes; $4.20), is the fascinating story of the world's oldest costume house, Nathan's of London, established in 1790. The late Macqueen-Pope, prime historian of the British stage, provided an introduction for this volume, which relates, with vivid accompanying illustrations, the tale of a firm that has provided everything in the way of stage and fancy dress attire from the palmy days of Richard Sheridan to the bitter times of Joan Littlewood.

Lewis Nathan, a tailor of Tichborne Street, founded the house, which now stands in Panton Street. Dickens and Cruikshank, Churchill and Field Marshall Alexander, have been among Nathan's customers. Royalty has constantly turned to Nathan's, as in 1870, when the Prince and Princess of Wales appeared in tableaux vivants at Kimbolton Castle; and again during the childhood of Elizabeth II and her sister, Margaret, when the girls acted in an amateur production at Windsor Castle. Nathan's has sent costumes to all parts of the world, and supplies wardrobe for films and tv.

Archie Nathan's book is filled with lively anecdotes and is rich in technical information—a delightful addition to stage lore and worthy of the paraphrase: "The customer is always right!" *Rodo.*

ROME EXCEEDS MILAN

But Overall Italy's Legit Not Too Good

Rome, Nov. 29.

Rome has surpassed Milan in sale of theatre tickets. This latest statistical figure marks a turning point, for the Northern Lombard city has firmly held in the past the title of "theatrical capital" of Italy. Interest in the theatre is possibly still today more widespread among Milanese than Romans, the mere growth of population in Rome accounting for the statistical change.

On the other hand showmen study with no particular joy this latest data, for it shows that Italians are not increasing their expenditures on the drama while doing so for all other forms of entertainment. During the past year 15 billion lire more came out of Italian pockets for various types of amusement than in the previous one. The biggest surge was, as usual, in television subscription fees, followed by records.

Money for the tickets, on the other hand barely held its own.

V.I.P. Gestures By Barcelona's Liceo

Barcelona, Nov. 29.

Spain's only opera company, the Liceo here, is in full-season and will continue to early March. Repertory includes "Butterfly," "Aida," "Manon," "La Boheme," "La Favorita," probably "Boris Goudunov" and "The Invisible City of Kitege" plus part of the Wagnerian Ring.

Forepart of the season has been marked by a number of specials. For the International Chemical Convention a rare treat was the production of the "Policromic Goya Ballet." A fortnight later the two-day visit to Barcelona, following Madrid, of the King and Queen of Thailand was celebrated with another gala ballet, "Orgy of Fury" by Turina, staged by Juan Magrina.

Actual opera season was launched with "Barber of Seville" on Nov. 15. In it the American diva, Gianna d'Angelo, scored a personal coup. Renato Capecchi sang Figaro. Here as in opera houses round the western world the bread-and-butter works prevail. Liceo's production of an offbeat work, "The Head of the Dragon" by the Spanish composer, Ricardo Lamote de Grignon, did not achieve a success.

Producer of 'Mon Amour' Doing New Pic in Munich Also With Offbeat Peg

Paris, Nov. 22.

Alain Resnais, who made the surprise arty sleeper, "Hiroshima Mon Amour" (Zenith), which turned out to be a local and international hit in spite of its treatment and unconventional aspects, is now working on a new film in Munich, "L'Annee Derniere A Marienbad" (Last Year in Marienbad) which will be even more personalized and static than his first film. It is already being sought by foreign film buyers from many countries. Precitel produces.

Resnais is gratified at the success of "Hiroshima" but somewhat surprised at the news that it will be dubbed for general release in the U.S. To him, this signifies a new interest in the cinema as an art form.

THREAT TO U.S. DISTRIB SETUP

Mexico City, Dec. 6.

Hard on the heels of the official confirmation of federal acquisition of the Theatre Operating Co. circuit, the Mexican film industry has been stunned by the news that Gabriel Alarcon's Gold Chain also has passed on into government hands. The State obviously was beating the gun in its time schedule for a move into the exhibition field. Earlier reports had it that the Gold Chain would become federal property next January or February.

If there are any special reasons for the swift federal moves in the exhibition field, officials are not talking. As a matter of fact, in accredited pattern, Alarcon is still vigorously denying the deal, even though it has been confirmed by the National Mortgage Bank, the institution that figured in the takeover of the Iglesias chain about two weeks ago.

Price paid for the Alarcon chain is a secret, although informed quarters affirm that he got less cash than Iglesias, even though the Gold Chain directly controls 204 houses. Agreement with Alarcon is on the same 20-year lease basis as arranged with Iglesias.

Mex Gov't Now Controls Exhib

With the two major exhibition circuits sewn up, situation is that the Mexican government virtually has full control of the exhibition picture. Maybe Alarcon saw the handwriting on the wall. But in any case, intimates reveal that he had been anxious to unload his circuit holdings for some time.

Just what is in store for Hollywood distributors under the federal control of exhibition is anybody's guess. Mexican officials are disinclined to make any public statements, claiming that the current World Review of Film Festivals is absorbing all their time. Mexican industry elements, as well as local reps of the Hollywood distribs, are equally wary about public statements.

Eric Johnston, Motion Picture Export Assn. president, ostensibly here to attend the festival, seems to have timed his visit just right. He, too, is not talking for the moment, promising a full statement later.

Johnston Meets With Corkery

But Johnston and his lieutenant Robert J. Corkery, MPEA veepee in charge of Latin American affairs, have been holding a series of closed door conferences not only with American distributors but federal officials and Mexican industry elements. The obvious air of distrust of the Mexican developments is so thick you can smell it.

The MPEA chief had scarcely time to settle in Mexico last week when he called together managers of the seven principal American distributors to a closed-door breakfast. The press was not admitted as Johnston, according to an inside source, went over plans for a coordinated defensive campaign to protect interests of Metro, 20th-Fox, Columbia, Paramount, Universal, WB and United Artists.

When the meeting was called there was only official confirmation of federal control of the Theatre Operating Co. (Iglesias) chain, with later news involving the Gold Chain complicating matters further. Johnston apparently was briefed fully by local distribs' executives and exchanged impressions regarding a plan of action before going on to huddles with bigwig federal officials in the film field.

In all of this activity, there has been a seal of silence although film circles here are buzzing with speculation about the future of Hollywood (and foreign) films in Mexico, and stop-gap measures to be undertaken by Johnston and MPEA to organize American exhibition under federal control.

West End Biz Fairish But 'Sunday' Record $21,000; 'Butterfield' $18,500 For 2d, 'Blues' Bright $11,000 in 3d

London, Nov. 29.

A record-breaking gross for "Never on Sunday" at the London Pavilion was the standout feature of an otherwise unspectacular week for first-runs here. This pic looks record $21,000 in first full week after $19,800 for initial six days. Old alltime champ was "Last Days of Pompeii" with $20,000.

Another sturdy entrant is "Butterfield 8," which shapes big $18,500 at the Warner in second. A disappointing new entry is "I Aim at Stars," heading for fair $8,500 in first week at Leicester Square Theatre.

"GI Blues" looks socko $11,000 or over in third at the Plaza. "Jungle Cat" is great in fifth Studio one week.

"Ben-Hur" was again over $25,000 for 49th round at the Empire. "South Pacific" topped $17,500 in 137th week at the Dominion. "South Seas Adventure" dipped slightly to $13,700 in 56th Casino frame.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75—"Alamo" (UA) (5th wk). Lofty $14,000.

Carlton (20th) (1,128; 70-$1.75)—"North to Alaska" (20th) (2d wk). Big $9,000 or over. First, $10,300. "Can-Can" moves over from the Metropole on Dec. 7.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (56th wk). Dipped to $13,700.

Columbia (Col) (740; $1.05-$2.50)—"Song Without End" (Col) (13th wk). Fair $5,500. "La Dolce Vita" (Col) preems Dec. 8.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (137th wk). Fancy $17,500.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (49th wk). Tall $25,000 for 12 performances and one student matinee.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Aim at Stars" (Col). Below hopes at around $8,500.

London Pavilion (UA) (1,217; 70-$1.75)—"Never on Sunday" (UA) (2d wk). Heading for mighty $21,000 or more, a new alltime record here. Initial frame of six days hit great $19,800. Stays indef, natch!

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (35th wk). Sturdy $8,300. Moves to Carlton Dec. 7, to make way for "Spartacus" (U).

Odeon Leicester Square (CMA) (2,200; 70-$1.75)—"Man in Moon" (Rank) (4th wk). Healthy $11,000, same as previous week. "Tunes of Glory" (UA) preems Dec. 1.

Odeon Marble Arch (CMA) (2,200; 70-$1.75) — "Carthage in Flames" (Rank) (3d wk). Mild $3,000 or less. Second was $3,300. "Three Worlds of Gulliver" (Col) bows Nov. 30.

Plaza (Par) (1,902; 70-$2.10)—"GI Blues" (Par) (3d wk). Socko $11,000 or over. Second was $13,400. "Under 10 Flags" (Par) preems Dec. 1.

Rialto (20th) (592; 70-$1.20)—"Millionairess" (20th) (m.o.) (2d wk). Great $8,500 or near. Did smash $9,000 in opener on move-over.

Ritz (M-G) (430; 70-$1.75)—"Two-Way Stretch" (BL) (3d wk). Steady $3,000.

Studio One (Indie) (556; 50-$1.20)—"Jungle Cat" (Disney) (5th wk). Mighty $5,200, same as previous round.

Warner (WB) (1,785; 70-$1.75)—"Butterfield 8" (M-G) (2d wk). Big $18,500. First was $21,000.

Orson Welles, Historian

Belgrade, Nov. 29.

Orson Welles has been touring Yugoslavia in a jeep interviewing peasants through an interpreter as a preliminary to his contemplated film on World War I. His objective has been to secure eyewitness testimony about the assassination of the Austrian Archduke Francis Ferdinand at Sarajevo, the inflammatory Incident of 1914.

The mayor here obligingly put up posters offering rewards to whoever could aid Welles. Nobody stepped forward. But in the countryside the American actor found two doddering shepherds who were promising. A bottle of slivovitz was used to prime their memories but in the end had the opposite effect. When translated their memories of the assasination came out this way:

"Boom, boom, boom."

'Kapo' Shapes As Italo Oscar Rep

Rome, Nov. 29.

"Kapo" (Vides-Zebra), directed by Gillo Pontecorvo and starring Susan Strasberg, in all probability will be repping Italy in the next foreign film Oscar race. Pic is a concentration camp yarn, and only the second feature directed by Pontecorvo.

"Kapo" won out in a tight race against such high-rated contenders as Fellini's "La Dolce Vita" (Cineriz) and Luchino Visconti's "Rocco and His Brothers" (Titanus), after a stormy session of the local producer's association toppers. Vote was finally seven for "Kapo" against three each for "Rocco" and "Vita."

Decision has still to be formally confirmed at the next meeting of the group.

Decline in Cinema Biz Begins to Worry Mex Industry, Mostly Prods.

Mexico City, Nov. 29.

The Mexican film industry is starting to become concerned with drop in boxoffice receipts for national product. While Hollywood feature pix maintain their own, and meet the new boxoffice tops without difficulty for second, third or more weeks, this is not case with Mexican-made pixtures, except for very rare exceptions such as "Macario" and "Simitrio."

Some producer and exhibitor elements feel that current slump may be due to the number of first run houses in this capital, now tabbed at 22. In the cinema-going pattern in Mexico, generally, these houses are capacity on Saturdays and Sundays. During the week there are many empty seats, with the number more apparent in houses featuring national product of indifferent appeal.

In general, most Mexican films run only one week, with producers receiving half or less of what they expect as normal for preem runs.

Exhibitors are not complaining much over the new state of affairs in Mexico. The weekly change of programs means that they always have new film fare to offer, drawing back the patrons. And though pictures don't hit the prescribed tops, exhibs at least have houses more or less well filled.

Producers, however, are griping increasingly and if the situation continues then there may be a move to obtain a reduction in the upped holdover figure.

New York Finest Inc. has been authorized to produce and deal in theatrical, motion picture and entertainment fields. Capital stock is 200 shares, no par value. Max Shulsinger of Brooklyn was filing attorney at Albany.

NBC Finalizes $5,000,000 Disney Pact; Tint TV, New Disneylands, Etc.

Bob Kintner, who seven years ago at ABC-TV introduced Walt Disney to rewards of television, has refreshed the motion picture maker's memory with a $5,000,000-a-year contract to produce a series for NBC-TV and serve as a promotional base for parent RCA color tv advertising.

The NBC-RCA three-year deal begins next fall, after the ABC seven-year pact with Disney is formally over. The new pact embraces more than the single hour tv series on tap and even more than the ramifications involved in the RCA advertising agreement. NBC has the right to buy in as a partner in future Disney amusement parks.

It's considered likely that NBC will take a share in a park planned by Disney for Florida, and a part in the construction and operation of a Disneyland in the 1964 World's Fair in N.Y. Originally, Disney offered NBC a similar deal, but it was rejected by the network because ABC then still owned a third of the Disneyland in Anaheim, Calif. A few months ago, ABC sold back its partnership in the park to Disney's org, which now is sole owner.

Disney, as always, will produce the new NBC-TV series in color, which is exactly what RCA wants. The character in the Disney library will be utilized in an extensive RCA promotional and advertising campaign. There will be 25 first-run hours made and during the season there will be 25 repeats.

The first-runs for NBC-TV will be entirely new and, as it's understood, Disney will not use any of his already established cartoon or live-action characters. So instead of Mickey Mouse, Donald Duck, Pluto, Davy Crocket and Elfego Baca, the producer will construct all new characters. Format for the stanza is believed to resemble the "Walt Disney Presents" hour now shown on ABC-TV, with a mixture of live action drama and cartoonery covering the 25 weeks (other week laid aside for a possible special).

It is not clear yet whether the 25 repeats will consist precisely of the same material shown on the first-run. There is a possibility that some of the repeats will come in part or whole from the existing Disney catalog; allowance for such a step is made in the NBC-Disney pact.

Another facet of the big money arrangement is the possibility of a couple of Disney-made tv specials for the '61-'62 season. If the couple are produced and satisfy the network, it's probable that more than two might be done two seasons hence.

Naturally, NBC will get first crack at any other tv series made by Disney. One of the reasons for the falling out at ABC is that the network would not permit the producer to resell "The Mark of Zorro," a half-hour series that appeared for a season on the ABC facilities.

Shirley's Bugaboo

Hottest prospect next season for the Walt Disney 60-minute teleseries is NBC-TV's 7 to 8 p.m. slot on Sundays. It's the hour now held by "The Shirley Temple Show," budgeted at nearly $110,000 weekly.

But a definite decision won't be forthcoming until at least the end of the year, when more rating information is available. If Miss Temple does retire from the time period, she'll undoubtedly be able to lay the major blame on Disney for a reason other than that he's now available to her network, NBC-TV. On ABC-TV this season, Disney's show gets the jump on the femme star by a half-hour, beginning at 6:30 p.m., and he cops the Nielsens for his full hour, thereby weakening Miss Temple's starting position.

Gitlin, Purex In Big Love Affair On TV Daytimers

Producer Irving Gitlin this week is a hero to his NBC bosses on two fronts which public affairs specialists don't normally command: Ratings and dollars.

Purex was sufficiently impressed with the results of the first two Gitlin-controlled daytime specials, "The Cold Woman" and "The Trapped Housewife" that the bankroller decided late last week to sponsor two more new Gitlin specials this season. Initially, the sponsor only intended using five first-run pre-dark specials and two repeats. Now it's going to first-runs in all seven of its program slots.

Moreover—and this is where considerable new money could come into play—Purex is reportedly anxious to take all seven housewife specials and rerun them during the coming summer months, possibly at night.

Gitlin, who is busy working on many different NBC-TV projects, pulled something of a rating coup last week during his U-2 documentary. Not only was "The U-2 Affair" the top-rated pubaffairs program on any network in 1960, but only one other similar show in the history of the multi-city Arbitrons ever beat it. That was one edition of "Eyewitness to History" on Dec. 12, 1959, which got a 25.1 rating with a strong lead-in from "Gunsmoke."

NBC's U-2 stanza had an average rating for the hour of 20.6. Closest anyone else got to this mark this season in pubaffairs was Don Hyatt, producer of the NBC "Project 20's," whose repeat of "Not So Long Ago" hit 19.7 (ditto a CBS "Presidential Countdown" with Lyndon Johnson).

And considering what the Gitlin Saturday night "Nation's Future" series cost to produce and considering also some of the competition, there is more fodder for the Gitlin dollars-and-ratings success story: The show, which costs under $5,000 for the weekly hour got an average rating of 10 on the Arbitrons on Nov. 26, beating ABC's much more expensive Saturday night fights. With an average 7.7 a week earlier, it still beat the fights.

Kaiser Shops For 'Maverick' Sub

Hollywood, Dec 6.

Kaiser representatives are looking over new 60-minute properties for '61-'62 with the prime purpose of picking one of them up as the replacement for ABC-TV's "Maverick" next season. "Maverick," longtime winner in the Sunday 7:30-8:30 p.m. berth, has become a source of reported annoyance to sponsor Kaiser.

Henry J. Kaiser and his son Edgar this week are holding sessions with the Young & Rubicam program command where the ultimate fate of "Maverick" will be decided. The Wednesday "Hong Kong" is felt to have a much better chance of finishing the season than "Maverick."

The loss of key player James Garner (who is currently involved in a suit against "Maverick" producer Warner Bros.) and purported dissatisfaction on the part of the sponsor with "production values" has led to the search for a replacement. If a show is found which Kaiser wants to underwrite, it still has to be "sold" to the ABC brass.

Tap Norman Campbell For 'Gershwin Years'

Canadian director Norman Campbell has been signed by Leland Hayward and CBS-TV to direct "The Gershwin Years," Hayward's 90-minute special for General Electric on Jan. 15. Originally, Norman Jewison, another Canadian director, was to have done the show, but had to pull out.

Meanwhile, Richard Rodgers has agreed to serve as narrator, replacing Moss Hart, who withdrew because of his recent heart attack.

Gillette's Bowling Finals

Under auspices of the Gillette Cavalcade of Sports, the finals of the 1961 Bowling Proprietor's Assn. of America (BPA) All-Star Bowling Tournament will be televised on ABC on Jan. 21.

The "World Series" of bowling will emanate from San Bernardino, Calif., and will feature the nation's 336 top bowling stars competing for $68,000 in prizes.

Kennedy's All-Live TV Press Conferences On Every-Five-Week Sked

Washington, Dec. 6.

Live television coverage of White House press conferences by President-elect John F. Kennedy, if attempted, would probably be held "every five or six weeks," most likely between 6 and 7 p.m., Pierre Salinger, the Kennedy news secretary, said Monday (5). Such conferences normally last about 30 minutes.

Salinger emphasized that no decision has yet been made, but said he expects to have one by the Inauguration, Jan. 20. Salinger, who made the comments during an address to the Women's National Press Club, said the press conference format will remain as is, unchanged, except the practice of having reporters call out their names and professional affiliation before asking questions may be dropped.

This brought an observation from James C. Hagerty, outgoing presidential press secretary who was at the luncheon: "Tell me, Pierre, how you are going to put press conferences on live tv with all that audience and keep reporters from identifying themselves?"

Salinger hedged a question on whether Kennedy will agree to participate on "great debates" as a candidate for reelection in 1964. "I'll have to study that one," he said.

Salinger said Kennedy has no intention of permitting live tv into all his press conferences, but is considering it "when we feel like it." Salinger said that probably means about every fifth or sixth week.

CLIFF EVANS JOINS SPORTS NETWORK

Cliff Evans has joined Sports Network Inc. as a program v.p. Evans, longtime reporter, sports broadcaster and program exec, has been featured as sports editor on the "Today" show since 1951 and was also a NBC news editor and remote producer on the show. Before that, he was an assistant deputy mayor of N.Y., station manager and program director of WLIB, N.Y., and a veep of WHLI, Hempstead.

At Sports Network, he'll head up an expansion of the outfit's live sports coverage under prexy Richard E. Bailey.

John Walsh, Heywood's Aide, Also Leaves NBC

John Walsh, aide to the departing business affairs boss of NBC-TV Jack Heywood, has also decided to leave the network. Walsh, NBC's administrator of film program budgets for the past 10 months and before that a unit manager, is moving in January to Sextant Productions to work as production supervisor on "The Valiant Years," the Churchill half-hour documentary series being done for ABC-TV.

It's understood Walsh will replace Sid Katz, who is leaving the supervisory post at Sextant. Walsh will report to production chief Bob Graff.

Built-In Cuffo Com'l

Chicago, Dec. 6.

A certain liquid detergent is getting free plugs on televised wrestling matches.

A bald-headed giant in grunt 'n' groaner circles, who has been carded for several video mat displays in the Chicago-Milwaukee area, performs under the stage name of Mr. Kleen.

Everybody's Minding the Store

There were more CBS presidents and vicepresidents in attendance at the "Camelot" premiere Saturday night (3) than anyone's ever seen at one time at 485 Madison Ave. hqs. Reason, of course, was that CBS put up the coin for the show (as with "My Fair Lady") with everyone (with a rooting CBS stock interest) anxious to get a look at their investment.

Heading the list of CBS brass was board chairman William S. Paley. Among the assorted presidents and their wives were Frank Stanton (corporate); Merle Jones (owned-and-operated stations); Arthur Hull Hayes (radio); Jim Aubrey (television network); Goddard Lieberson (Columbia Records, which is bringing out the "Camelot" album).

Veepees were topped by Bill Hylan (sales); Oscar Katz and Mike Dann (programming); Spencer Harrison (business affairs), Dick Salant, (corporate).

That's only the brass. The CBS'ers were slotted throughout the house.

Schulke Quits Par TV, Dickers For KTLA $12,000,000 Buy

A syndicate headed by James A. Schulke is negotiating for the purchase of KTLA, Los Angeles, and other holdings of Paramount Television Productions from Paramount Pictures. Projected purchase price is said to be in excess of $12,000,000.

Schulke has been v.p. in charge of the Par subsidiary for more than three years. He has submitted his resignation to Par, effective Jan. 1, so as to speed the negotiations without running into any conflicts of interest as the purchaser and representative of management.

Station, one of the oldest in L.A., has been operating in the black for the past couple of years and has undergone great expansion with the advent of tape. Schulke bought a great deal of tape equipment, developed additional equipment including a new tape editing device, and imported Marconi cameras to give the station one of the best tape plants in the west.

In addition, he began a tape production and syndication arm under the PTP banner, and instituted below-the-line taping facilities at the station for outside producers ("Hedda Hopper's Hollywood" spec used PTP facilities). In the projected deal, all equipment and the syndication backlog and sales force would be included in the purchase.

Also possibly to be included is the Paramount Sunset Studios, on which the station is located. Studio consists of a television area and a filming area, with some six large stages and office space in all. If details can be worked out, studio would be included in the purchase. Otherwise, the Schulke syndicate would take a longterm lease on the property.

Schulke declined to name other members of the syndicate, but indicated they are from the broadcasting field. He said the negotiations are already under way and that he was hopeful of wrapping up a deal. As far as Paramount's willingness to sell is concerned, Schulke wouldn't comment except to point out that in the past there have been a couple of negotiations which were undertaken seriously and in which he participated as a management representative.

Prior to assuming charge of KTLA and PTP Schulke was an agent with the Jimmy Saphier office. At the station, he succeeded Low Arnold, who a couple of years earlier had been named to succeed the late Klaus Landsberg, pioneer tv innovator and the station's first v.p.-general manager.

Who D'ya Read?

It takes a Sugar Ray Robinson to top "Gunsmoke" on the ratings. That's what happened in Saturday's (3) Arbitrons, when ABC's Robinson-Gene Fullmer middleweight title bout outrated the CBS western, 27.5 to 22.5. After 10:30, it was the fight all the way, with a 31.2 at 10-10:30 and a 33.4 at 11-11:15.

The switch on the entire affair, however, lay in the fact that while Arbitron gave the nod to the fight, a special Trendex found "Gunsmoke" on top by a 26.3 to 22.6 score. What's ironic here is that while CBS (and NBC) are Arbitron subscribers, ABC relies entirely upon Trendex on the overnight ratings, claiming that the Arbitron sample is so weighted as to be misleading.

8:30 to 11 Prime CBS Option Time Effective Jan. 1

Prime evening option time on CBS-TV will run from 8:30 to 11 weekdays and 8 to 10:30 weekends effective Jan. 1. The web will send notices to affiliates on the changes late this week or early next, in compliance with the FCC ruling a couple of months ago slicing a half-hour from each network option period.

In the daytime, CBS-TV's new option hours will be 10:30 to 1 and 2:30 to 5 p.m. In effect, all three option periods are reduced by eliminating the first half-hour. CBS' nighttime hours were 8 to 11 (7:30 to 10 on weekends), daytime 10-1 and 2-5.

New hours project CBS-TV far later into the evening than any other web, since the network departed from the traditional 7:30 starting time a year back and switched to 8-11 as its hours, compared with 7:30-10:30 for the other webs. Should it ever come down to a situation where stations would refuse to clear 7:30-8:30 in preference to using that period for local programming, it's figured CBS might well abandon those hours in some instances. Trend in this direction already started last year, when CBS decided not to program Tuesdays at 7:30-8, with the policy carrying through this season.

There had been reports that the network was considering changes in its option time philosophy far greater than the half-hour cutback. But network execs stressed that the cutback, made to comply with the new FCC rule, is the only change contemplated.

Agnes Moorehead Into All-Panto 'Twilight' Role

Agnes Moorehead will star in an all-pantomime role show on "The Twilight Zone" Jan. 20, with the only spoken words consisting of Rod Serling's narration and about two and a half-minutes of dialog between two male characters at the close of the show.

Richard Matheson wrote the script, titled "The Invaders."

D. W. Griffith As 90-Min. Special

Hollywood, Dec. 6.

Allied Artists Informational Film Division is prepping a 90-minute tv special revolving around the life of late D. W. Griffith. Jack L. Copeland, exec producer, has set Arthur Knight, Saturday Review of Literature film critic, to write teleplay. Project will roll in spring.

Copeland also is readying "He Reached for Eternity," life story of Albert Einstein, for lensing as a spec. Others for same medium include "George Washington Carver," based on events in life of the American Negro educator; and "The Day the Sky Fell," story about Samuel Insull, Chicago utilities tycoon. All are being turned out by AA's Informational Film Division.

AS CBS-TV GOES, SO GOES — —

Crisis Dept.: An Addenda

If CBS decides to go outside the network for outright purchase of its entertainment specials instead of creating them from within (much as ABC has decided to do on public affairs specials) last week's double-barreled crisis could well serve as the incentive. At a time when the network has become budget-conscious in attempting to preserve coin wherever possible, CBS ran smack into a couple of situations which may cost it as much as $300,000 (over the initial budgets) before the Ingrid Bergman special and "The Gershwin Years" hit the tv screens.

The Bergman special, "24 Hours In the Life Of A Woman," was scheduled to be brought in for $325,000. At this point it's running closer to $500,000, and the show isn't scheduled until March. Anything over the original figure, which Revlon is underwriting, becomes a network rap. Initially British Associated Television was in on a co-production venture, helping defray some of the cost, but has since bowed out. (Miss Bergman is reportedly getting $100,000, same amount she received for her "Ford Startime" special last year).

Similarly, the costs continue to mount on the Gershwin special, scheduled for January showing. It's already gone beyond the original $250,000 figure and as yet there's no show. Sponsor General Electric and its agency, BBDO, have been registering some squawks. (Producer Leland Hayward and Ethel Merman, off the bat, account for $50,000 of the outlay).

Both are CBS-built, two of the few being attempted under network production auspices. On most of them, as with Danny Kaye, Harry Belafonte, "Family Classics," etc., they're brought in as outside packages.

Ciggie Boycott Threat as Sequel To CBS 'Shame,' But Mostly Congrats

A wave of reaction, the great majority favorable and aggressive, has swept into CBS-TV on the heels of its "Harvest of Shame" telecast Nov. 25 exposing the living and working conditions of the migratory farm labor in the U.S.

There has been some bitterly unfavorable reaction as well, including a demand for equal time from a farmer's representative who had actually appeared in several portions of the program. It's probably the first time someone has asked equal time to answer a program in which he participated.

Another adverse reaction was a move to boycott Philip Morris cigarets, sponsor of the show, among shopkeepers in Belle Glade, Fla. The town is the winter headquarters of the eastern migratory workers and was depicted in the program. The Belle Glade Herald likewise editorialized against the show, calling it "yellow journalism" and charged the show had been "meticulously edited" to avoid reporting improvements made over the years by farmers in the area.

But the reactions were overwhelmingly favorable, with only 46 negatives out of 899 letters and wires received at the network. In Washington, an official of the Dept. of Labor reported inquiries from 20 Congressmen and Senators to the President's Committee on Migrant Labor requesting information on the program and on the migratory labor situation "in order to answer their own mail." Rep.-elect Robert Ellsworth of Kansas wrote to producer David Lowe requesting a lunch date with Murrow on what he could do in the next Congress to help.

Fred Blackwell, counsel of the Senate Subcommittee on Migra-

(Continued on page 42)

Shift of 'Johnny Dollar' Break for N.Y. Thesps

New York radio thesps will be getting one break on CBS Radio to make up for the web's decision to drop its soapers. Network is transferring "Yours Truly, Johnny Dollar," half-hour Sunday dramatic stanza, to Gotham from its long-time Coast origination.

Bob Readick has been signed for the title role and Bruno Zirato Jr., will take on the producer assignment. Zirato will keep on producing the Mitch Miller show in addition, with latter switching from Sunday to Saturday.

Web's Coast output is now reduced to the Art Linkletter and Bing Crosby - Rosemary Clooney strips and the single other half-hour dramatic entry, "Gunsmoke."

STATUS SHOWS IN THE BALANCE

By GEORGE ROSEN

Last week's breakthrough of NBC and CBS public affairs shows ("NBC White Paper" and CBS Reports' "Harvest of Shame" respectively) into rating respectability, with the former almost catching up with the high-rated Garry Moore show, was a notable and perhaps historic one-two punch in the area of "tv enlightenment." If anything, it gave credence to a growing awareness that "if you give it to 'em good, they'll buy it"—a concept that, thanks to the Fred Friendlys, the Irving Gitlins and a few others, could have an important bearing on the whole future of status programming.

That it happened last week was especially significant. The timing could not have been better. For with the emergence of ABC-TV—which NBC and CBS characterize as the "unbalanced network"—into Nielsen dominance, the immediate reaction of the rival webs was one of despair and "why should we sacrifice circulation and audience and take the rap for trying to 'uplift' the medium when an 'Untouchables' gets all the play."

Such reaction is understandable. NBC board chairman Bob Sarnoff has already put himself on public record in a blast at the Leonard Goldenson-Ollie Treyz regime that such competition (programming for circulation alone) is hardly fair. And from the Bill Paley camp at CBS have come some dark forebodings as to the future pattern of that network, unless CBS can recapture its circulation lead and thus upgrade its profits.

Any sharp reversal on the part of CBS in downgrading its uplift schedule would be disastrous; perhaps the beginning of the end insofar as creating a tv image endowed with vision and foresight, for this is the network that, years back, practically wrote the book in broadcasting's venture into public affairs-informational programming.

Both Paley and corporate prez

(Continued on page 55)

NBC, CBS Pubaffairs Shows Critical Of U.S. Will be Shown Overseas; Watch for Official D. C. Reaction

Decisions which could have far-reaching consequences on broadcasting's role as a member of the free press were made last week by NBC and CBS when they determined to make available for overseas sale public affairs documentaries critical of U. S. policy and conditions.

The webs arrived at their decisions independently. In the case of NBC, it decided to make available "The U-2 Affair," which is highly critical of the Administration's handling of the overflight. A German tv outfit headquartered in Hamburg has already bought rights. At CBS, it was decided to make available "Harvest of Shame," the "CBS Reports" expose of mitgratory farm workers' living conditions, and the "Eyewitness to History" segments dealing with the New Orleans integration crisis.

At both networks, the decisions were based primarily on the fact that these are news programs and must be made available; also, documentaries favorable to the U. S. have been sold abroad in the past, so that critical ones can hardly be withheld. But the CBS decision was reluctant; the programs will be "made available" for sale to foreign telecasters who want them, but won't be actively pushed. At NBC, the German sale happened to be made because an exec of the German network saw the show in N. Y. and wanted it.

Reservations about the sale of critical programs abroad stems from the current cold war situation and the fear that the programs will be taken out of context and proportion by foreign audiences. There are some who fear that such shows, seen by unsophisticated foreigners, could reinforce the impressions which Soviet propaganda seeks to instill regarding discrimination and working conditions in the U. S., as well as the hay created by the Soviet over the U-2 incident.

There's a more bullish school of thought, however, which holds that the programs can do nothing but good overseas, simply by virtue of demonstrating that the U .S. is a true democracy with a truly free press and where criticism of the government can be made without penalty and restriction. People abroad know we're not perfect, this

(Continued on page 60)

Ike: 'Who, Me?'

Washington, Dec. 6.

President Eisenhower, who has already done enough to publicize John Kluge's gift, refused to take the tiger by the tail Monday (5).

"Enchantress," the white tiger of Rewa with flashing blue eyes, had gobbled up thousands of newspaper columns before arriving in the White House back to be formally accepted as a gift to American children by President Eisenhower. The donor was Kluge, Metropolitan Broadcasting Corp. prexy and board chairman.

Photographers kept urging President Eisenhower to get closer to the cage.

"Look," exclaimed the President, "I'm not going to get inside that cage."

Gleason Panel Show Replacing 'Garlund' on CBS

Jackie Gleason will get back into television harness on a weekly basis in January as moderator of a new comedy-panel package in which he's partnered with Steve Carlin, onetime producer of "The $64.000 Question."

Negotiations have been completed for the new untitled Gleason package to replace "The Garlund Touch" on Friday nights on CBS-TV. Deal has been concluded with Liggett & Myers and Plymouth, who will sponsor the

(Continued on page 55)

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NBC's 'Open End' Pilot for Series

Last night's (Tues.) "Open End" comedy showcase on NBC-TV (David Susskind's network offshoot of his longrunning WNTA-TV syndicated panel program) was in the nature of a pilot for a projected half-hour network series. Last night's show, however, was in hour form. Susskind, moderator of the show, plans to use a permanent panel of two comedians, with two rotating guests weekly.

Initially it was planned to call the comedic entry "Happy Talk," but the sponsors of the NBC-TV hour, Lipton Tea and Lanvin Perfumes, were anxious to capitalize on the already familiar "Open End" tag. If it goes as a 30-minute network entry, it may revert back to "Happy Talk." Talent Associates has offered NBC first crack at it.

Pillsbury Exiting 'My Sister Eileen'

Pillsbury is pulling out of its alternate-week sponsorship of "My Sister Eileen" on CBS-TV effective Dec. 21 and Colgate will have to pick up weekly sponsorship thereafter through the completion of its 26-week cycle on the show.

The Pillsbury buy-in was a short-termer and was made directly from Colgate with CBS' permission. The Dec. 21 date marks the completion of Pillsbury's term, but significant is the fact that it had the option to continue if it wished, but pulled out nevertheless. Fact is that Colgate itself, though it owns a piece of the Screen Gems package, isn't entirely happy with the show.

Colgate, however, bought "Eileen" on a 26-week firm basis and must stay with it through spring. Consequently, though it has its Wednesday 9 period on a 13-week cycle basis, it renewed the time period for another 13, to match the 26-week program commitment. Under the Pillsbury deal, CBS got a guarantee that Colgate revert to weekly sponsorship if the flour company pulled out.

CNP Readies 12 New Properties To Plug Option-Time Cutback Holes

Hollywood, Dec. 6.

Rather than wring its wrists and mourn the fact that network option time, per recent FCC ukase, on Jan. 1 shrinks to one half-hour to 2½ hours nightly primetime, NBC has begun working the other side of the programming street, to ease the blow.

The web, in brief, plans to hypo production activities of its syndication production arm, California National Prods., to pick up any loose business resulting from affiliated stations (of its own or other webs) which may suddenly be in biz for more syndie vidpix.

To that end Calif. National has $500,000 to plow into 12 projects which are to reach the pilot-script stage of development. Calif. National then will select several and seek network sponsor sale; if none materializes, efforts will be made to lineup regional buys for syndication.

Carl E. Lindemann, Calif. National program veepee now here from N. Y., already has blueprinted seven such pilot projects.

Two will be produced for the web's subsid by Sam Gallu, who now is making "Blue Angels." Ray Singer and Dick Chevilett, who presently make "The Jim Backus" series, will helm another. The third Calif. National series presently in production is "Lawless Years."

This new production splurge will be greatest in the NBC subsid's history. It marks a decidedly new twist in its operation—recently revamped by shifting Lindemann from the web itself, placing Alfred R. Stern in as board chairman and with Herb Schlosser handling general salesmanship. These moves followed departure from CNP's upper echelon of the Earl Rettig-Frank Cleaver regime.

According to Lindemann, Calif. National "cannot afford to pay that 10% exacted by talent agencies for packages, so we are packaging our series ourselves." The ceiling per segment (or the average, at least) will be $32,000 tops.

Basic idea behind new production drive is this: CNP feels that many web-affiliated telestations will utilize that extra half-hour themselves, thereby getting 100% of rate-card rather than the 35% off a network feed. Therefore, it is reasoned, those stations will be wide open for syndication buys. Hence the spate of new series on CNP's drawing boards.

Soundboard

Overseas vidfilm market is a sensitive barometer of both pro and anti-American feeling. John McCarthy, prexy of Television Programs Export Assn., recently went to England to try to ease quota restrictions on American telepix there.

It so happened while he was in London, the news that the Ford Motor Co. had bought out British interests in Ford's affiliate U.K. company, broke in the newspapers. There was a hue and cry in the press that Britain was becoming owned by Americans. McCarthy found the climate for boosting the telecasting of American programming in Britain quite unfavorable, as a result.

Gable Festival Set for WSB-TV

Atlanta, Dec. 6.

WSB-TV, mindful of the interest in the late Clark Gable's pictures, has inaugurated a series as a tribute to the actor by scheduling a 12-week run of some of his biggest hits.

First on this "Best of Gable" series was "A Free Soul," co-starring Norma Shearer, screened Monday (5) on station's Late Show. Film earned widespread acclaim for Gable when it appeared in 1931 and boosted him upward toward a spectacular acting career. Pic also won an Academy Award.

Other Gable films to be shown (and their vintage) will be "Boom Town" (1940), co-starring Claudette Colbert, Hedy Lamarr and Spencer Tracy; "Manhattan Melodrama" (1934), with Myrna Loy and William Powell; "No Man of Her Own" (1933), with Carole Lombard, Gable's third wife who died in an airplane accident during the war; "Adventure" (1945), Gable's first picture after World War II, with Greer Garson; "Somewhere I'll Find You" (1942) with Lana Turner; "Red Dust" (1932) with Jean Harlow; "San Francisco" (1936); "Strange Cargo" (1947) with Deborah Kerr and Ava Gardner; and "Command Decision" (1948) co-starring Walter Pidgeon and Van Johnson.

While majority of these pics were Metro-Goldwyn-Mayer releases, some Paramount and 20th Century-Fox productions are included.

Brit. Productions Get Big U.S. Play

British tv productions are getting an unprecedented play in the N.Y. market, with indies WNTA-TV and WNEW-TV most active in the field.

Newark-N.Y. indie kicked off a trilogy Sunday (4) on Africa produced by BBC-TV. The half-hour documentaries are being slotted in the prime 9:30 p.m. period. Upcoming on the WNTA-TV is another BBC documentary on socialized medicine there. Station will utilize a panel of American doctors following the documentary to give their views.

Metropolitan Broadcasting's outlet WNEW-TV has a Churchill special planned, with the footage supplied by Associated Rediffusion. Metropolitan Broadcasting also has booked BBC's Shakespearean dramas, "The Age of Kings," for Washington, as well as N.Y., and sold the complete package for about $300,000 to Standard Oil (N.J.) for sponsorship in both markets.

Beadle Bullish

London, Dec. 6.

Gerald Beadle, Director of BBC Television, was last week bullish about the prospects in the U.S. for BBC-TV programs on returning from a quickie visit to N. Y. where he held discussions with toppers in tv and advertising. These he described as "very encouraging," rating the longterm prospects as very good.

Goodyear's Latino Buy On 'Man & Challenge'

Goodyear Tire & Rubber has bought "The Man & Challenge" for 52 weeks on five Central American television stations beginning in January, and the total cost to the bankroller is reportedly near $23,000 — no insignificant sum by Latino tv standards. Purchase follows by a month a similar one by Nestle in the Central American Television Network, in which American Broadcasting-Paramount Theatres owns a share.

"Challenge" is the Ziv telefilm half-hour series used a season ago on NBC-TV's Saturday night schedule.

CATVN, the first international commercial tv network in the world, has stations in Guatemala, El Salvador, Costa Rica, Honduras and Nicaragua.

'Brothers Brannigan' Into 120 Markets

Flock of new sales have boosted the market total on CBS Films' "The Brothers Brannagan" to 120. Series has also been sold for all of Australia's six major markets.

New purchasers include WNAC-TV, Boston; WXYZ-TV, Detroit; KDKA-TV, Pittsburgh (Sun Oil sponsoring); WTOP-TV, Washington; WKRC-TV, Cincinnati; WISC-TV, Madison, Wis.; WEHT, Evansville; WTVP, Decatur; WTRF-TV, Wheeling; WTVI, Ft. Pierce, Fla.; KIFI-TV, Idaho Falls; and WKYT, Lexington, Ky.

Appraisal of Ratings As WNTA-TV Special

An attempt to "let the public in" on the rating services, with questioning and an appraisal by Mike Wallace, will be made WNTA-TV, Newark-N. Y. indie.

Station is planning an hour special on ratings, with major figures of the rating services invited to participate. As part of the program, an on-the-air phone check is being considered, to illustrate and perhaps test some rating techniques.

Warn Vidfilmers Of Tightened-Belt Economy in 1961

Those betting on the same network programming control next season as occurred the current season are in for surprises, according to one major vet national vidfilm sales chief.

"All you have to do," he explained, "is look at the financial sections of the newspapers. Profits are down, despite increased grosses for many major companies." Situation, he forecast, will tighten the tv budgets of major spenders and when there are holes on web schedules, networks aren't prone to heave out any programs bought by sponsors.

In this light, he saw it strategically wrong for any outside program packagers to ignore the sponsor rounds and concentrate on network selling. The man who brings in the sponsor will get a spot on the web schedule for his program, he forecast.

Growth of network program control came in the wake of the tv scandals and the increase in the number of hour vidfilm series. By next season, the heat generated by the tv scandals is forecast to subside. The hour vidfilm series, it's predicted, will enjoy an even greater popularity next season.

The hour series, though, aren't a bone of contention. Because of the costliness of the hour projects, network partnership arrangements, which in many cases is synonymous with "network program control," is welcomed. The hours also are participation vehicles with few exceptions and couldn't be sold to one sponsor. The argument holds sway in the half-hour vidfilm field. It's in this area that a storm was kicked up last season when the webs said "no" to many sponsors who selected a half-hour entry only to have the webs turn thumbs down.

Current season was the year of prosperity; in a "tightened-belt" economy, the prediction is that the webs will change their stance on sponsor-bought outside vidfilm packages.

WPIX's Calif. Troupe In 3-Part 'Pinafore'

WPIX's "Continental Miniatures" goes on a U.S.A. kick when the Sunday program presents the California Light Opera Co. in a three-part version of Gilbert & Sullivan's "H. M. S. Pinafore," starting March 5.

The Landi Enterprises Production usually has been devoted entirely to presenting complete foreign opera films, with the titles and commentary in English.

Another forthcoming innovation in the half-hour series, slotted at 1 p.m., is the upcoming salute to the modern pops aspect of the San Remo Musical Festival. Utilized for the Feb. 12-19 shows will be film clips of singers Dominico Modugno and others.

Stabler's N.Y., Fla. Huddles

Hollywood, Dec. 6.

Robert Stabler, President of Filmaster, Inc., has left for New York and Florida. In New York, he'll confer with H. Weller Keever, v.p. in charge of sales, on the upcoming Filmaster production schedule.

On Dec. 10, Stabler will head for Winter Park, Fla., for meetings with Robert Kearney, v.p. in charge of the Filmaster studio there.

It's Bingo for Johnny Ringo

Hollywood, Dec. 6.

There's plenty of gold in them thar one-shot rodeo appearances, with or without a television series. So sez Don Durant, tv's "Johnny Ringo," who in spite of the fact his show is no longer grazing in the pastures of television, has pulled in more than his share of coin via the rodeo guestings.

"For a tv cowpoke, with no show, I'm doing great" he said. In Durant's case "doing great" refers to his making 41 p.a.'s during the past six months in a span that's taken him across 150,000 miles. And during this gallop across the wide open spaces, Durant said he has entertained approximately 1,000,000 persons.

Durant has been on the rodeo circuit for two reasons. The money he can earn, and in hopes of proving to a potential sponsor and the networks, that "Ringo" as a character is far from dead. "In fact," he adds, "I don't mind admitting that I've earned more money doing the horse shows than I ever did on salary as 'Ringo,' on television."

As to why Durant, or "Ringo" has been such a draw while making p.a.'s? He says this: "Give the customers a show, not just a walk-on. My act varies and it can run from 15 to 30 minutes—depending on the reaction of the customers, and they usually respond by what you do."

Durant admits that he's aspiring to do another series but not particularly as a westerner.

Screen Gems Scheduled to Join Ranks of Public Stock Corporations

Early Garbo

Hollywod, Dec. 6.

A theatrical advertising film, produced in 1921, featuring Greta Garbo displaying pastry, has been acquired by producer David L. Wolper.

Film, obtained from Kooperative Filmavdelning in Stockholm, will be integrated into Wolper Sterling Productions' documentary tv special, "Hollywood and the Movies."

Columbia's video subsid Screen Gems is slated to become a separate corporate entity in early '61, with Columbia retaining controlling stock interest and SG stock being sold to the public.

When SG goes the public stock route, it will join the rising number of vidfilmeries who have become public stock corporations. To a varying extent, the list now includes MCA, Four Star Productions, and Desilu.

Under the reported plan of Columbia Pictures, the company would issue rights to its shareholders to subscribe to the stock of SG. Rumors indicate that one right would be issued for five or six shares of Columbia and that the subscription price for one share of SG would be either $10 or $11 a share.

SG activities now are being paced by the sale of Columbia Pictures' post-'48s, with CBS o&o's copped as the first customers. The $12,500,000 CBS o&o deal, covering a 10-year licensing period, encompassed 200 Columbia post-'48s and 75 Universal pre-'48s. Dates of the Columbia Pictures run from '48 through '55, with titles such as "From Here to Eternity" and others left out.

Prior to the big CBS o&o deal and the release of Columbia post-'48s, it was estimated that SG would gross about $40,000,000 in the current fiscal year. The $40,000,000 estimate covered all SG activities, network programming, vidfilm syndication, feature selling and other areas. In the past, SG accounted for about 40% of Columbia Pictures' gross revenues. Whatever changes the post-'48 feature situation brings in SG' grossing performance remains to be seen.

In the pre-'48s pix situation, SG was pretty much at the bottom of

(Continued on page 58)

'Naked City' Cues Bizarre 250G Suit

Pittsburgh, Dec. 6.

The "Naked City" episode of Nov. 9 may have been the inspiration of one of the most bizarre suits ever tried in Allegheny County courts. Alvin Rosensweet in the Post-Gazette drew the analogy when Frank and Mary Gaito sued Mercy Hospital and Dr. William Yates for $250,000 because they removed a bullet from Gaito without their permission.

A convicted gunman, Gaito is now serving a 13-year sentence for a crime committed last year. However, it wasn't until Mon. (30) that the suit was filed. The pair prepared the petition by themselves and submitted it in their own handwriting to the prothonotary's office. The connection to the tv show came when John Golightly, on the desk, mentioned to Rosensweet who had the story that he had seen a tv show that dealt with similar facts. Rosensweet checked with WTAE who in turn had Marion Doherty of Screen Gems call. She told him of the story where Claude Rain had refused to have a bullet removed. The analogy ends when Rains agreed to the removal, something Gaito or his wife didn't do but Gaito was almost dead when the doctor decided to remove the bullet which eventually saved his life.

Neither Mrs. Gaito nor the convict have been interviewed but Rosensweet checked with every source possible and felt he had enough to include the program content as the possible basis for the suit.

'Stars & Stripes' As WPIX 'Big Picture' Entry

"The Story of Stars and Stripes" will be presented on WPIX's, N.Y., "Big Picture Sunday (18) at 1:30 p.m. Half-hour series is produced for the Army by Robert G. Ervin.

Narrator Alexander Scourby and actor Sheppard Strudwick will do the narration. One of broadcasting's early pioneers — Hilmar R. Baukhage of "Baukhage Talking" —will be one of the guests. Baukhage was one of the creators and a staffer of "Stars and Stripes" during World War 1. Herbert Mitgang, of the New York Times, sums up the activities of the GI's newspaper in World War II. He was a correspondent and managing editor of several editions of the Mediterranean "Stars and Stripes."

Aussie Govt. Nix On U.S. TV Com'ls

Sydney, Dec. 6.

Edict by the Robert Menzies Liberal Party government on sayso by the Broadcast-TV Control Board, in charge of all radio-tv operations here, sees the import shutdown of foreign-made (mostly American) commercials for use over the major tv loops by those sponsors selling American goods in this territory.

Shutdown was brought about by strong pressure from Australian producers seeking sole control of video advertising clips — animated or with local artists, on sponsorship deals via the commercial loops.

Understood that Aussie Actors Equity was moving force behind the ban move, pointing out to the Broadcast Control Board that the increased flow of foreign-made commercials was throwing Aussie actors and artists out of work and leaving local producers sitting on the sidelines with empty cameras.

AAE has also been putting on the pressure to the government for a quota of Aussie-made tv shows and a downbeat of U.S.-made product in this territory.

EVERYONE YENS 60-MIN. SHOWS

Getting Footage the Hard Way

Hollywood, Dec. 6.

Not content with putting together someone else's footage for its ABC-TV series, "Expedition!," Insight Inc. has moved into the field of co-sponsoring scientific exploration. On tap are expeditions to Guatemala and the Philippines, with Insight initially to co-sponsor a large-scale Mexican-U. S. probe of the fabled Maya "Well of Sacrifice" in Yucatan.

"Well" expedition leaves this week for the two-month trek, with "Expedition!" co-owners V. Fae Thomas and P. T. Furst disclosing Insight has made a "substantial contribution" to the expedition in exchange for exclusive filming rights.

Films of the Yucatan expedition will be distributed worldwide by ABC Films Inc., distributors of the "Expedition!" teleseries which is sponsored on the air by Ralston-Purina. Producer Thomas revealed the exploration will be headed by leading archaeologists of the Mexican Institution of Anthropology and History and by the Mexican Underwater Exploration Society, with active support of the National Geographic Society and Insight.

Also taking part will be several U. S. underwater explorers from Washington, D. C., with special equipment to remove an estimated 14 feet of mud from the bottom of the sacred lake. Several U. S. scientific observers also will participate. Heading Insight's photographic team will be LaVerne Pederson, former Walt Disney cameraman, with footage expected to be shown on the ABC show in the spring.

Exploration of the "Well of Sacrifice" will be the first since 1905 when expedition from Harvard's Peabody Museum discovered an estimated $500,000 worth of gold and jade objects at a depth of over 60 feet.

WBBM-TV Into Motion Picture Biz In Big Way; Thrice Daily Grind

Chicago, Dec. 6.

While other stations here are apparently disenchanted with feature films, and tentative about adding to their libraries, WBBM-TV is showing a hunger for post '48 titles and seems determined to grab the corner on cinematics in this market. It's highly probable that in a year or two the CBS anchor will be the only Windy City channel that is seriously in the motion picture business.

Like all the stations in the CBS o&o division, WBBM-TV is already armed to the teeth with the pre-'48 MGM and Paramount libraries and the newly-acquired post-'48 Columbia catalog of 275 features. But, in addition, the station has lately done some independent shopping, adding some recent vintage pix from the current NTA bundle, the Show Corp. package, and a group of Lopert imports from Britain.

Chuck Hinds, WBBM-TV program manager, revealed that the station is buying blockbusters defensively as well as competitively, to keep them out of the vaults of other stations here. Lopert package, for instance, is tailor-made for a station equipped to beam color. In this market those would be WNBQ and WGN-TV, but not WBBM-TV. The Columbia station grabbed them for black and white exhibition, at least partly to keep them from the competition.

WBBM-TV grinds cinematics

(Continued on page 54)

Lennen & Newell's Sr. Veepee
Nicholas E. Keesely
discourses on CPM (Cost Per Thousand) in his article
I'm in Poor Condition
* * *
another Interesting Feature in the upcoming
55th Anniversary Number
of
VARIETY

Court Ruling Seen As a Victory For Garner in WB Bolt

Los Angeles, Dec. 5.

James Garner, who starred as "Bret Maverick" under a $1,750-per-week term contract with Warner Bros., may have successfully bolted from the studio stable to join the freelancers, according to one interpretation of an L.A. Superior Court ruling made here last week.

Judge Arnold Praeger, at the conclusion of a three-day trial, ruled that the studio had no legal right to suspend the actor on March 2 under the "force majeure" clause, thereby sustaining the actor's contention that the studio had breached its contract.

The judge did not, however, specify whether the contract breach was sufficient to nullify it and studio attorneys observed that the judge may, in his final ruling, award damages to the actor but hold that the contract is still in effect. Garner's attorneys consider this unlikely.

Judge Praeger, commenting briefly that he would take the matter of damages under submission, stated that he had based his ruling primarily on testimony given by WB prexy Jack L. Warner. Warner had declared that it was his personal decision to suspend Garner, Jack Kelly and Clint Walker on March 2 because of a lack of suitable scripts for their respective series, caused by the strike of Writers Guild of America. Kelly and Walker later accepted work at the studio but Garner held aloof, maintaining the

(Continued on page 58)

Hanna-Barbera's Billings Mounting

That Hanna-Barbera, Screen Gems marriage continues on its prosperous course.

Kellogg's, via Leo Burnett, has inked for another season of "Huckleberry Hound" and "Quick Draw McGraw." Season of '61-'62 will find three Hanna-Barbera shows in national spot, with Kellogg's picking up the tab. The third is "Yogi Bear," which makes its debut next month as separate series.

SG also is looking for a renewal of Hanna-Barbera's "Flintstones" next season on ABC-TV. Show, doing fine in the rating meter for the current season, has picked up another six episodes via exercising of options, with the web and sponsors now committed to 32 episodes for the season, instead of 26.

"Yogi Bear" national spot series prior to its January debut also had the number of episodes committed increased from 26 to 32.

Counting Kellogg's half-sponsorship of "Dennis the Menace," Kellogg's swells SG coffers to the tune of from $7,000,000 to $7,500,000 annually now.

TV KEEPS TIME WITH 'HOUR HOP'

By MURRAY HOROWITZ

Preparation of new hourlong vidfilm series for next season finds all the major companies with 60-minuters pencilled in, a lineup being joined by indies, too.

Added impetus to the "hour-hop" was given by the recent National Nielsens, the first significant countrywide ratings for the new season, which found the bulk of the current 60-minuters in the safe corner. Of the 26 hourlong vidfilm net work nighttime shows, only six sank below a rating of 17, considered the dividing line between danger and safety.

The "hour hop" also looks like it will be given a new twist next season, if present plans of ABC-TV materialize. For the first time, hour series will be given a re-run ride in any quantity. Web plans to open up the late night period with reruns of hourlong shows, pitting them against the features and NBC-TV's "Jack Paar Show." ABC-TV currently is out trying to get affil clearances, for an Oct., '61 start.

Vidfilm majors, Warner Bros., Screen Gems, Four Star Productions and MCA TV, all are currently involved in hourlong projects for next season. Additionally, the roster includes Paramount, 20th-Fox and Metro TV, as well as indies such as Edward Small, Goodson-Todman, and Independent Television Corp.

Pattern of the 60-minuter finds the interested web putting up the dough for the pilot and obtaining a partnership in the property. Vidfilm packagers won't move into pilot production without web financing, simply because of the six figure risks involved.

At this stage of the game, most of the interested parties are keeping the exact nature of the projects under wraps. But there's some out in the open, sufficient to get the flavor of what's upcoming.

ABC-TV, which has 13 hourlong vidfilm series currently riding, remains very active in the 60-minute field. Web has made a deal with Hubbell Robinson Jr., for a series of filmed one hour dramas, to be titled "Stage 61," prestige entry along the lines of "Playhouse 90." Twentieth-Fox and ABC-TV are involved on two projects, "Tanganyika" and a series based on William Inge's "Bus Stop."

Paramount has three high budgeted hour entries, "Caravan," a biblical series and historical and western subjects. Edward Small

(Continued on page 50)

'Children's Classics' (WCBS Features) Aid In School Disscussion

For all their irregularity of scheduling, selected feature films can be promoted heavily with the same or better effect than regular weekly programs. Proof of the pudding comes from WCBS-TV, N.Y. and the Webb Associates agency, which have completed a strong educational campaign on their three "Children's Classics" feature film specials.

The three films, run Saturday afternoons on the station under the sponsorship of General Toy Co. (repped by Wexton) are "Tom Sawyer," "Huckleberry Finn" and "Alice in Wonderland," all out of WCBS-TV's Paramount library. "Sawyer" and "Huck" ran Nov. 19 and 26 respectively; "Alice" runs this Saturday (10).

Station, under the signature of pub-ad-promotion director Len Traube, mailed out a total of 75,000 study guides to 2,500 elementary and junior high schools in N.Y., New Jersey and Connecticut. Study guides, one on each of the programs, were written by the agency and edited by the station. They contained suggestions for discus-

(Continued on page 58)

Court Favors U.S. (Or Does It?) In Features-to-TV Anti-Trust Suit

From Hollywood
Louis Derman
has authored a serious observation on the TV medium
What Price Mediocrity
* * *
another Special Byliner in the upcoming
55th Anniversary Number
of
VARIETY

In the wake of Judge Archie O. Dawson's anti-"block-booking" decision, the query is being asked who really won the case?

N.Y. Federal District Court Judge Dawson found features-to-tv distrib defendants guilty of "block-booking," violating Section One of the Sherman Anti-Trust Act.

Judge Dawson, however, denied the Government's request that contracts with tv stations be renegotiated. According to defense attorneys closely associated with the case, Judge Dawson also denied the use of Section Five of the anti-trust laws which allows the utilization of the court's decree as a presumption of guilt in civil triple damages trust suits.

The Justice Department in its complaint sought a court decree calling upon distribs to sell its features on a picture by picture and station by station basis. Judge Dawson, though, felt that such language was too broad. He said the yet to be drawn decree should prohibit the conditioning of the sale of one or more pix on the purchase of others. He did not rule out the sale of groups of pix to groups of stations, per se, according to attorneys.

Under the projected decree, a distrib won't be able to condition the sale of one or more pix on the sale of others. Judge Dawson's ruling is seen as a reaffirmation of the law on that score.

Practical aspects of the ruling, according to attorneys, run along these lines: If a station, offered a group of 70 pictures, for example, wants to buy only 35, distrib can't walk away on the basis that only 70, or nothing, is up for sale. Possible deal on the 35 would be subject to negotiations on price, on other terms and factors. One attorney felt that no blanket remarks could be made, but that each situation would have to be examined separately.

It was pointed out that the court examined hundreds of contracts and other evidence, before submitted its ruling. With the exception of C & C Super, a defense attorney said there was less than a half-dozen situations where the court ruled block-booking was evident.

Most of the defense attorneys haven't as yet had sufficient time to completely digest Judge Dawson's 78-page opinion. Decision on whether defendants will appeal has not been finalized. But the likelihood is good at least for some defendants that no appeal will be filed. If the Justice Department is dissatisfied with the decision, as indicated in the opposing camp, it may elect to file an appeal.

Ticking off the defendants, Judge Dawson found that:

Loew's, Inc. (Metro) in certain negotiations, apparently condi-

(Continued on page 50)

WNBC-TV Plans Major Spread On Post-'48 Features

WNBC-TV, the NBC flag in N.Y., may return to bigtime feature film useage. Station is in negotiation with Seven Arts, which handles 40 of the Warner Bros. post-'48 full-lengthers.

If WNBC-TV ultimately purchases the films, it'll be the first time in four years that the outlet has used American-made theatrical films. WNBC (then WRCA-TV) had some old NTA-distributed product in 1957 and before that, in 1956, it had leased and used some United Artists pre- and post-'48 features, but neither former catalog was as substantial as the Warner material promises to be.

Station would use the films in its late Saturday and Sunday feature slots, now held down by foreign theatrical films.

It's understood that when Seven Arts opened dickers several weeks ago the asking price per pic for the N.Y. market alone was close to $30,000, with the distrib giving in exchange extra-longterm leasing rights to the buyer. Reportedly the price has come down since.

PROBING THE COMMIES; NTA VIDTAPE SERIES

Experts on various phases of Communism will be commissioned by WNTA-TV, Newark-N.Y. indie, to participate in a half-hour vidtaped series. Ted Cott, station v.p. of National Telefilm Associates, hopes to syndicate the 12 episode series in other markets.

Subjects to be covered may include such topics as the role of Communist Russia at the U.N., the real, as opposed to the constitutional rights of Soviet Republics in the Soviet Union, etc. The capper in the series would be the panel of experts on Communism answering questions in the public mind. Motif of the project would have the experts address a studio gathering in a lecture situation.

Colorama $2,000,000 Deal on 22 Post-'48s

Colorama Features has acquired theatrical and tv distribution rights to 22 post-'48 pix produced by Pine-Thomas for initial Paramount release. Price for the distribution rights was $2,000,000.

The 22 pix, many in color, feature such stars as Charlton Heston, Jane Wyman, James Cagney, Fred MacMurray and Dorothy Lamour. Titles include "El Paso," "Manhandled," "Captain China," "The Eagle and the Hawk," "The Lawless," "Tripoli," and "Hong Kong."

Fall Biz Upswing At ITC; Set McGee

Independent Television Corp. reports a roster of sales, covering virtually its entire catalog, in a reported fall biz upswing.

At the same time, William (Bill) McGee has been named western division sales manager. McGee, who had served posts as ITC district manager, replaces Wallace Hutchinson, who resigned to join Blair reppery. McGee will headquarter in Los Angeles.

For the month of November, 18 additional markets for "Best of the Post" were closed, bringing the "Post" countdown to 149 markets. "Ramar of the Jungle" and "Jeff's Collie" were bought in another six markets. Other sales were registered on "Hawkeye and the Last of the Mohicans," "Stage 7," "Interpol Calling," "Four Just Men" and other ITC properties.

BBDO Shares New Client Financing For Scheduled Jane Powell Series —On Other Madison Ave. Fronts

By BILL GREELEY

BBDO has another client-financed show in the hopper for network airing next fall. This one is only half wrapped up, but it follows the line of Rexall's "National Velvet," currently on NBC-TV, and General Mill's "Father of the Bride" with a client-bankrolled pilot being produced by MGM.

An undisclosed BBDO client will bankroll alternate weeks of a Jane Powell half-hour situation comedy come fall if a network slot can be negotiated after Four Star produces the pilot. Agency's program chief George Polk hopes to line up another BBDO account to share in financing and sponsorship.

Production talent is still being negotiated, but the format is set and will include song and dance turns by Miss Powell along with the comedy narrative.

In addition, the client already lined up is blueprinting an hour special featuring Miss Powell for April network airing.

Yock Insurance

Goodson-Todman, masters of the tele quiz who have often conducted year-long dry runs before airing one of their live shows, are carrying the technique of pretesting over to one of their new film properties.

"One Happy Family," G-T situation comedy scheduled for NBC-TV preem Jan. 13, is having each stanza pre-tested before a live audience several days before the cameras roll.

Company's exec veepee on the Coast, Harris Katleman, says the plan will add $2,000 to the weekly budget, "but we feel that the quality of the finished product will justify the expenditure. It's our belief that everyone—sponsors, the network and the general public—will benefit from this concept.

"If this plan works out, and I'm convinced it will, then other shows are bound to follow suit. The idea has natural appeal for advertising agencies and clients whose thinking is geared to pre-testing products before marketing them."

"One Happy Family" is jointly owned by G-T and director Al Lewis and producer Sid Dorman. The production men will be responsible for the rewriting of anything that bombs before the live audiences.

Up and down: As expected, Thomas A. McAvity, former NBC-TV programming exec and McCann-Erickson Productions senior veepee, has been named head of programming and a veepee of the J. Walter Thompson radio-tv department. He replaces Dan Seymour, director of the radio-tv department, who was recently made a member of the agency's executive committee.

Leonard V. Colson, former veepee of Pharmacraft Laboratories division of Seagram, has been named director of marketing for the J. B. Williams Co. toiletries division.

Sam Fleishman, formerly with NTA and Screen Gems, has joined Advertising, Radio & Television Services' Gerald Productions as a veepee and general manager.

Henry G. Orthman, formerly with Doherty, Clifford, Steers & Shenfield, has joined the account staff of J. M. Mathes.

Arnold Bakers of Port Chester, N.Y., has switched from Kudner agency to Donahue & Coe. Firm, which distributes up and down the Atlantic coast, billed more than $150,000 in spot tv last year.

London Agencies

Smee's Advertising Ltd. appointed to handle the account of Suntester, British subsidiary of the Sun Electric corp. of America. . . . Handling U.K. and European advertising for the Jamaica Tourist Board is Robert Brandon & Partners Ltd. . . . Newspaper Society is to interview 10,000 housewives in England and Wales for a just-started readership and markets survey intended to provide up-to-date info on the coverage of the local and national press, plus televiewing and cinemagoing habits, inter alia.

With the Station Reps

Storer Broadcasting will drop the tv representation of its five tv stations and establish company sales offices in New York and Chicago. Operations will begin July 1, '61.

Four of the Storer stations are repped by Katz Agency. They are WJBK, Detroit; WJW, Cleveland; WAGA, Atlanta; and WSPD, Toledo. Fifth station, WITI, Milwaukee, was repped by the Blair group when Storer took it over about a year and a half ago, and the rep contract has been continued.

The seven Storer radio stations will continue with their current reps—five with Katz, one with Blair and one with Peters, Griffin & Woodward.

The new national spot sales organiaztion (which will be incorporated into a separate company at a later date) will be headed by Peter Storer, currently managing director of WSPD, Toledo. As general manager, he'll supervise a staff of 10 salesmen and research, promotion and other departments. Chicago staff will consist of five salesmen and an office manager to be named.

Peter Storer, son of George B. Storer Sr., company chairman and prexy, has headed sales for the Cleveland station, WJW, worked in the company's New York sales office and was with CBS Radio spot sales.

Television Advertising Representatives midwest sales manager Lamont Thompson gave the Canton, O., Advertising Club a hard-sell pitch on broadcast softsell at a club luncheon last week.

The corporate image of an advertiser can be improved dramatically and immediately be a program of community service activities, Thompson said, "but the nucleus of such a blueprint must be a radio or television show. You can't hang your hat on a printed editorial masterpiece, but you can hang it in the Mayor's office if you sponsor a community uplift series. Public service shows are the easiest kind to promote and are priced realistically.

"When you are underwriting the show business debut of your town's leading citizens, you should be there to guarantee that the commercial rubs off on them. This is one of the biggest plusses of local public service sponsorship. Making community service an annual corporate image but helps sell the product, gets your salesmen in to see busy buyers, builds stockholder goodwill, helps attract capital and good employee talent, creates confidence in your product or your services, makes a community welcome your plant or office as it would a good neighbor, and provides advantageous distribution for products."

Briefs: Adam Young Television has racked up two more stations, the Morgan Murphy properties WLUK-TV, Green Bay, Wis., and WLUC-TV, Marquette, Mich. Both were with the Hollingbery reppery . . . More than 20,500,000 home, portable, clock and car radios will be sold by the end of this year, says the Radio Advertising Bureau . . . Avery-Knodel has a new study on the mid-Missouri tele market between St. Louis and Kansas City.

MCA Folds Pitt Office

Pittsburgh, Dec. 6.

Music Corp. of America is closing its tv sales office here which is the last step in shuttering the big office it established here five years ago.

At one time, it had a cafe and club date department along with a tv salesman. George Claire and Bill Connelly ran the office and Connelly stayed on when it was reduced to tv only. Arnold Feisher has been running the office since Connelly moved over to Screen Gems. Feisher's new assignment will be assistant editor of Revue on the Coast.

No Turkey Dish?

Chicago, Dec. 6.

One of the most ingenious two-way promotions in a long while is the 24-page cook booklet, "Francois Pope's ABC-TV Gourmet Recipes," published by WBKB here and offered free-for-the-asking to viewers of the station. Each of 14 recipes is dedicated to a different ABC-TV series, and at same time the booklet is a promotion for author Pope's localer, "Creative Cookery," which currently is rounding out a decade on Windy City daytime tv.

Ostensibly Pope's dishes are inspired by the ABC shows. Winston Churchill series, for instance, brings on the recipe for London Fish Pie; "The Islanders" for Sukiyaki; "Stagecoach West" for Potted Ox Joints; "Harrigan & Son" Irish Lamb Stew; "Hong Kong" Beef Mandarin Style; "My Three Sons" Meat Loaf; and "Naked City" New York Cream Cheese Cake.

The Big Combine In Merchandising

Merger of three major merchandising outfits, completed this week, has resulted in the formation of the Licensing Corporation of America. Firms that went into making this firm are Jay Emmett Associates Inc., Stone Merchandising Associates and Syd Rubin Enterprises Inc. The new company will handles such diversified merchandising projects as the rights to "Dobie Gillis," "Hennessey," "Superman," "Howdy Doody," "Real McCoys," "GE Bowl Quiz," "The Rebel" and other video shows. In the publishing field, they'll rep American Heritage Magazine Book of Knowledge, Random House and Golden Press.

Film properties include "Ben Hur" and "Pepe," and "The Sound of Music" is on their catalog from the musical comedy field. They also have the merchandising rights to the Diners Club, and personalities including Pat Boone, Brigitte Bardot, Steve Lawrence & Eydie Gorme, Carol Heiss, Hayes Allen Jenkins, Jackie Robinson, Floyd Patterson, Sam Levenson and others.

LCA officers are Jay Emmett, board chairman; Allan Stone, president; Syd Rubin, veepee, and Leon Newman, secretary treasurer.

3D V CHANNEL FOR ROCHESTER, SYRACUSE

Washington, Dec. 6.

Federal Communications Commission has proposed adding third VHF channels to Syracuse and Rochester, N.Y. The rulemaking was made possible by negotiations with Canada on conflicting assignments.

Syracuse would get Channel 9 and Rochester Channel 13 under the rulemaking. Also involved would be the shift of Channel 5 from Rochester to Syracuse and Channel 8 from Syracuse to Rochester. Comments on the proposals are due Jan. 6.

Among proposals rejected by FCC was one by ABC which would delete Channel 8 from Syracuse and add Channels 9 and 11 to that city. FCC said Canada was not willing to accept these changes.

Gabe Changes Oil

The ways are well greased for Gabe Pressman. The WNBC-TV newscaster loses the sponsorship of Shell Oil at the end of the month for his 10-minute Saturday night stanza, Sun Oil moves in the following week.

Sun's buyup of Pressman's 7-7:10 p.m. slot is backed up by the continuation of Buitoni as underwriter of the 7:10 to 7:15 p.m. weathercast on the N. Y. station by Frank Fields and Beverly Bentley.

And beginning Dec. 17, Tom Wise, financial writer, will do a five-minute (7:15-7:20) "Financial News" segment. This portion of the WNBC-TV Saturday night lineup is as yet unsponsored. Winding up this Saturday evening service by the NBC-owned & operated station is Bill Ryan with 10 minutes of national and international news, with network programming taking over 7:30 p.m.

TV-Radio Production Centres

IN NEW YORK CITY . . .

John Ettlinger, prexy of Medallion TV Enterprises, planed in from the Coast for tape screenings of the **Curt Massey** show, KRCA strip in Los Angeles which Medallion handles for syndication . . . CBS News prexy **Sig Mickelson** addressed the 37th annual congress of the American Municipal Assn. in N. Y. last week, urging municipal officials to make better use of their local tv stations to achieve greater public awareness of community issues and objectives . . . **Ralph H. Daniels Jr.** transfers from the San Francisco office of CBS Television Spot Sales into Gotham as an account exec . . . **Ed Sullivan** serving as national campaign chairman for the '60-'61 fundraising drive of the Arthritis & Rheumatism Foundation . . . **Peter Falk,** who played Abe Reles in "Murder Inc.," Burt Balaban's pic, plays the same role again on "The Witness" Thursday (15) . . . **Stan Walker,** flack with the Kalmus Co., doing a radio-tv column for the Long Island Examiner, new weekly in the Hempstead area . . . **David L. Miller Jr.,** former sales manager of WHK, Cleveland, joined WNEW as midwestern sales rep . . . **Richard Joseph,** Esquire travel editor, doing a series of travel shorties for CBS Radio's "Dimension" library . . . CBS News has upped **Dan Bloom** to the new post of managing editor, radio, and upped **John Merriman** from night editor in radio to producership of "The World Tonight," Bloom's old spot. Other promotions include **Marian Glick,** upped from news writer to night editor; transfer of **Ron Tighe** from tv news to radio and replacement of Tighe as a tv editor by **Hal Hanley;** and addition of **John Patterson,** ex-news director of WDBJ, Roanoke, as a news writer.

Benny Friedman back in broadcasting action this past Sunday, doing the Colts-Lions pro grid game with **Lindsay Nelson** for NBC-TV. It'll probably be the same teamup if the playoff game is held in Philly.

Joe **Culligan,** McCann-Erickson general corporate exec, has been named a trustee of the Child Guidance Foundation, organization concerned with juve delinquency and mental disorders . . . It's a boy for the **David Surecks.** (She's ex-NBC; he's with UN Radio).

ABC press chief **Mike Foster** and frau off for a fortnight of rest in Montego Bay . . . **Roger Gimbel,** who masterminded the concept and details of NBC-TV's Turkey Day special, "No Place Like Home," was inadvertently omitted from the credits of the review given the show . . . **Gwen Van Dam** has a running role in CBS-TV's "From These Roots" from Dec. 15 through Dec. 29 . . . **Jack Mann** becoming national director of sales development and program coordination for ABC Radio . . . **Barbara Joyce** joins the cast of next Sunday's (11) "CBS Television Workshop" . . . "A Pictorial History of Radio," prof **Irving Settel's** latest, is off the presses and will be on the stands Monday (12) . . . **Edward R. Hitz** has retired, as expected, as vicepresident and general sales executive of NBC-TV, but he says he plans to continue in the fields of sales, advertising and broadcasting; he's been with the web for more than 30 years . . . Young & Rubicam director **Louis N. Brockway** is a consultant to the National Educational Television & Radio Center . . . **Hal March,** who occasionally subs for **Jack Paar,** will front "Come Blow Your Horn" on Broadway in early March . . . Nine new 25-year clubbers at NBC are technicians **Carlos Clark, H. Weston Conant, H. L. Folkerts;** administrative staffers **Joseph Milroy, Arthur Poppele, Margaret Riebhoff, Clifford Slaybaugh,** and engineers **John Rooney** and **John Seibert** . . . **Lee Mortimer** guesting on WABC-TV's **Joe Franklin** stanza tomorrow (Thurs.) . . . NBC photo unit manager **Sid Desfor** is a second-time grandpa, with his daughter (Mrs. Nanette Schatell) having given birth to a girl last week in Englewood, N. J. . . . WABC-TV topper **Joe Stamler** off for two weeks in Caracas, Venezuela . . . **Robert Galvin** named video tape-film-kinescope operations manager for NBC-TV . . . **Merrill E. Joels** plays all the characters on WNEW's 60-second "soap operas" . . . WNBC merchandising manager **Joe Murphy** to byline new bi-weekly "Profit Tips" column for Modern Grocer . . . **Bill Weyse** has become director of WNBC Radio's "Journey Into Nature" and "People at the United Nations," replacing **Al Landsburgh** who ankled last month . . . **Wally Siegel** is leaving NBC program merchandising to join Goodson-Todman.

Evelyn Leonard, former Life staffer, new member of WPIX's promotion department. Another new WPIX staffer is **Mike Taylor** of the station's research department, formerly with ARB . . . **Jan Tanzy,** currently portraying the role of Baby June in "Gypsy" on Broadway, will be featured in a Christmas Day tv show on CBC, emanating from Montreal . . . WPIX has inked sportscaster **Jim Gordon** to cover the National Industrial Basketball League series . . . Mrs. Eleanor Roosevelt will become a teacher on WPIX's Regents ETV program, "Transition," Thursday (15). She will speak on the topic of "Politics and Democracy" in the afternoon half-hour show which starts at 2:30 p.m.

Ed Sullivan snagged **Robert Goulet,** the Sir Lancelot of "Camelot," for his first American tv appearance on Jan. 8 . . . **Roy M. Gilbert,** general sales manager of WQTE, Detroit, shifts to CBS Radio Spot Sales as an account exec in the N. Y. office . . . **Leonard Bernstein** will narrate his "Christmas Startime" repeat for Ford Motors Dec. 25; original narration was done by the late **Joseph Welch.** It was this assignment that forced Bernstein to nix an offer to host "The Gershwin Years," job now being undertaken by **Richard Rodgers** . . . **Dave Connell,** producer of "Captain Kangaroo," named a v.p. of Robert Keeshan Associates, show's packager . . . A "Twentieth Century" film crew headed by director **Wade Bingham** returned from Namkham, Burma, after filming "The Burma Surgeon Today," dealing with the life of Dr. Gordon Seagrave. **Peter Kalischer** planed to Burma from Tokyo to do the interviewing.

IN HOLLYWOOD . . .

Jim Hawthorne, prexy of the L. A. deejays assn., named program director of KFWB and veepee in charge of program development for the Crowell-Collier stations . . . **Harry Maizlish,** who's building up a star roster for his FM station, signed **Sammy Davis Jr.** for a nightly hour. Previously set for strips were **Steve Allen** and **Johnny Green** . . . **Henry Flynn** named veepee in charge of the five radio stations owned by **Kenyon Brown,** head of NAFI's broadcast division . . . **Larry Roman,** one of the early radio writers, in town to confer with Columbia execs on screenplay for "Under the Yum Yum Tree," the Broadway play he co-auth'd . . . **Dick Linke,** partner-manager of **Andy Griffith,** is arranging a trade of guest shots with **Ernie Ford** as the prelude to a possible teaming of the two bucolics for specs and pictures . . . **Dick Boone** will have 38 episodes of "Have Gun, Will Travel" completed by Dec. 15 so he can work on two pilots and a feature the picture boys want him to do . . . **Gene Rodney** moved his base down the street from Screen Gems to Desilu Gower for the upcoming **Robert Young** series for CBS-TV next season . . . **Helen Winston,** who produced her first theatrical picture in London, has the interest of BBC for four specials. Her targets are **Shelly Berman, Mort Sahl** and **Ernie Kovacs.**

IN CHICAGO . . .

Paul Molloy's report in the Sun-Times that **Jack Eigen** would soon be returning to the WMAQ chore from which he was fired last New Year's Day is said by the station to be "pure conjecture, without foundation." Exact quote: "If **Lee Vogel** is to be replaced it won't be with Eigen." Meanwhile, the controversialist is still shopping around here . . . **Phyllis Diller** toplines tomorrow's (Thurs.) Chicago Unlimited-Chi Broadcast Ad Club joint Christmas party. WGN's **Wally Phillips** emcees, and **Del Clark** (WIND) and **Don Ferris** (WTTW) will work as

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TELEVISION'S FUNNY MONEY

Top 25 Specials (Two-Year Span)

During 1959 and 1960 more than 500 specials have been presented on three major tv networks. Here, in terms of total audience and average audience Nielsens, are the Top 25 for the two-year period:

	Total Audience	Average Audience	Year
Sinatra-Presley	42.6	34.7	1960
Silvers-Benny	40.4	31.4	1960
Debbie Reynolds	40.4	30.1	1960
Some of Manie's Friends	40.1	29.2	1959
Lucy Goes to Alaska	40.1	34.9	1959
Red Skelton	39.7	30.2	1959
Playhouse 90 (Alas Babylon)	39.7	29.6	1960
Bob Hope	39.5	33.2	1960
Bob Hope	38.6	30.7	1960
Bing Crosby	38.1	31.2	1960
Benny-Silvers	38.0	30.8	1960
Jack Benny	37.9	30.8	1959
Bob Hope	37.3	28.9	1959
Summer On Ice	37.2	31.6	1959
Jerry Lewis	36.8	26.7	1960
Esther Williams	36.7	25.9	1960
Christmas at the Circus	36.6	29.9	1959
Green Pastures	36.6	25.9	1959
Once Upon a Christmas	36.1	27.6	1959
Untouchables (Desilu Playhouse)	35.8	32.2	1959
Summer On Ice	35.8	29.0	1960
Bing Crosby	35.4	24.1	1959
Bob Hope	34.9	28.5	1960
Bob Hope	34.9	27.8	1959
Danny Kaye	34.8	26.4	1960

Heatter-Quigley in Biz Because Of a Flight Over a Zulu Village

In these days of limited live programming, frowned upon quiz shows and longterm packager-network relationships, it's something like a 100-to-one shot for a new packaging outfit to sell a live network show. Yet that's what happened six months ago to Heatter-Quigley Productions, and with one of the two partners having been out of the business for three years previous besides.

Heatter-Quigley are Merrill Heatter and Bob Quigley, who package "Video Village" in association with CBS-TV. It was their first (and only, so far) sale as a packaging team, though both have long daytime production track records. But the partnership was formed only a year ago, when Quigley returned to the U. S. and the business after a three and a half year residence in South Africa.

In 1956, Quigley had been producing two daytime strips, "On Your Account" and "Love Story," and a weekly nighttime hour, the Cesar Romero-helmed "Chevrolet Showcase" on ABC. He'd talked about quitting the business and writing, but it was all talk until an oldtime collaborator, Bill Sears, onetime Philly Eagles sportscaster who had moved to Johannesberg, invited him to move there with his family. Quigley suddenly decided to go, and packed up his wife and three kids and took off.

During his three and a half years there, Quigley collaborated with Sears on two plays and three screenplays, produced a stage revue, opened a restaurant, and did a disk jockey show. None of the plays or screenplays have been produced; the restaurant is still in business, though not prospering; but the radio show is still on the air, with Quigley taping it here

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CBS Radio's Yule Spree on Specials

CBS Radio is going all-out for Christmas this year, with 14 specials slated for the period from Dec. 18 to 24, exclusive of the annual "Christmas Sing with Bing" entry Christmas Eve.

Lineup includes "The Watchers," a Moravian night watch story; a show from NATO naval headquarters; White House pickup of the annual Christmas tree lighting there; "Christmas in Union Square," from San Francisco; Doug Edwards' 13th annual "Santacast from the North Pole"; Armed Forces greetings from overseas; and several college choirs singing traditional Christmas songs and selections.

Our Man In Berlin

Hans Hoehn

discourses on political influences in the upsurge of

West Germany Television

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

CBS-TV Thursday Shuffle in Snag; Hold Off Changes

A major hitch has developed in CBS-TV's projected reshuffle of Thursday night, and the entire shakeup may be delayed until next month. CBS had hoped to get the changed schedule on the air tomorrow night (Thurs.), with "Witness" moving to 9-10 p.m., Ann Sothern moving down to 7:30, "Angel" to 8 and "Zane Grey" remaining at 8:30.

Ironically enough, the stumbling block are sponsors of "Witness" whose contracts are scheduled to expire within the next couple of weeks. Esquire and Schick terminate their pacts on "Witness" next Thursday (15), and Helene Curtis on Jan. 5. But it was Curtis and one of the others which refused to shift "Witness" from 7:30 to 9, thereby stymying the entire shuffle. Consequently, web may have to

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P&G Wants to Shift 'Peter Loves Mary'

Procter & Gamble, unhappy with the Wednesday-at-10 slot for the half-hour situation comedy, would like to move "Peter Loves Mary" to Fridays at 8:30 sometime after the first of the year. Whether using this Peter Lind Hayes-Mary Healy starrer as the sub for the Friday "Westerner" series is expected to be decided this week by the NBC program board.

Desire for the shift was expressed by Benton & Bowles, the P&G agency.

COMEDY RERUNS HIT $50,000,000

For all the admitted risks and difficulties in producing successful situation comedy, the payoffs are such as to make westerns and private-eyes look like penny-ante entries in comparison. A situation comedy may have a tough time making it in the rating sweepstakes, but even a moderate rating success can pay off as if it were an Irish sweeps winner.

Hollywood can argue the question of whether residuals are real or imaginary in a general sense, but when it comes to filmed comedy, there's no question. Comedy reruns have grossed well over $60,000,000 and show no signs of a letup in either the syndication or the network daytime field.

A Danny Thomas can hardly moan about residuals, what with his $7,000,000 NBC rerun deal; neither can a Robert Young or Gene Rodney, with their $7,500,000 "Father Knows Best" daytime deal at ABC, which hasn't even started yet—meanwhile they're collecting residuals on two years of CBS nighttime repeats on the show. George Burns may have spent some coin on pilot films since selling off his "Burns & Allen" comedies to Screen Gems, but the pilot expenditure has hardly made a dent in that $6,000,000 selloff.

And so it goes. There's no telling how much "I Love Lucy" reruns figure at on CBS-TV—they're all over the map. But Desilu got theirs with a selloff of the half-hours to CBS a few years ago. Even shortlived firstrunners like "Dear Phoebe" racked close to $500,000 in network rerun, on NBC's comedy strip.

Network comedy reruns figure at better than $28,000,000 gross over the past five years. List includes "Lucy," "Thomas," "Father" (upcoming but purchased), "December Bride," "The Gale Storm Show," "I Married Joan," "Bob Cummings Show," "Dear Phoebe," "It's a Great Life" and "The Thin Man." All have been used or are still being used on a strip basis, and the standard deal (except for blockbusters like Thomas and "Father") is $5,000 per showing. That means a $1,300,000 gross if a series were used continously as a strip over a full year, and some have passed that mark already.

Non-comedy entries, of course, have played the network strip rerun route—there's "The Millionaire," "The Texan," "Loretta Young," "The Restless Gun" "even "Yancy Derringer." But no program category has had the consistency of comedy in rerun use, and no filmed program form lends itself to stripping in daytime as does situation comedy.

That's apparent in syndication as well as network. "My Little Margie," "Burns & Allen," "The People's Choice," "Our Miss Brooks," "I Married Joan" (since its network rerun days), "Private Secretary," "Life of Riley," and "Amos 'n' Andy," among others, are daytime programming staples for most stations, indie or net-affiliated. And they go on and on, through their umpteenth repeat in a market, without any apparent slackening in their draw as daytime attractions.

Moreover, there's a flock of comedy shows in syndication that have scored big grosses even on a once-a-week basis, like "The Honeymooners," "Abbott & Costello" (occasionally stripped as well, but in kiddie time), Phil Silvers show, et al. Comedy series figure to have grossed something over $30,000,000 in syndication over the past five years, and they're still going strong. To say nothing of theatrical oldies that are enjoying syndicated popularity, from "The Three Stooges" and "Little Rascals" down to "Laurel & Hardy."

CBS-TV's 'Let's Start All Over Again' 300G Ad Splurge to Woo Public; Affils Pitch in On Tab

CBS'

Walter Cronkite

has authored an interesting

White Paper on TV Correspondents

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Operating on the premise that with elections, debates, specials and other preemptions finally easing off, the regular season is only now beginning, CBS-TV has launched an intensive two-week consumer advertising campaign to promote its regular programming. The campaign is a co-op effort with its affiliates, with a toal of $300,000 involved.

Ads broke Monday (5) in over 125 cities, including 22 of the 24 cities in the Nielsen Multi-City rating list. They'll run through a week from Sunday (18) on a daily basis, with each affiliate permitted to buy up to a total of 3,000 lines a day, divided any way they wish among the three major newspapers in their market, or that equivalent spread among lesser papers in the signal area. Web and affiliates are splitting costs 50-50.

Campaign is virtually a repeat of CBS' campaign at the start of the season, each two-column ad containing a rundown of the night's programming, night by night, with updated program synopses. Theory is that the large number of political programs, election coverage, specials and other preemptions hindered the public in familiarizing itself with the regular CBS program schedule and hurt in terms of the formation of a habit pattern by the public. There were a total of 39 preemptions in the first 58 nights of the season on the web.

Though more limited in time than the start-of-the-season campaign, the current newspaper splurge is a bigger effort, with more affiliates participating, more of the top markets represented and more money being spent than in the earlier one. In fact, this stands as one of the biggest ad splashes in CBS history. The earlier campaign, affiliates were restricted in terms of the number of newspapers they could buy, as well as the amount of lineage. This time out, though size of the ads is limited, total lineage permitted in each market is far greater.

Co-op offer was made to 195 affiliates. As of the weekend, there were only 12 negative replies, better than eighty "yesses," with some 40 verbal approvals and several stations still not heard from.

NBC Monday Night TV Revamp; Looks Like 'Klondike' Out

NBC-TV program board is contemplating an almost complete overhaul of the network's Monday night schedule by mid-season. "Klondike" for the moment seems the most imminent candidate to follow "Riverboat" in departure from the airwaves and the network's brass look upon "Dante" and "Barbara Stanwyck Theatre" as other shaky investments for the remainder of the '60-61 season, although no actual steps have been taken to cancel the last two yet.

It's held probable that the network will decide to replace "Klondike" with another western. If the network can accomplish the transition in time for a February start, it'll drop the succeeding 9:30-10 p.m. "Dante" and replace it with a nighttime version of one of its daytime audience participationers, a change that finds its precedent in the day-and-night treatment for "Price Is Right."

Only the 8.30 "Wells Fargo" seems secure at this point. At 7:30, it's definite that "Riverboat" will be sunk and "The Americans" made to stand in its anchorage.

For a time—and maybe still—NBC was thinking of bringing back "Lawless Years" to share a strange alternate-week partnership with "Dante" on Tuesdays. NBC-TV now employs Tuesdays from 10 to 11 p.m. for specials, and many of the hour time periods are unsold. As a consequence, web mulled the idea of keeping the specials only every other week and using "Dante" and "Years" back to back in the remaining Tuesday nights on the season's schedule. No action was taken at Monday's program meetings about the Tuesday shuffle, it's understood.

Met's Kaycee Buy

Washington, Dec. 6.

Metropolitan Broadcasting Corp. has completed negotiations to purchase KMBC-TV, the channel nine ABC affiliate at Kansas City. Owned by Cook Paint and Varnish Co.

Purchase price won't be disclosed until the application for license transfer is filed with the Federal Communications Commission within a few weeks.

The paint firm also owns KMOS-TV, Sedalia, Mo., and WFRM-AM, Concordia, Kans., which Met is also buying in the package deal but will spin off.

WBC's $3,500,000 Dicker for KLAC

Hollywood, Dec. 6.

Westinghouse Broadcasting Co. has reportedly begun negotiations for purchase of radio station KLAC here from Mort Hall. Purchase price is said to be around $3,500,000.

Hall met all inquiries with a "no comment." Westinghouse currently owns radio stations in Pittsburgh, Boston, Chicago, Baltimore, Ft. Wayne, Cleveland and Portland. It would be required to sell off one station to remain within the seven-station limit, but it's known the company has long desired an L.A. outlet.

Los Angeles in the past three years has been a major target for group operators. Crowell-Collier started its radio chain operation here with KFWB. Storer Broadcasting bought in recently.

NAB NAMES VELOTTA

Washington, Dec. 6.

John Velotta, ABC vice president for special projects, has been named to the Freedom of Information Committee of National Assn. of Broadcasters.

He replaces John Charles Daly, recently resigned ABC v.p. for news, as the ABC member on the Committee.

Pirates, 10; Indians, 9

The wish of Peter Pan never to get any older has been answered in the nicest possible way. Mary Martin's performance tomorrow night in the James M. Barrie classic has been put on color tape, giving the production the blessing of eternal youth—a quality heretofore reserved exclusively for Tennyson's brook, the figures on Keats' Grecian urn, and Maurice Chevalier.

Thus, NBC has made sure that kids who aren't even a gleam in anybody's eye will get the chance to see the merriest, warmest, most frolicsome excursion into Never-Never Land ever assembled on land, sea, or—certainly—on the air.

It's doubtful that any single program has ever been so closely identified with a network as has "Peter Pan" with NBC. Our first two presentations of the fantasy (in 1955 and 1956) attracted a combined audience of about 125,000,000 viewers, not a one of whom believed that Cyril Ritchard's "Captain Hook" was any more villainous than a collie pup.

Since that second version—which, like the first, was staged, choreographed and adapted by Jerome Robbins—NBC, Miss Martin and Mr. Ritchard have received thousands of requests for another TV performance.

The pleas come from young and old alike. A mother will write to say she acquired a new infant in 1954 (now, now—let's not blame *everything* on NBC) and would we do another "Peter Pan" for his benefit? Or an eight-year-old will say, "My parents tell me I saw 'Peter Pan' on TV, but I don't remember it. Will it be on again soon?"

"SOON" IS TOMORROW NIGHT. We think it's the best "Peter Pan" ever done anywhere. But despite the ostensible advantage of having televised the work twice before, it was, in many ways, the toughest one to put together.

Why? Well, for one thing, Miss Martin is now, as always, a perfectionist (we wouldn't want her any other way). And, despite her rigorous schedule in Broadway's "The Sound of Music," she worked as hard on this "Peter Pan" as if she were some unknown trying to make good.

Her preparations to resume the title role began long before formal rehearsals started. For

three weeks before the cast got together, she practiced "flying" on the stage of the Helen Hayes Theatre, just before crossing the street (on foot) for each evening's performance of "Music" at the Lunt-Fontanne Theatre.

And weeks before she began those exercises, she started studying the script. Much of it, of course, was familiar to her, but she was terribly afraid of inadvertently throwing in a few lines from "Music" from time to time and ruining a few stretches of tape in the process. (Surrounded, as she is, by a total of 18 children in both shows, such confusion would be understandable.)

To re-orient herself to the show's musical score (she rarely forgets a melody, but is not that infallible on lyrics), Mary listened to the show's album once a day for several weeks, and rehearsed the numbers twice-weekly with a pianist.

What's more, she continued sessions with her voice coach even after TV rehearsals began, largely because of the varied singing requirements in "Music" and "Pan." The yodeling she does in the stage musical, for example, calls for vocal action almost the reverse of the difficult rooster-like sounds in "I Gotta Crow."

Miss Martin also had her hair cut short, for the first time in three years. As someone once said, there's nothing so irrevocable as a haircut. So, if you saw "Music" any time since October 8, you were watching a be-wigged Mary Martin, whether you realized it or not.

If Mary spared nothing in her desire to make this the very best "Peter Pan" ever, NBC was equally eager. Mr. Ritchard, for instance, was in the midst of a successful Australian tour with "The Pleasure of His Company." To assure ourselves of the pleasure of *his* company for a couple of weeks, we paid (in addition to his fee) a substantial sum to compensate the tour for the hiatus and cover his transportation expenses.

Whenever possible, we filled the roles with the performers who'd played them in one or both of the previous TV outings. It became almost something of a game to see how many of the original Pirates and Indians we could bring back. (Final score: Pirates, 10; Indians, 9.)

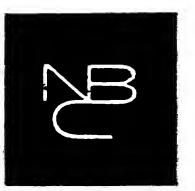
OUR FIRST TWO "PETER PANS" were done live and within the confines of a single studio. For the taping of this version, we used both color studios in Brooklyn as well as the Ziegfeld Theatre, giving ourselves much more latitude for scenery, lighting and camera work.

In fact, we used one of the color studios solely for the "outdoor" flying sequences, which, as a result, are more sweeping than ever. There's just about three times as much "sky" as before, and about 2,000 stars rather than just a few hundred. Talk about your heavenly sets.

The show's songs, we need remind no one, are glorious. The Moose Charlap-Carolyn Leigh music and lyrics (together with the added music and words of Jule Styne, Betty Comden and Adolph Green) make up one of the happiest scores in show-business history.

Tomorrow night's presentation was directed by brilliant, young Vincent J. Donehue, who's guided Miss Martin in a number of vehicles—from "Sound of Music" to her one-woman shows on TV. We feel he's invested this "Peter Pan" with his own brand of magic. Knowing that this one was being recorded for posterity, he was determined to make it an attraction his grandchildren could heartily endorse for *their* grandchildren.

We happen to think he's done just that, so help us Tinker Bell.



FUNNY MANNS

Look mann, suppose you had the best of old-time movie comedy in 130 eight-minute sequences? Suppose they featured such timeless greats as the Keystone Cops, Ben Turpin, Harry Langdon, Louise Fazenda and many others in highlights of their merriest comedies? Well, you can stop supposing—because that's...

FUNNY MANNS. And then some! Each sequence is humor-enriched with specially created bizarre sound effects and scored with original fun-filled, live music. What's more, they're all integrated with up-to-date laughmanship by FUNNY MANNS and all his relatives: Mail Mann, Milk Mann, Fire Mann, Rich Mann, Police Mann and so on up the Mann family tree. Actually, they're all that very funny mann, CLIFF NORTON. All told, FUNNY MANNS is a winning combination for kids everywhere, kids of all ages—everybody who likes to laugh—and who doesn't?

FLEXIBLE MANNS. This show is really flexible. You can integrate single episodes within larger shows of your own, tie them in with your local emcee, or put them together for any program length to meet your individual station programming requirements.

Pre-sold? Discover for yourself how many advertisers and agencies have already said they want to buy in to FUNNY MANNS. They're just waiting for this program to be logged in your market!

FUNNY MANNS is produced and directed by the former Executive Director of Children's Programming at NBC, the man who created "Howdy Doody," E. Roger Muir, who has proved he knows how to attract and entertain young audiences.

With CNP's FUNNY MANNS... the kids in your area will be laughing. Your advertisers will be happy. You'll feel pretty good yourself. What are you waiting for?

CNP

*NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

NBC-TV's Library of Perennials

NBC-TV is gradually building up a whole flock of "perennials" in the area of specials for annual scheduling, much in the manner of CBS-TV reprising "Wizard of Oz" as an annual event and NBC making "Amahl and the Night Visitors" an annual Christmas presentation. In some cases, as with "Peter Pan," it has entailed considerable outlay for future rights, but it's the web's longrange thinking that such quality perennials will add immeasurably to NBC stature and audiences.

Along with the newly-taped two-hour "Peter Pan," which is being presented tomorrow (Thursday) night, and "Amahl," the network will have going for it a freshly-redone 90-minute version, with new scoring, of "Victory At Sea"; the Project 20 "Story of Christ"; "Meet Mr. Lincoln," which has already had one repeat, and possibly an annual reprise of "Winnie the Pooh" from the Shirley Temple series.

Gaitskell Puzzled by British TV Offering 'Free Ride' to Riches

London, Dec. 6.

Hugh Gaitskell, leader of the Opposition in the House of Commons, slammed at the "profoundly unsatisfactory" arrangements by which commercial tv contracts have been handed out in the U.K. when addressing a Labor Party rally at Newport, Isle of Wight, last week.

Commercial tv companies paid nothing to the community for the right to produce programs, Gaitskell pointed out, yet profits in 1959 amounted to $56,000,000. The Opposition topper also spoke of the "absurd situation" whereby Daily News Ltd. was keeping its stake in Tyne Tees Television Ltd., after having sold its newspaper News Chronicle and The Star, even though "it was generally understood that, as with several other contracts, this one was awarded to Tyne-Tees because a national newspaper company was a major shareholder."

Questions about the continuing Daily News holding in Tyne Tees have come up recently in the House of Commons. Home Secretary R. A. Butler declared that the Tyne Tees contract was not awarded because of the Daily News newspaper connections, and that Daily News had a minority holding anyway.

Germans Plan Feeds Of U.S. Com'l Shows to Yank Servicemen Via Closed-TV

Thousands of American servicemen and their families stationed in Germany may soon be viewing American commercial television, under a new setup now being organized.

Negotiations are underway between the U. S. Army in Europe and a German firm which plans to provide a closed-circuit network of commercial U. S. programs to the bases and American housing areas in Germany within the next few months.

Frankfurt, Heidelberg and Wiesbaden (the first the headquarters of the Army's vast Northern Area Command, the second main headquarters for the U. S. Army in Europe, and the third city the headquarters for the U. S. Air Force in Europe) are the points which will have the programs first.

A group called the Overseas Communications Co., headed by electronics engineer Herman Buhlman and Herbert W. Weichmann, are backers of the new project.

The group plans to offer existing television and feature films, shorts, live shows, religious programs and newscasts, many of the same commercial shows that are now playing in the United States, via a closed-circuit network to American servicemen.

Each serviceman or family would pay a $3.50 monthly subscription fee plus a fee of $9 monthly to rent a television set. This will include costs to install the set, insurance and maintenance, and assure the set owner of ten hours of shows per day.

American military experts overseas are now checking the legality of commercial operations on military property, but officials think this problem can be surmounted.

Currently, Americans stationed in the Ramstein-Kaiserslautern and Spangdahlem areas can watch the Air Force-operated Channel 20, which beams Stateside television shows sans commercials, and locally-run shows, and the same programs are available to American residents of the Baumholder area via a closed-circuit television system that started about a year ago.

Brit. TV Residual Coin

London, Dec.6.

British Actors Equity Association calculates that, in recent weeks, it has handed out just under $20,000 to members as a result of the third runs on commercial tv of the "Ivanhoe" and "Robin Hood skeins.

That's hay. Under the Equity tv film contract, two runs on the home webs are allowed in consideration of the original fee, with artists copping a third of their contractual payment should a third run come up.

Daly Exits With 'Featherbedding'

Two days after Time Inc. does its first public affairs program for ABC-TV, John Daly says he'll do his last.

On Dec. 7, "Yanki No!" the Time production entry that caused Daly to resign as veep in charge of news and public affairs for the network, will assume 10-11 p.m., the period originally meant for ABC News' own production called "Red & Black." On Dec. 9, from 10:30 to 11 p.m., Daly will appear as narrator of "Featherbedding," which like "Yanki" is one of the "Close-Up" series sponsored by Bell & Howell.

Although it is Daly's wish to make "Featherbedding" his absolutely final ABC on-the-air venture, there is reportedly the desire expressed by sponsor Bell & Howell that he continue to frontline a few other "Close-Up" shows. In any event, Daly will not appear in "Yanki," which was bought by ABC top brass without his knowledge and which is supposed to be an excursion into pubaffairs programming where little narration plays a part.

"Red & Black" (about African communism) was rescheduled for a 60-minute slot on Jan. 22.

BRITISH COM'L TV WON'T GET FOOTBALL

London, Dec. 6.

There's finally no score in that proposed $420,000 deal for commercial tv to broadcast major football matches on Saturdays. Ballyhooed just before the start of the fall schedules, the arrangement began to creak when several soccer clubs queried not only the overall advisability of tv airings but also the action of their organization, the Football League, in agreeing arrangements without consultation.

Internecine hassles finally went on so long that last week the commercial webs called the whole thing off. A statement suggested that negotiations might see an okay for transmissions during the 1961-62 soccer season.

WCBS Pacts Conover

WCBS, the CBS Radio N. Y. flagship, has signed Willis Conover, for the past five years a Voice of America deejay, to a new two-hour Saturday afternoon show. Conover's VOA show, a nightly two-hour jazz entry, is beamed primarily to Europe.

Conover was signed by WCBS program director Gene King, who was his boss at VOA.

Gains Seen for AFTRA-SAG in New Three-Year Contracts With Webs

By ART WOODSTONE

The networks and advertising agencies have agreed with the American Federation of Television & Radio Artists and the Screen Actors Guild on a new contract that will be valid until Nov. 15, 1963. The three-year deal, which is not yet signed because of the considerable detail work remaining and the need for national board okay, has won absolute parity for both SAG and AFTRA in the highly controversial realm of teleblurb fees.

After four days of intensive negotiations, in which the tide turned sharply from dismal to hopeful, the networks announced Friday (2) agreement with the unions in all "substantial areas."

The general impression left in New York is that the two actors' guilds won a victory, even though they did not achieve by any means all the items they sought at the outset of negotiations some two months ago. The results will go to the membership of each union within probably the next two weeks.

ing and the need for rank-and-file

The areas of tv and radio programming, in terms of both working conditions and fees, are said to have contributed approximately 2% more to theh earning power of AFTRA's rank-and-file. In tv commercials, where both unions were concerned, the potential earning power of performers is understood to have risen some 30%, but because individual commercial contracts so differ the 30% is only an indication of what can be earned, but not necessarily what will in all cases be earned.

AFTRA's executive secretary Donald Conaway, the AFTRA legal chief Mortimer Becker, SAG executive secretary John Dales and Becker's SAG counterpart William Becker, who together have been involved in every negotiating session with CBS, NBC, ABC and the agencies, managed to hold onto the unit concept of payment for commercials made on tape or film. Under the old two-year AFTRA contract (this new one is the union's first-year pact) only New York, Chicago and Los Angeles were "weighted cities." Whenever a recorded blurb was shown in one of those cities, the actor in the blurb was paid 11 times what he'd have gotten in any of the remaining 123 cities listed in the contract.

Now there are 12 cities in the country weighted at from 25 times (New York) to only two times the one-city rate. Also, the flat fee for use of a commercial in over 125 cities has been ended and replaced by a new fee system in which every city in the country counts one full unit.

It is hard even for management, which has had weeks to study the labor proposals, to determine the actual cost of the new agreement, but it is felt here that AFTRA won, in broad terms, the potential of 30% more earning power in teleblurbs. The increase for SAG is even higher, since the telefilm guild had lower working rates than AFTRA.

This is borne out by the report of increases in the "network session fee," a unit of payment for actual shooting or recording of commercials. In one instance, the AFTRA minimum was $93 while the comparable SAG fee was $8. With the new contract, members of both unions will get $95 as a base.

AFTRA and SAG last July decided for the first time in history to jointly negotiate commercial fees, in a tardy (collaboration had failed many time before) effort to keep management from playing one union off against the other. With total parity achieved, the unions are expected to co-negotiate the contract to begin on Nov. 16, 1963.

There is no word as yet whether the new pact is retroactive to last Nov. 16.

Another major gain for AFTRA, it's reported, is in the area of rehearsal hours. Minimum rehearsal time has been cut by the union almost all the way down the line, with the old minimums of six, four and three days, for instance, being

(Continued on page 50)

British Viewers Band To Prevent Further 'Com'l Encroachments'

London, Dec. 6.

A Viewers and Listeners Association has been formed with the object of preventing further encroachment of commercial interests and extending and improving sound and television services. T. E. Eliot is president, Peter Laslett, a Fellow of Trinity College, Cambridge, is chairman, and there are 14 vice presidents distinguished in philospophy, science, the law, music, theatre and Church.

The new Association describes itself as a consumers' representative and has already submitted a memorandum to the Pilkington Committee which is inquiring into the future of broadcasting services. It recommends there should be two publicly controlled tv services and the one administered by the Independent Television Authority should be freed from the commercial control now to be seen in the amount and quality of its advertising and in the market-oriented content of its programs.

The Association is inviting membership from the public and is appealing for helpers and cash to sponsor research into the influence of broadcasting.

Pepsi's 3-Network 'Scatter Plan' Buy In Returning to TV

Pepsi-Cola, out of network tv since bankrolling of specials a couple of seasons ago, will make a substantial return beginning with a "scatter plan" buy of hour shows this spring.

In an 11-week spread representing billings of about $1,000,000, soft drink firm will have minutes on all three networks. Shows include NBC-TV's "Americans" (replacing "Riverboat") and "Laramie;" ABC-TV's "Cheyenne" and "Islanders;" and CBS-TV's "Aquanauts."

Participations are the initial step in a tv blueprint for Pepsi that probably will see the company in network next season on a regular basis.

Sometime, '61 broadcast campaigning for Pepsi also includes all radio networks. Typical buy is two flights of ABC Radio's new daily taped package of featurettes, "Flair." In a 17-week total covering most of February and June 7 to Aug. 18, company will have 26 30-second spots a week via "Flair." It represents the biggest sale yet for the stanza installed late this summer.

New broadcast plans are via BBDO, which picked up the Pepsi account last summer from Kenyon & Eckhardt.

Paleys Pay Social Call

Washington, Dec. 6.

CBS board chairman and Mrs. William Paley were among White House dinner guests including Vice President Richard M. Nixon and New York Gov. Rockefeller, and a politically wise onlooker suggested Paley try for an exclusive post-election "Great Debate."

Earlier the same day, Thursday (1), Paley paid an office call on his host and friend, President Eisenhower. Paley said the appointment was purely of a personal nature, for him to "pay his respects."

"We thought," observed one newsman, "that since ABC got Hagerty, maybe CBS was trying to get Eisenhower."

"Not a bad idea," laughed Paley.

Union-Type Wit

Instead of a press release to announce that AFTRA and the networks had settled their contract dispute, some reporters got a strike placard, which read, in big, bold letters, "AFTRA On Strike." For a second it was misleading.

Tipoff that a new three-year agreement had been made came in much smaller red letters, applied with a rubber stamp by a union wit. The addendum to the two-and-a-half-foot-high sandwich board said in half-inch letters: "Do Not Use Before Nov. 15, 1963."

$1,500,000 Atlass Estate to Family

Chicago, Dec. 6.

H. Leslie Atlass, retired CBS v.p. who died Nov. 18 at the age of 66, left an estate estimated at $1,500,000 to his family. Will provides that the estate be placed in trust for his widow, Harriet, who would receive $55,000 a year from it for the rest of her life.

Provision was made for the widow to dispose of half the estate by will, with the other half placed in trust for the Atlass sons, H. Leslie Jr. and Frank, and the daughter, Mrs. Harriet (Sis) Dillion, who would receive the principal of their trust upon their mother's passing. Atlass' widow and Chicago Title & Trust Co. were named trustees.

Actually, Atlass had provided for his children well before his death, having signed over to them his interest (believed to be about one-third) of WIND before that indie station was sold to Westinghouse Broadcasting Co. in December of 1956. Sale was then reported worth nearly $6,000,000 in parent Westinghouse stock.

Frank Atlass is head of his own tv packaging and production company: Sis Atlass Dillion is radio-tv director for Aaron Cushman & Associates; and H. Leslie (Buddy) Atlass is an account exec of the H-R reppery in Chi.

'Roaring 20's' Lures New Sponsor Coin; Other Participations

Brown & Williamson and Warner Lambert bought sixths in ABC-TV's "Roaring 20's" and now the Saturday night hour telefilm is roughly 75% sold.

B&W bought a sixth of the 7:30 action-adventure stanza for 39 consecutive weeks. Warner Lambert's buy was a sixth for 17 weeks. Both new accounts start after Jan. 1.

Other participating biz floated in to ABC-TV's coffers in recent days, all for the network's hour shows. Whitehall bought a six-week spread in "Hawaiian Eye," Northam Warren four weeks in "The Islanders," Hazel Bishop came into "Adventures in Paradise" for 12 weeks and into "Islander's" for seven. The Bishop biz was a shift from the cancelled Walter Winchell Sunday night half-hour. (Winchell got ill and asked out.) Also. Oldsmobile bought 20 sixths in "Hawaiian Eye."

Paul Evans Into Met's Worldwide Division

Paul B. Evans, formerly sales manager of WIP, Philadelphia, has been named director of sales for the Worldwide Division of Metropolitan Broadcasting Corp. The division operates WRUL, the international shortwave station.

Norman Prouty, former assistant radio sales manager for the Katz agency, is joining Evans as network sales manager, while Melvin Olans will stay on with WRUL as account exec with added merchandising-promotion duties.

Evans, before joining WIP, was with NBC Spot Sales and sales manager of Storer Broadcasting. At Worldwide, he reports to prexy Ralf Brent, who was his boss also at WIP.

It was a week like any other ...ABC-TV came in first*

Again ABC-TV scored overall leadership for the average of the entire 7 nights of the week. Again, by a comfortable margin over the 7 nights. Take, for example, Monday thru Friday — which, as illustrated on the facing page, is broken out each week by Nielsen. Then, further consider 8:30-11 PM N.Y. Time, ABC-TV's new option span.

The weekend story made equally pleasant reading: 59.6% of the total viewing audience tuned in ABC for the Army-Navy excitement (a rating of 17.7%, against last year's 16% on another network). The 26-part Winston Churchill: The Valiant Years got off to a high-flying start, with the remarkably strong rating of 15.9%. Behind these figures there are some happy new facts about new ABC shows. Take The Flintstones, racking up 26.1%, which places it among the ten top rated evening shows. Take Naked City, zooming along at better than 25%. Like we said, it was a week like any other . . .

ABC TELEVISION

*Source: Nielsen 24 Market TV Report, average audience, all time periods, week ending Nov. 27, 1960, Sun. 6:30-11 PM, Mon.-Sat. 7:30-11 PM.

24-MARKET TV RATINGS†/MONDAY-FRIDAY AVERAGE

	AVERAGE AUDIENCE RATING %	3-NETWORK SHARE %
8:30 PM		100.0
ABC	**19.9**	**38.2**
NET Y	16.1	30.9
NET Z	16.1	30.9
8:45 PM		
ABC	**20.7**	**38.7**
NET Y	16.3	30.5
NET Z	16.5	30.8
9:00 PM		
ABC	**21.6**	**39.4**
NET Y	17.0	31.0
NET Z	16.2	29.6
9:15 PM		
ABC	**22.6**	**40.6**
NET Y	16.9	30.4
NET Z	16.1	29.0
9:30 PM		
ABC	**24.2**	**43.3**
NET Y	15.7	28.1
NET Z	16.0	28.6
9:45 PM		
ABC	**25.0**	**43.8**
NET Y	16.0	28.1
NET Z	16.0	28.1
10:00 PM		
ABC	**24.7**	**45.9**
NET Y	14.5	27.0
NET Z	14.6	27.1
10:15 PM		
ABC	**23.6**	**45.6**
NET Y	14.2	27.4
NET Z	14.0	27.0
10:30 PM		
ABC	**18.2**	**39.5**
NET Y	14.6	31.7
NET Z	13.3	28.8
10:45 PM		
ABC	**16.8**	**37.9**
NET Y	14.4	32.4
NET Z	13.2	29.7

SUMMARY MON.-FRI., 8:30-11 PM

NETWORK	RATING	3 NET SHARE
ABC-TV	**21.7**	**41.3**
NET Y	15.6	29.7
NET Z	15.2	29.0

†Source: Nielsen 24 Market TV Report, Mon.-Fri., average audience, all time periods, Nov. 21-25, 1960.

Foreign Television Reviews

'I AM AN ALCOHOLIC'
With Judge Archie L. Gingold, John Jackson, Mrs. Lois Hoffman, Father Philip Blackburn
Producer: Ed Palmer
Director: Jerry Wasley
30 Mins.; Sat. (26), 9 p.m.
KSTP-TV, St. Paul (tape)

"I Am an Alcoholic" was a preachy, telescoped case history of a problem drinker presented by the committee on alcoholism of the St. Paul Community Chest in conjunction with the current National Alcoholism Information Week. Title of the program was actually a bit misleading since the telecast dealt in only two brief sequences with a first-person account of an alcoholic's troubles.

Divided into three segs, the half-hour documentary first showed district court Judge Archie L. Gingold in a pre-sentence hearing with a convicted drunk, identified as "Mr. Ray" and shown only from the back. Camera then moved with the judge to a panel discussion in which he conferred with three community representatives, after which it dollied back to the courtroom scene for the juage's decision. Inasmuch as the show was videotaped, realism would have been heightened if fade-ins had been employed for the transition between scenes instead of the dolly technique which created a staged effect.

Gist of the program was the panel discussion which showed how jurists cooperate with various community resources to try to help solve an habitual drinker's problems. John Jackson, state director of civil service, told what a sympathetic employer could do to get an imbibing employe back on the track. Representing welfare agencies, Mrs. Lois Hoffman of the St. Paul Family Service agency described how her organization might assist in the case. Father Philip Blackburn, Episcopal minister-at-large, elaborated on the roles of the church and Alcoholics Anonymous in aiding problem drinkers. While each of these amateur performers was obviously anxious to be of help, their lengthy monologues didn't make for a very stimulating discussion and many of their remarks were on the preachy side.

"Alcoholic's" saving grace, perhaps, was that it may have reassured some viewer in similar straits that there are many sympathetic, understanding sources of help for an alcoholic in many areas. As Judge Gingold noted, the community has made considerable progress in its efforts to rehabilitate habitual inebriates, but he also pointed out, however, that the alcoholic's choice between rehabilitation or continued degeneration still must be made primarily by the alcoholic himself. *Rees.*

GOLD DUST
With Albert Riley, Gene Britton, Herman Hancock, Barbara Milz and Eugene Patterson
Producer: Patricia Noot LaHatte
Director: Gy Waldron
Writer: Doris Lockerman
Music: Richard Williams
30 Mins.; Saturday (26), 10 p.m.
ATLANTA CONSTITUTION
WSB-TV (film & tape)

This was the fifth half-hour documentary produced by Atlanta Newspapers, Inc., in a series of penetrating studies of civic problems of our times. Sponsored by The Atlanta Constitution (published by ANI, which also prints p.m. Journal and o&o's WSB-TV, AM&FM), show detailed facts, problems and prospects for a tremendous program of urban renewal that will alter the outlook and economy of the entire downtown portion of Atlanta in a few years.

Theme ran about thus: "A ring of miserable shelters was a noose around the neck of Atlanta. Poverty, indifference, greed and dust fumed up in a choking protest against change. And yet, out of the very dust rose one of Atlanta's greatest opportunities for growth and prosperity."

Editor Eugene Patterson was the principal narrator of "Gold Dust." Riley, now Constitution's Washington Bureau Chief, took a hand at spieling and three other reporters, Barbara Milz, Gene Britton and City Hall reporter Herman Hancock, also got in their licks as narrators.

Show was prepared by Bill Young, staff photographer, and Constitution columnist Doris Lockerman. Special kudos must go to them for their fine teamwork and presentation, which put across the message of urban redevelopment with understanding and impact. *Lucc.*

MEET THE QUARE FELLA
With Brendan Behan, Eammon Andrews
Producer: Louis Elliman
25 Mins., Tues., 9.15 p.m.
BBC-TV, from London

This unscripted chat with the rowdy scribe of "The Hostage," lacked the expected amount of spirit. Brendan Behan was calm and collected, and so, more or less, were the opinions elicited from him. Eammon Andrews, fellow-Irishman and local tv celeb, and him in his Dublin lair, and posed amiable questions. A sharper approach might have ruffled Behan's composure a bit more, and produced more sparks.

However, given said calm and lack of rudery, the program was interesting in rather subtler ways. Behan, in remarks about "immortalizing" the Irish and throwaway comparisons of himself with Shakespeare, showed that he had no mean view of his own stature. He divided people into "invalids and nurses"—and put himself in the second category. On his drinking, he acted cagey, but opined that the poetry turned out by the artist was more important than the boozing, although the public tended to be more absorbed by the latter because it was easier to understand. England, he considered, was fine for invalids, the aged, and young children—largely because of its Health Service.

On success, he waxed somewhat more eloquent, being enamored of it for one month only, but then weary of the constant attention. But, on the whole, it was a subdued Behan, who could occasionally be caught saying things for effect. He endeared himself most in his proclaimed affection for ordinary folk, and least in his bouts of unconscious pomposity. As indicated, Andrews made an overwary interviewer, and Louis Elliman's production lacked surprise. *Otta.*

WHACK-O!
With Jimmy Edwards, Arthur Howard, Edwin Apps, Keith Smith, Gordon Philpott, Frank Raymond, Brian Oulton
Writers: Frank Muir, Denis Norden
Producer: Eric Fawcett
30 Mins., Tues., 7:30 p.m.
BBC-TV, from London

Bouncing back into the schedules with no change in its familiar format, "Whack-O!" showed slight signs of fatigue and may be due for some pep pills. The same team of Jimmy Edwards & Arthur Howard, as chiselling headmaster and simple-minded assistant, were involved in a bit of froth about a gambling win. Howard had won a fortune and intended to give it away to his favorite charity. Edwards thought he ought to have a wild and expensive night out in the big city, to get the feel of his money so that he wouldn't throw it away.

Twist was that Howard so got to like his wine, women, and song that he was converted to wealth, but Edwards, in a drunken stupor, wrote out a check for the amount to a clergyman, who happened to be passing by.

In fact, a foolish piece, given a certain verve and spirit by the vigorous playing of Edwards & Howard. Scripters Muir and Norden are old and experienced hands at this sort of thing, and showed it. In fact, the show, briskly produced by Eric Fawcett, would have passed with its fans, without swelling their number. *Otta.*

THE CHARLIE DRAKE SHOW
With Charlie Drake, William Kendall, Austin Trevor, Michael Ward, Hugh Lloyd
Producer: Ronald Marsh
Writers: Charlie Drake, Richard Waring
30 Mins., Fri., 7:55 p.m.
BBC-TV, from London

Back for a set of six half-hours before making his tv debut in the States, cherubic comic, Charlie Drake, (like Harry Langdon with kiss-curls) deployed the usual knockabout personality, but with rather more pratfalls than wit in this opener. The skein varies the format somewhat, in that Drake claims to be taking satiric sideswipes at such aspects of modern living as time payments and insurance. He bowed in with "The Take-Over Bid," a topical headline-maker in these parts, where property bosses are trying to nudge each other out of business and companies are being swallowed overnight.

Drake tried to muscle into the school by acquiring three shares in a factory. Two rival financiers and a stockbroker, each trying to win control of the firm, thought he held more shares than he did and came to ply him with liquor and wrest his shares from him. This led to some medium custard-pie tapers, with Drake squirting soda-water over all and sundry finishing with a spectacular crash through a wooden door. Trouble was that the subject cried out for the odd dash or irony in the scripting, and this was sadly lacking.

The Drake image of the tiny man with the huge temper was still endearing, but he tended to repeat his jokes, forgetting that there comes a time when a running gag gets out of breath. But the yocks came without too many pauses, particularly when Drake had a fantastic dance with a six-foot girl who came to seduce him. This was the highspot of an otherwise routine display, produced by Ronald Marsh with some lethargy. *Otta.*

WIR MACHEN MUSIK
(We Make Music)
With Edmundo Ros orch, Caterina Valente, Vico Torriani, Helmut Zacharias, Vivi Bach, Christa Williams, The Lindys, Silvio Francesco, Richard Hearne, Fritz Schulz-Reichel, others
Director: Dieter Finnern
100 Mins.; Sat., 8:25 p.m.
West German TV, from Berlin

This was probably the biggest tv musical show ever produced in Berlin. Since there was no tv studio large enough for a monster program like this, they moved the whole show to the UFA music studio at Berlin-Tempelhof. The unusual local effort was justified inasmuch as it gave viewers an opportunity to see more than two dozen of this country's top recording artists. In addition, there were several foreign artists and, as a special attraction, England's Trinidad-born Edmundo Ros and his orch who made their German tv debut with this one.

Standouts included: Caterina Valente, probably this country's most successful recording chirp, who did a couple of songs, one, "Itsie Bitsie," together with her brother, Silvio Francesco, who also showed his talents as a clarinetist and guitarist. Swiss-born Vico Torriani, the "German Chevalier," did some catchy ditties including his current hit, "Calcutta." Pretty Christa Williams, one of Teldec's most talented young songstresses, presented a particularly charming item called "Pilou" Denmark's cute Vivi Bach, who's got some German pix to her credit did a promising number. Fritz Schulz-Reichel alias "Crazy Otto" with his honky-tonk piano and Helmut Zacharias with his violin were both good. England's Lindys, two singing ("Train of Love") and dancing girls were okay. Berlin's gifted dancer, Juergen Feindt, provided the show's best terping number. America's Richard Hearne (Mr. Pastry) did a very witty one-man spoof of an old polonaise which, incidentally, marked his German tv bow.

Program proved a click with local viewers. A nice touch was the spotting, between numbers of cartoons, each giving an idea of what was to come next. Dieter Finnern directed this expensive show and did quite a job. Settings were remarkably lavish, at least for local standards. *Hans.*

NACH ALL DER ZEIT
(After All That Time)
With Wolfgang Lukschy, Blandine Ebinger, Michael Hinz, Karin Remsing, Dietmar Schoenherr, Willy Maertens, Josef Dahmen
Writer: Jack Pulman
Director: Hans Lietzau
65 Mins.; Wed., 8:25 p.m.
West German TV, from Hamburg

This play, by British author Jack Pulman, probed the question of to what extent an individual could be held responsible for crimes committed during the war? In this case, the question was put to a German physician who served at a concentration camp during World War II. On orders from above, he had performed a number of inhuman medical experiments on the inmates, most of whom died a gruesome death.

The story was set in a small town in the U. S. where the doctor had managed to flee (illegally) in 1945 and where he had become a respected citizen complete with family. One day, a former inmate of the concentration camp recognized him, but refrained from telling the authorities because of the effect disclosure would have on the doctor's family who did not know of his war crimes. In due course, the son found out about his father's past and urged him to confess and face the consequences. The doctor finally agreed and went to the police with a full confession.

Wolfgang Lukschy as the physician, and young Michael Hinz as the son gave excellent performances in their respective roles. Hinz, incidentally, is the son of Werner Hinz, prominent German legit actor, and is proving to be one of this country's best young thesps. Good support was also provided by Dietmar Schoenherr and the rest of the cast. Direction by Hans Lietzau was outstanding and the other technical credits were above average. *Hans.*

FAMILIE
(Family)
With Robert Mueller, Ernst Sladeck, Heidemarie Hatheyer, Fritz Schmiedel, Reinhard Kolldehoff, Christl Erber, others
Director: Peter Beauvais
Writer: Edmund Morris
Adaptation: Gert Weymann
100 Mins.; Thurs., 8:25 p.m.
West German TV, from Baden-Baden

This show was an adaptation by Gert Weymann of a play, "The Wooden Dish," by Edmund Morris. The central character was an 80 year-old grandfather who was physically fit, despite his age, opinionated and always at odds with his granddaughter. Latter, finally tired of caring for the old man, wanted to send him off to a rest home. Her husband agreed, and the old man, with great reluctance, finally agreed to leave the children alone to spend the rest of his life in a sanitarium.

Although the play contained quite a bit of humor, it was also extremely touching. Robert Mueller, as the grandfather, turned in a really outstanding acting job, and made a major contribution to the show's overall impact. His final, departure scene was magnificent. Heidemarie Hatheyer, as the daughter, and Reinhard Kolldehoff as her husband were also first rate.

Peter Beauvais' direction was tight and he avoided cheap sentimentality skillfully. Technical credits were above average, but it was Mueller's outstanding performance that will be long-remembered. *Hans.*

BELOVED AUGUSTIN
With Heinz Conrads, Maria Emo, Leopold Esterle, Carl Bosse, Franz Boeheim, Marianne Gerzner, Lottle Lang, Florl Leithner, Guido Wieland, Kurt Sowinetz, Karl Eidlitz, Wolfgang Gasser, Herbert Kersten, Sepp Loewinger, Walter Regelsberger, Alfred Rossmann
Producer: Erich Neuberg
Director: Hermann Lanske
Music: Robert Stolz
Austrian TV from Vienna

One of the high points of the rapidly growing and improving Austrian tv, was this production of "Lieber Augustin" with Robert Stolz' music. Heinz Conrads, popular comedian, played the part of "Beloved Augustin," an historical figure of the 17th century (real name Augustin Sackpfeiffer), when the Turks beleagured Vienna. The ever existing optimism of its inhabitants was immortalized in the theme song "O Du lieber Augustin." Conrads was at his best, and the rest of the cast was excellent.

Robert Stolz contributed a fitting score, mixing beautiful melodies with folksongs. Outstanding number was his own composition "In Wien weht ein besonderer Wind" (A special wind blows in Vienna), it was catchy and looks headed for popular acceptence.

Direction by Hermann Lanske was flawless; ditto the staging by Gerhard Hruby. Bruno Uher conducted. *Maas.*

DISCRIMINATION IN THE CAPITAL DISTRICT
With Sunnie Jennings, George Reading, others
Director: Grant Van Patten
30 Mins.; Sat. 10 p.m.
WRGB-TV, Schenectady

General Electric showed a lot of courage and a sense of broadcasting responsibility in choosing prime time to present this largely-filmed report on the delicate and explosive subject of discrimination. Show was spotted immediately following NBC's "The Nation's Future" which had featured Rev. Martin Luther King and James K. Kilpatrick, editor of the Richmond News Leader, debating the subject of sit-ins.

It's entirely possible that some of WRGB's advertisers would have been happier had the subject of discrimination in housing been left alone, but the point was not only mentioned by Virginia-born staffer, Sunnie Jennings, but discussed in detail with Prof. James Moss, a Negro faculty member of Union College, and a Negro female staffer of the State Education Dept. Both related candidly their experiences in attempting to buy or rent good-location property.

Discrimination against Negroes was further detailed in interviews with an Albany doctor and a retired secretary who spoke feelingly of the "uncertainty" of Negroes traveling, even in "friendly" states like New York, especially when it came to eating or staying overnight.

All-in-all, the picture of discrimination against Negroes was generally upbeat, although the results might-well have been more negative had low income, rather than professional people, been considered.

J. Edward Conway, a member of the State Commission Against Discrimination, spoke with great frankness about studies that had been made in the Adirondack and Catskill regions in regard to discrimination against Jews, Italians and other groups, particularly where it concerned hotels. The Commission's success was backed up by the presentation of statistics and referral of complaints to it was strongly suggested.

Miss Jennings, who closed with a moving plea for the elimination of discrimination, also reported that 18 states have followed the New York example in establishing similar anti-discrimination commissions.

One flaw in the proceedings was the use of "you" rather than "we" or "our viewers" when referring to discrimination on either a group or individual basis. Miss Jennings handled her chores well; ditto George Reading, who opened and closed the show.

WRGB used the show to announce that it had given away $640.000 in time for public service programs and spot announcements during the past year. *Jaco.*

THE DEVIL'S ADVOCATE
With Cleveland Amory, Malcolm Anderson, Judge John L. Miller.
Producer-Director: Philip Beigel
SUSTAINING
30 Mins.; Mon., 10:30 p.m,
KDKA TV Pittsburgh (tape)

While the title had a good ring to it, the ecclesastical connection was clouded and only served to disguise an excellent idea and debate that could very well have stood on its own. This was a powerful entry and is certainly worth serious study by the networks. Time spot was the "Face the Nation" period returned to the affiliates by CBS for a once a month public service show.

Using the title theme, Cleveland Amory was "the postulator of the cause" that claimed the moral climate of the U. S. had reached a new low. Serving as the advocate was former U. S. Attorney, Malcolm Anderson. It was Amory's theories that were up for acceptance and Anderson was disputing any virtues the author's thinking might have. Judge John L. Miller of the U.S. District Court remained in the background and the dignity of his position should not have been damaged by his doing the show's opening and closing statements and also read the lead-in to the two public service announcements.

Amory, playing his usual role of the very angry middle-aged man, spoke out against everything but motherhood. He said the U. S. did not have the "guts" to defend Poland, and that the new 11th commandment is "Thou Shalt Not Get

This was an excellent 30 minute pub service show *Lit.*

Tele Follow-Up Comment

Play of the Week

When author Thomas Job didn't take "Uncle Harry" seriously, the WNTA-TV version this week of the 18-year-old murder story was entertaining. But Job really couldn't make up his mind whether he had here a mystery comedy or an eerie thriller and when he got into the latter the author generally waxed philosophic and dull.

Harry carefully fixed it so that his sister got blamed and then executed for killing another sister, Hester. Harry had done it all along, which was what he was trying to convince people right from the first curtain. Then in an unbroken flashback he proved to everybody, but the play's other characters, that indeed he did knock off his old maid sibling. According to Job, Harry's retribution was not in guilt and not really even in the fact that nobody believed he, kind old Harry, had committed the perfect crime. But the author of this aging trifle would have his audience believe Harry suffered most, if not entirely, because the townfolk would naturally drift away from the brother of a condemned murderess. This may be the way it happens in real life, but if it is, the play, because it was hardly real life, hardly made it seem convincing.

If only Job didn't want his audience to take him seriously, the great acting abilities of some cast members would have been better enjoyed. Ruth Ford had the juiciest role in the play, as the putative murderer who even when she had the chance to be exonerated preferred vengeance to freedom, and Miss Ford amply complied. In a lesser role, as the sister bowled over by prussic acid (a poison, it seems, best employed in murder comedies, although the chemical itself is no joke), Betty Field was adequate if undistinguished. But in the pivotal role as gentle Harry, of whom none would believe ill, Ray Walston, like the role itself, vacillated among the spooky, the leering and, at one juncture, the entertaining. He's an accomplished actor who tried to accomplish too much in an unaccomplished role. In smaller roles, Jeff Donnell as a hard-headed former fiancee; Margaret Hamilton as the ancient family retainer and John Zacherley, the former feature film host in his first straight N. Y. role, were satisfying. Less can be said for Iggie Wolfington, Dana Elgar, William Hansen and Paul Hartman as assorted men about town, who suffered from their own inadequacies as actors as well as from those of the script. They, more than the others, gave the impression they were acting in a comedy. *Art.*

Perry Como Show

Perhaps the best of the Comos this semester, and certainly one of the tops of his vaudeo series, even including the heyday of his Saturday nights, was NBC's Wednesday (30) frolic with Bob Hope, Ann Bancroft and his own choreographer Peter Genarro, who was given one of his rare solo billings. Everybody clicked and much of it was standout, not overlooking Goodie Ace's scripting corps. The gags were crisp and the comedy socko. Socko-Como-Genarro—and with Miss Bancroft admitting her own "Eyetalian" heritage, Hope wondered how he "ever got on the show" and Como topped him, "Pinocchio."

Hope's standup monology was above par, some of his politico (there's that "o" again) barbs sounding perhaps a shade too pointed, but tres funny. Miss Bancroft was a pleasant surprise in an offbeat stint with a couple of torch songs and she proved herself a "miracle worker" both in the pops and in an ad lib histrionic delivery on how to properly shade a formula introduction announcement with sundry accents—dramatic, comedy, anger, etc.

Icing on the cake, because this was a standout variety package even without it, was an extremely funny "Candid Camera" spoof, showmanly topperoffer came when Alan Funt made his entrance. Through it all Como was the old pro whose "relaxed" style has now become so standard and publicly accepted as to now serve as a ready-made springboard for affectionate self-kidding.

Vagaries of network programming being what they are, it was unfortunate that Red Skelton's excellent "special" (Dinah Shore, Sinatra, Raft among the guests) was 50% pitted against Como, through overlapping half-hours. This, too, was a highlight vaudeo package. *Abel.*

Dinah Shore Chevy Show

Dinah Shore Chevied to Paris for Sunday's (4) gathering, and even with the extraordinary locale, it turned out to be an average effort. The personable chanteuse has been trouping all over Europe recently and in many instances, the atmosphere of the various countries has been absorbed into the proceedings. However, Paree, despite Miss Shore's usual enthusiasm, defied integration.

But still, the show carried the usual entertainment values. The major sequence was a ballet excerpt by the Opera Comique, a rather lengthy bit, which put a different accent on the show. The dancing was superb in many instances, a worthy set of dancers worked anonymously in achieving lyrical movement in this session.

However, most of the vocal visiting done by Miss Shore seemed to be of the usual tourist variety. She gave renditions of "La Seine," "Under Paris Skies" and a pair from Cole Porter's "Can Can," which is about the fare that is frequent on domestic musical menus. A bit with Charles Boyer also accented le accent Americaine of the show. Victor Feldman's jazz group which featured American-type jazz, was lead by an Englishman.

There wasn't much of Paris, but there was a lot of Miss Shore and after all, she's the major cog in the entertainment setup. *Jose.*

CBS Television Workshop

Margaret Truman, who has exhibited grace and style as spokesman for tv documentaries slanted at the femme aud, struck one as little more than a suburban housewife doing a community theatre bit as the dramatic lead in the CBS Television Workshop presentation of "Flight of Fancy," Sunday (4).

There's the point, of course, that Miss Truman was miscast as a simple-minded southern girl suffering traumatic delusions after the loss of her only child. In a rather morbid theme, a noncommunicative husband was no help until a travelling salesman with an Irish brogue, who apparently was half fancy and half reality, falls by the moss-draped digs and snapped the little women around with some fancy "father-image" soliloquies.

Bob Gerringer as the salesman was outstanding, most likely because his part was easily the strongest. Others, Roy Poole as the husband and Sylvia Miles, Arthur Storch, Diane Ramey, Mary Farrell and Peggy Allenby as real and fancied friends of the distraught wife were uniformly professional.

"Fancy" was a first tele drama for Ross Alexander. While the narrative was not a compelling one, and the characterizations were generally spotty, script still had promising moments of poetic sweep in the dialogue, especially via speeches of the salesman. Albert McCleeery produced and directed. *Bill.*

Outlaws

The luxury of a two-hour, high-priced spread has enabled the men behind NBC's "Outlaws" to concentrate on dimensional characterization for a change. Trouble is they have somehow come up with a flock of 3-D sterotypes: sneering, scheming, smirking villains, essentially decent, lovable thieves and killers, warmhearted prostitutes and conniving sheriffs. The additional time merely brings these unconvincing, irrational characters into sharper focus. In short, the two-part "Starfall" was a king-sized disappointment.

There is much that is commendable in the course of the two-hour show. Several of the incidental dramatic notions are engrossing and unusual. Several of the performances are exceptional. But the whole falls far short of its more gratifying parts.

Director Walter Doniger scripted for producer Joseph Dackow from the John Cunningham novel. The

(Continued on page 60)

SOMETHING SPECIAL
With Robert Young, host; Tennessee Ernie Ford, Arlene Francis, Sam Levenson, Janet Blair, Garry Moore, Art Linkletter, Nat King Cole, Dave Garroway, Jane Wyatt, The Little Angels
Producer: Michael Abbott
Director: Dick Schneider
Writer: Reginald Rose
60 Mins., Sun. (4), 10 p.m.
PARTICIPATING
NBC-TV (tape)

"Something Special" was a miniaturized telethon, a pitch for the American Child Guidance Council with an extra plea for love and concern for America's emotionally disturbed youth as well as for contributions to the Council's expanded program.

But the mix of entertainment and pathos emerged as a distasteful and mildly offensive program, despite the unquestionably sincere motives of writer Reggie Rose and "contributors" Gerber, Quaker Oats, Sterling Drug and New England Mutual Life Insurance.

The program presented 10 entertainers and 10 cases of emotional disturbance in children ranging from kleptomania to pyromania, from compulsive cleanliness to narcotics addiction. But it did not illuminate or inform, other than with a battery of statistics, it gave no insight into the causes, treatment and cure of the illnesses. And it presented them in so stagy a manner as to make each appear the same as the other.

Moreover, in attempting to blend the entertainment into the theme, writer Rose and director Dick Schneider made an effect only more awkward, artificial and even patronizing at times than if there had been a definite division of the two elements. The business of patting the kids (apparently actors) on the heads while doing a song, chucking them under the chin and generally giving them the "buck up, old boy" treatment as props for a number proved nothing so much as embarrassing.

No question but that the motives were the purest, particularly those of the performers and scripter Rose, who at times actually succeeded in achieving some impact in his script. But the effort, overall, was so calculated in its attempts to shock or move that the execution had the effect of insincerity.

Far more useful in terms of public education and awareness of the problem, would have been a detailed and thoughtful documentary. This was an attempt at sugar-coating the pill, but the coating turned out to be a little sour. *Chan.*

BORN A GIANT
(Our American Heritage)
With Bill Travers, Barbara Rush, Farley Granger, Walter Matthau, Robert Redford, John Colicos, Tom Clancy, others
Producer: Mildred Freed Alberg
Director: Fielder Cook
Writer: Mann Rubin
60 Mins.; Fri. (2), 9 p.m.
EQUITABLE LIFE ASSURANCE
NBC-TV, from N.Y. (tape)
(Foote, Cone and Belding)

Capsule history, if it is to become alive, needs surer hands than those evidenced Friday (2) night on NBC-TV's "Our American Heritage" series. The hour, titled "Born A Giant," dealt with segments in the life of Andrew Jackson.

The frontier President, as portrayed by Bill Travers, was not without interest. He came across as a rough-hewn character, purposeful, and beset by family troubles. The role, though, lacked the dimensions of a life-like portrait.

The portion of the outing which was most fetching — and was dwelled upon at length—was his domestic life. Barbara Rush, as his pipe smoking wife, was more appealing than convincing.

Switching periods and moral attitudes has its dramatic problems. One of the climatic scenes dealt with their realization that, because of some legal trickery of an embittered ex-spouse, the Jackson's were not legally married. There was no question of the couple's intent, or love, or eventual victory. Bigamy allegations against Jackson did prove tragic in his life, but the Mann Rubin drama didn't convey that experience to the screen.

John Colicos as Aaron Burr got actor's honors generating electricity on the screen with his fast-talking, devilish ways. The role of Farley Granger was hazy.

Glimpses of history offered in the outing included Jackson's flirtation with Spanish colonial interests, Jackson as Congressman, and Burr's downfall while dreaming of building an empire of the West. *Horo.*

THE THREE MUSKETEERS
(Family Classics)
With Maximilian Schell, Vincent Price, Felicia Farr, George Macready, Jack Gwillim, Barry Morse, Patricia Cutts, Joan Tetzel, Polly Rowles, John Colicos, Tim O'Connor, others
Exec Producer: David Susskind
Producer: Jacquelin Babbin
Director: Tom Donovan
Writer: Alexandre Dumas
Adaptation: George Baxt
120 Mins., Wed. (30); Thurs. (1); 7:30 p.m.
JOHN H. BRECK
CBS-TV, from N.Y. (tape)
(Reach, McClinton)

To last as long as it has, the novel by Alexandre Dumas must be of another order than the French pastry served up for "Family Classics." Other than the exciting footage of the swordplay, "The Three Musketeers" was a disappointing two-part CBS-TV outing.

The characters, for all their bounce, never came alive. The plot, in its convolutions, resembled a drawing room comedy more than high adventure with the fate of nations at stake. The teleplay by George Baxt failed to capture the spirit of that 17th century age with many phrases such as "deep relationship," et al. more attuned to the present.

Maximilian Schell as D'Artagnan caught some of the verve, as did the Three Musketeers, played by Barry Morse, John Colicos and Tim O'Connor. Vincent Price as Cardinal Richelieu did not have the proper propelling Machiavellian conviction. For all his strong words, he seemed a weak man in the role.

Patricia Cutts as Milady de Winter had a fine time of it playing the ruthless, scheming, pretty cat. Joan Tetzel as the queen lacked the regal bearing, Felicia Farr as Constance, the lady in waiting, was pretty and okay in a papier mache role. King Louis, portrayed by George Macready, brought some force to his character. But all the players in this large assembly seemed like dressed up figures on the icing of a sumptuous cake. They may have looked pretty; but they were without stage magic.

A hearty hoorah, though, must go to fencing master Rod Colbin. He staged fencing matches in the streets, in the houses, in the castles, that were a delightful sight. They had grace, daring, movement, and surprises, and like kids at play, the losers never seemed to have an ugly time dying. There was a quick fade and on to the next opponent, as in a dance of virtuous victory.

The two-parter, shown Wednesday (30) and Thursday (1) from 7:30 to 8:30 p.m. each night, had Breck as half sponsor. The kids, with the shows slotted to their convenience, must have loved the swordplay, grown restless at kissin' time, and wondered in mystification at all those plot lines. For adults the production was lush, but empty of real drama. *Horo.*

THE WINDS OF CHANGE
Producer: Denis Mitchell
30 Mins.; Sun., 9:30 p.m.
SUSTAINING
WNTA-TV, Newark-N.Y.

With Africa now one of the world's most critical areas, U.S. television has been giving more attentive to that continent in its special news shows. The major networks have come up with documentaries about various aspects of Africa and now WNTA-TV is showing how the British Broadcasting Co. has been treating the same and similar problems in this three-part series filmed in South Africa and Tanganyka.

The first stanza of the trilogy was an excellent example of the British talent for the quietly charged documentary essay. Filmed in a South African farming town, the show illuminated the "apartheid" issue through its closeup shots of African natives and their Afrikaan masters. Representatives of the white rulers did all the talking on the show, defending, explaning, rationalizing the racialist policy. But the editorial juxtaposition of newspaper clips about police brutality, rapes, etc., and shots of rootless Negroes in the towns suggested the menacing depths of the conflict growing between the white and colored populations.

The half-hour film made superb use of the fresh African landscape and the social contrasts between the Negro and the whites. The sympathy for the submerged natives was clear, but the BBC film made its point with an artistic scalpel rather than a propaganda hacksaw. *Herm.*

NBC WHITE PAPER
(The U-2 Affair)
With Chet Huntley, narrator; others
Executive Producer: Irving Gitlin
Producer: Albert Wasserman
60 Mins., Tues. (29) 10 p.m.
TIMEX
NBC-TV (film)
(W. B. Doner)

An interesting, frequently absorbing, if harcly enlightning, examination of the U-2 disaster and how the Eisenhower Administration fumbled its way through one of the colossal bungling jobs of the 20th Century marked the uremiere of the "NBC White Paper" last Tuesday night (29). A major entry off the production shelf of the network's pubaffairs pride and joy, Irving Gitlin, it was eagerly anticipated as a revealing and searching documentation. It's thus unfortunate that the "White Paper" turned out to be more or a carbon than an original.

Had it been intended merely as a pictorial recapitulation of everything that had been said and twice-said before ,then it was an exacting, detailed, fore-and-aft blow-by-blow assembling of the facts, accomplished with finesse and dexterity, and sometimes even fascinating ing its counterpointing of Soviet-U.S. background shots and verbal potshots. Were it intended merely to reaccentuate a grievous error as Eisenhower & Co 's classic fumble that gave Mr. K and his henchmen a major propaganda victory, or if it were designed to make Press Secretary Jim Hagerty look bad, as it certainly did (on the eve of his scheduled joining of the rival ABC network), this, too, it achieved with considerable adroitness.

But "White Paper" was lacking in any other dimension. Aside from the painstaking assembling into an hour showcase, it offered nothing new or startling. Even moderator Chet Huntley's things-we-have-learned afterpiece had the ring of familiarity.

Whether or not a telementary of wider and more probing scope could have been achieved is problematical. There's nothing new to be learned from the fiasco. We were "stupid," as the Prime Minister of Canada so succinctly put it, and the damage was done. And so, while is was a good, solid repertorial job, the question remains: was it adequate reason for a "white paper" status?

As a tv documentary (strictly aside from the subject matter) it adhered to the stylized pattern of presentation that's now become cliche. Here, too, one could have wished for even a slight devation or some bold thrust in a new direction. *Rose.*

RED SKELTON TIMEX SPECIAL
With Dinah Shore, Frank Sinatra, Bobby Rydell, George Raft, William Demarest, Jack Benny, David Rose orch, others
Producer: Cecil Barker
Director: Seymour Berns
Writers: Hal Goodman, Larry Klein, Skelton, Jack Lloyd
60 Mins., Wed. (30), 8:30 p.m.
TIMEX
CBS-TV (tape, color)
(W. B. Doner)

Call this one an "extra" rather than a special. For despite a bevy of guest stars, this hourlong one-shot was merely an expanded version of a normal Skelton half-hour, with no paritcular distinction beyond a few good Skelton bits.

Skelton used the special as a break-in for his own production setup, utilizing both his former Chaplin studios for interior taping and his Red-E-O mobile tape setup for location work. To this, he tied a loose thematic thread involving street taping on Hollywood Blvd., and the color remote tapes might have been the best part of the show had they not been unbearably repetitious.

Best elements were Skelton's Freddy the Freeloader and his opening bit. A conversation piece with Frank Sinatra came off only passably well, a duet with Dinah Shore warm but so-so, and a closing sketch with George Raft diffo. Of the guests Bill Demarest and Bobby Rydell came off best. Latter soloed "Sway With Me" and a swing version of "Donkey Serenade" in good fashion—he seems one of the few newcomers who actually knows how to sing. Demarest shared the Freddy sketch, and Jack Benny did a wordless walkon to cap it off.

Remote taping, in tint, was well handled from the production end,

(Continued on page 60)

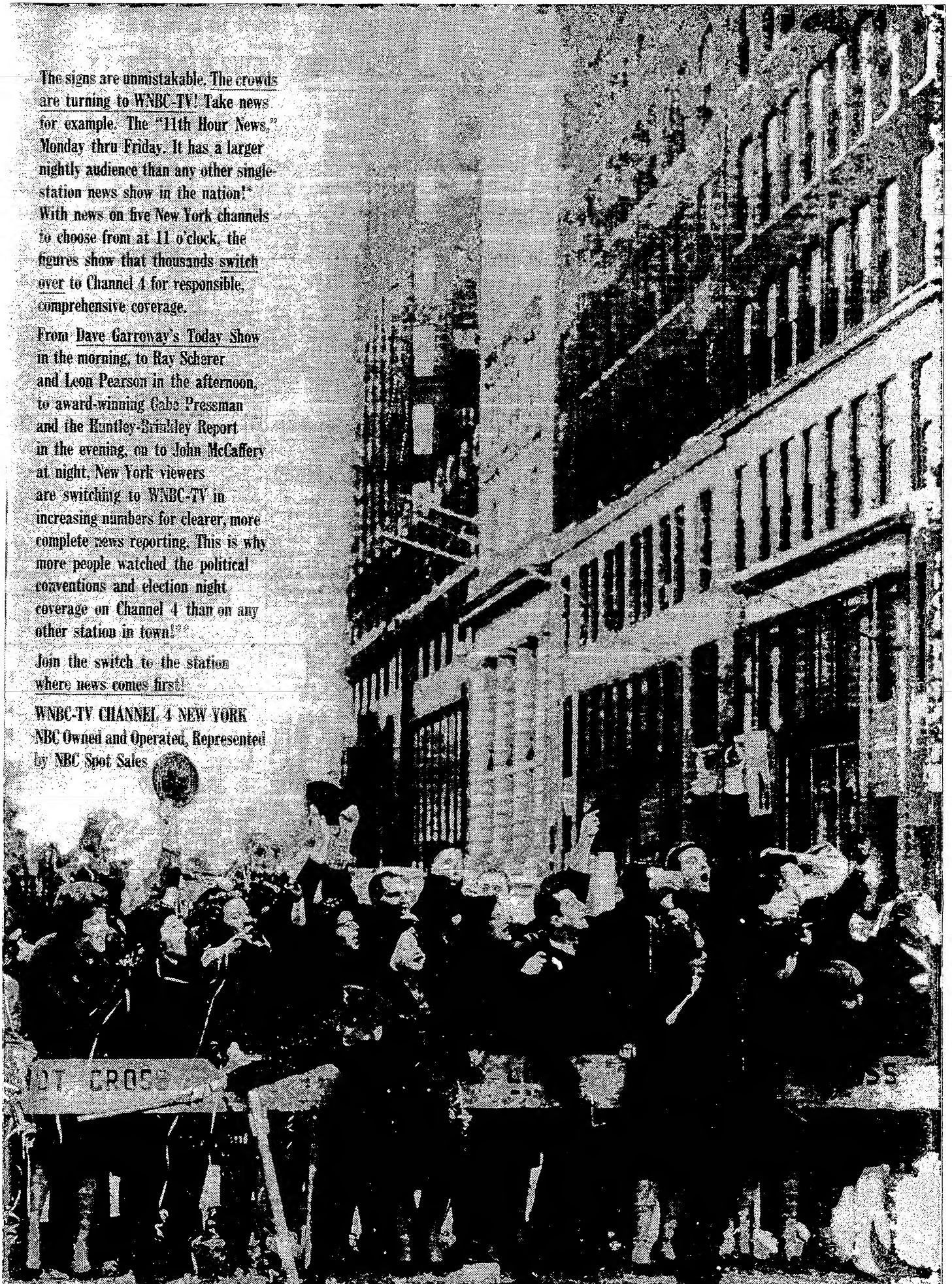
THE SWITCH IS TO WNBC-TV
AMERICAS
W 40 ST
NO TRUCKS
OVER 33 FEET
DONT
WALK

The signs are unmistakable. The crowds are turning to WNBC-TV! Take news for example. The "11th Hour News," Monday thru Friday. It has a larger nightly audience than any other single-station news show in the nation!* With news on five New York channels to choose from at 11 o'clock, the figures show that thousands switch over to Channel 4 for responsible, comprehensive coverage.

From Dave Garroway's Today Show in the morning, to Ray Scherer and Leon Pearson in the afternoon, to award-winning Gabe Pressman and the Huntley-Brinkley Report in the evening, on to John McCaffery at night, New York viewers are switching to WNBC-TV in increasing numbers for clearer, more complete news reporting. This is why more people watched the political conventions and election night coverage on Channel 4 than on any other station in town!**

Join the switch to the station where news comes first!

WNBC-TV CHANNEL 4 NEW YORK
NBC Owned and Operated, Represented by NBC Spot Sales



*Pulse survey completed in New York report throughout the past year.
**Source: Television Instantaneous Audience Ratings, July and November, 1960

More Executive Attention Can Aid Plight of Federal Agencies: Landis

Washington, Dec. 6.

The Executive Department should play a bigger role in giving leadership to the federal regulatory agencies and spur them to handle cases with more speed.

The suggestion was made by James M. Landis, chosen by President-elect Kennedy to study the federal regulatory complex, in testimony winding up four days of hearings by a Senate Judiciary Subcommittee.

Landis, former chairman of both the Civil Aeronautics Board and Securities & Exchange Commission, unveiled no far-reaching reform schemes and on the whole refrained from making concrete proposals. He made no direct mention of FCC. Presumably, he will get down to specifics in the report he's scheduled to make to Kennedy by Dec. 15.

Landis said the general lack of direction or "headlessness" of the agencies can be cured by greater White House leadership on the one hand and a more attentive Congress on the other. He stressed, however, that the Executive Department should steer clear of intervening in specific cases. Landis said the White House probably could provide direction to the agencies without need for new legislation and voiced the opinion that this approach would be more effective than proposals to bring the independent commissions, such as FCC, directly under the aegis of the President.

Landis, former Dean of the Harvard Law School, also saw a great need for more coordination among agencies and departments dealing in the same field, and development of uniform national policies. He said the need for an overall policy is acute in the field of transportation where several agencies and departments are now working with scant coordination. He suggested some form of super authority to provide cohesion. (Several "super agency" proposals have been made as a means of handling the problem of allocating frequencies between the government and industry.)

Landis testified that perhaps he did not view the issue of ethics as seriously as others. The problem of dishonesty, he said, can be easily handled by promulgation of canons of conduct by the White House, Civil Service Commission or the agencies themselves. Legislation might be of some aid, but he expressed doubt that criminal penalties would be very effective.

Scorecard for Japan: TV Sets in 32% Homes

Tokyo, Nov. 29.

Thirty-two per cent of Japan's households own tv sets, according to a survey on the distribution of durable consumer goods conducted by the Statistics Bureau of the Prime Minister's Office.

In Japan's six major cities— Tokyo, Osaka, Nagoya, Kyoto, Kobe and Yokohama—distribution of tv sets was 54%. As to be expected, the rate of distribution per household increased proportionately with the household's income. This means that those households in the $55 monthly income level accounted for only 20% of the total while those in the $140 monthly income bracket accounted for nearly 65%.

The survey was made from about 30,000 families, exclusive of farmers, selected at random in 544 cities and 253 towns and villages throughout Japan.

Brit. ABC-TV Pacts More Playwrights

London, Dec. 6.

The commercial web ABC-TV, operating in the Midlands and North at weekends, has now upped to eight the number of playwrights under contract. Latest-comer is Alexander Baron.

Novelist Baron, who has had two tv plays produced by Granada TV and one by Associated-Rediffusion, wrote the "Armchair Theatre" project aired Sunday (4) as his first ABC-TV stint.

WSB-TV's Documentary On N.O. Desegregation

Atlanta, Dec. 6.

WSB-TV, owned and operated by Atlanta Newspapers, Inc., publishers of morning Constitution and evening Journal, is preparing an objective account of school desegregation in New Orleans.

A half-hour documentary, it is entitled "Desegregation New Orleans" and is scheduled to be telecast Saturday, Dec. 17, in a 10 to 10:30 slot immediately following an NBC-TV "Nation's Future" covering federal aid to education.

Ray Moore, WSB-TV's news director, who was in New Orleans when the schools were integrated in the Crescent City, shot hundreds of feet of film of the resulting demonstrations.

This film will be combined with footage taken by cameramen for WSDU-TV, New Orleans.

Tardy Stations Warned by FCC

Washington, Dec. 6.

Federal Communications Commission has sent warnings to 37 radio and television stations to furnish requested payola information or face possible sanctions.

FCC said the 37 licensees were asked last September and October to supply more detailed data than was given in their responses to the payola questionnaires sent all stations late last year.

An FCC spokesman said their continued failure to respond could result in revocation proceedings or fines. The latter penalty was authorized in the omnibus broadcasting bill enacted in September.

The tardy stations were listed as follows: KASL, Newcastle, Wyo.; KCKC, San Berdardino, Calif.; KDIX-TV, Dickinson, N.D., KETY (TV), Santa Barbara, Calif.; KFUO-FM, Clayton, Mo.; KFML, Denver; KHAM, Albuquerque; KIHN, Hugo, Okla.; KHPC-FM, Brownwood, Tex.; KKAS, Silsbee, Tex.; KMEO, Omaha; KORK, Las Vegas; KROC (Am-TV), Rochester, Minn.; KTER, Terrell, Tex.; KTRY, Bastrop, La.; KUEQ, Phoenix; KWNA, Winnemucca, Nev.; KZEY, Tyler, Tex.; WAIM (AM-TV), Anderson, S.C.; WAND, Canton, Ohio; WCBQ, Whitehall, Mich.; WDIX, Orangeburg, S.C.; WDLT, Indianola, Miss.; WDXR, Paducah, Ky.; WFPR, Hammond, La.; WGIR, Manchester, N.H.; WLAQ, Rome, Ga.; WLSB, Copperhill, Tenn.; WMAB, Munising, Mich.; WMRP, Flint, Mich.; WMDD, Fajardo, P.R.; WORX-FM, Madison, Ind.; WVNA, Tusumbia, Ala., and WNCO-FM, Ashland, O.

W. German TV Sets Near 5,000,000 Mark

Berlin, Dec. 6.

The number of W-German tv set owners will soon reach the 5,000,000 mark. Statistics as of Nov. 1 showed that the number of domestic tv set owners amounted to 4,380,000 on that date and will come up to about 4.8 millions towards the end of this year.

There has been a monthly sale of 100,000 to 200,000 new sets within the first four months of this year. June through September showed a certain backward trend in sales for which observers make the controversy about the second W-German channel responsible. This controversy led to an "insecurity" among buyers, it is said. As usual, better sales are now registered because of the Xmas period.

Milwaukee — Bernie Strachota and Lee Rothman, general manager and program director respectively of WRIT here, have been elected to top offices in Variety Club of Wisconsin. Strachota is the tent's new Chief Barker and Rothman the new Property Master. Tent 14's principal charity is the Epilepsy Clinic at Mt. Sinai Hospital, Milwaukee.

FCC's 'Get On the Ball'

Washington, Dec. 6.

Federal Communications Commission has admonished all affiliates who have failed to do so to supply their networks immediately with the information necessary to complete the political broadcasting questionnaires.

FCC said several networks have complained that they haven't been able to file the political reports, which are due Dec. 5, because affiliates have failed to give them requested data on station clearances of network politicasts.

Newfoundland TV Widens Circulation

St. John's, Dec. 6.

Newfoundland, newest Canadian province (it was a British colony till '48) and last to get tv (in '55), now has close to 50,000 sets among its 462,000 population. Despite its myriad near-isolated fishing villages, it now has tv available to most families. Since last year it has been joined to Canadian Broadcasting Corp.'s net by microwave; before that it had to rely on local live shows and kinnies.

While mainland Canada is still discussing private tv networks, Newfoundland has had a small one since last February. CJON-TV in this provincial capital and its satellite CJOX-TV in Argentia are microwave-linked to CJCN-TV at Grand Falls, and many special events are seen simultaneously on all three. The three other stations are CBC's at Corner Brook and USAF's two, at Goose Bay and Stephenville.

CJON-TV and CJOX-TV are both owned by Newfoundland Broadcasting Co., whose prexy is Geoffrey Stirling and v.p.-g.m. Don Jamieson, a vet broadcaster. It recently broadcast 722 public-service announcements in one month, and originated over 500 hours of local live productions within nine months.

Heatter-Quigley

Continued from page 31

and sending tape, script and records via air freight every week for three-times-weekly 15-minute exposure via South Africa Broadcasting Corp., the network radio setup which operates three services. Quigley's on the commercial one, naturally.

Slightly over a year ago, he got a call from NBC, asking him to return Stateside to take over the production reins on the "County Fair" daytimer, the forerunner of which he had produced for Borden's years earlier. He accepted on a trial basis, then decided he wanted to stay and brought his family back. "County Fair" was axed shortly thereafter, however. Meanwhile, he had gotten together with Heatter, whom he had originally hired as a writer on "On Your Account" and who subsequently became a producer on "Top Dollar" and other daytimers. They formed a partnership last December and sold "Village" last spring to CBS.

"Village" looks as if they got the idea from several of the board games on the market, what with its throw-of-the-dice progressions along squares and its various penalties. But actually, Quigley says, he got the idea from flying over a Zulu village, with its checkered patterns, with the game elements coming later. No matter—"Video village" is now a board game as well, successfully marketed by the Milton Bradley toy outfit in a deal set via CBS Films' licensing division.

What with doing "Village" and prepping new properties, Quigley is hard put to find time to tape his disk jockey show for South Africa, but does it anyway, to keep in touch and retain friendships, apart from the gratification of fan mail that reaches him in N. Y. In South Africa, he says, he became something of a local prophet by having VARIETY mailed to him and picking potential hits for South Africa off the music charts. Tastes there invariably follow those of the U. S., but nobody could figure out how he could pick 'em so well. As to money, he actually loses on the deal, since cost of the tape, disks, the script preparation and the airfreight easily outweigh the small salary he's paid.

Roth's (Ex-NBC) 'How to Live With Advertisers' Formula for Eire TV

Dublin, Dec. 6.

Edward J. Roth, former NBC management consultant, who has been appointed Director-General of Radio Eireann, Ireland's television and sound broadcasting assume his appointment.

He said that in the tv service which he will be responsible for inaugurating by the late Fall of 1961 it is hoped that the over-commercialization of programs which had affected standards in the U.S. and elsewhere might be avoided. In some places advertisers had too much influence on production, but in Ireland programs and production will be determined by Radio Eireann itself.

Radio Eireann is controlled directly by the Broadcasting Authority, headed by Irish-born BBC gabber Eamonn Andrews; Roth is Chief Executive and as Director-General is responsible for organization of the tv service and day to day operations.

Answering questions about programs conflicting with the interests of advertisers Roth said that the costs of tv operation were so high that it was very difficult to say to an advertiser "You can't do this," at a time when every penny was important. By organizing on a station-production basis it was hoped that such a position might be avoided.

The Irish service in its initial stages will have not less than five hours of transmissions a day and Roth said that 50 to 60% of this should be of Irish origin. It was the intention, however, to negotiate exchanges with services in other countries.

Grumbles Restores Old Gang in Helming WHHM

Memphis, Dec. 6.

Bill Grumbles, erstwhile veepee of RKO Teleradio operations on the West Coast has injected a complete face-lifting in taking over ownership and operation of WHHM, Memphis fulltime indie. Grumbles, who heads Mercury Broadcasting Co., bought the Memphis AMer early this year for a reported $250,000 price tag from beer baron Tom Shipp.

Grumbles, who at one time managed WHBQ and WHBQ-TV, Memphis RKO stations, has inked several of his old cronies to join him at WHHM. Included in the new switch are Don Kern, who was named skipper of WHHM, John Froland, Chuck Browning, Jim Reeves, Jay Cookand, Jeff Davidson, while Paul Barnett and Dale Marshall, two vet Memphis newscasters head up the news staff.

Pye TV Innovates A Caption Scanner

London, Dec. 6.

A caption scanner, designed to replace all other means of tv captions, is being marketed here by Pye Ltd. at a price of around $8,400. Given extensive field tests by the commercial web Associated-Rediffusion Ltd., with reportedly excellent results, the equipment is now on order from Australia (which wants six) and a couple of British outfits, namely Westward Television Ltd. and Irish Productions Ltd. which have yet to swing into transmitting action. Pye states that inquires have also come in from several other sources, including BBC-TV, Germany and the U.S.

Housed in a medium-sized cabinet, the scanner enables 32 captions on opaque cards to be used at one loading, or a roller, or a clocw signal. A cut, a mix, or a fadeout-fadein can be made between captions. The cards measure 12 ins. by 10 ins., which is the standard size of press release photographs here and most other places outside the U.S. where 5 ins. by 4 ins. is the norm. General current U.K. practice in presenting captions, by the way, is to photograph a five by four card with a Leica and project the transparency, which process the Pye equipment renders unnecessary.

Pye has also produced a means of indicating a selected point on a tv picture electronically, by generating a horizontal arrow or pointer that can be positioned in any part of the screen by a joystick control. Device enables an announcer to insert an arrow on a weather chart, say, via a remote control box on his desk, and is envisaged as being especially useful in educational relays and microscopic work.

British ATV in Educ'l Remotes From France

London, Dec. 6.

Two new educational series filmed by remote camera units are being produced by Associated Television for airing next spring. One will be French from France, and the other French for Sixth Forms (seniors).

Object of the first series will be to present France rather than French, and to teach French background rather than grammar. The second, which is for older students, will be devoted to French language and literature.

The programs are being filmed on location by ATV's mobile outside broadcast unit, with Mary Glasgow as program adviser and Donald Carter as producer. As head of its educational department, ATV has appointed Robert Webb who has, for the past 12 years, been with the Rank Organization in charge of development and research into the application of film in education.

Ciggie Boycott

Continued from page 27

tory Labor, said the program would help push across ameliorating legislation. Former Sen. William Knowland, now publisher of the Oakland Tribune, wrote CBS for a transcript so he could praise the program editorially. Sen. Olin D. Johnson wrote congratulations and promised help. Moreover, most of the letters sent to CBS indicated the writers had contacted their Congressmen; others asked what to do to help.

Gent who asked equal time last week was Charles B. Shuman, prexy of the American Farm Bureau Federation, who protested that the program "distorted" the true picture of conditions. Shuman appeared on the program in several spots in opposition to federal legislation, defending the farmers' position, pointing out they provided housing for workers and indicating the migratory workers were predominantly "unemployables" who were being given gainful employment. CBS, incidentally, ignored his plea for equal time.

Another dissenter was the California Canning Peach Assn., which charged in a letter to CBS board chairman William S. Paley that the program "created a distorted picture of the problems of farming and particularly, those problems dealing with the harvest of crops—as far as peach growers in California are concerned."

Among the affirmatives was one letter addressed to the sponsor. The writer, from Philadelphia, said, "I am not a smoker. But your program tonight makes me wish I were."

Show also brought praise from the N.Y. Times Sunday (4) in an editorial urging legislative action to ease the plight of the workers. Editorial called the show "the most important recent development" in spreading personal knowledge of the "shocking conditions" of the migrants and in spurring new efforts to remedy the situation. "This film," editorial stated, "will undoubtedly give much-needed backing for three impressive programs of action which have been in the news since mid-November . . ."

Roosevelt Field, L. I. — Gwen (Jones) Ellingsen has been named copy chief and audience promotion director of Herald Tribune Radio Network station WFYI. Mrs. Ellingsen was for five years in charge of new program ideas for CBS Radio and at one time program supervisor of "We the People" and the "Philip Morris Thrill Show."

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars; release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

DETROIT

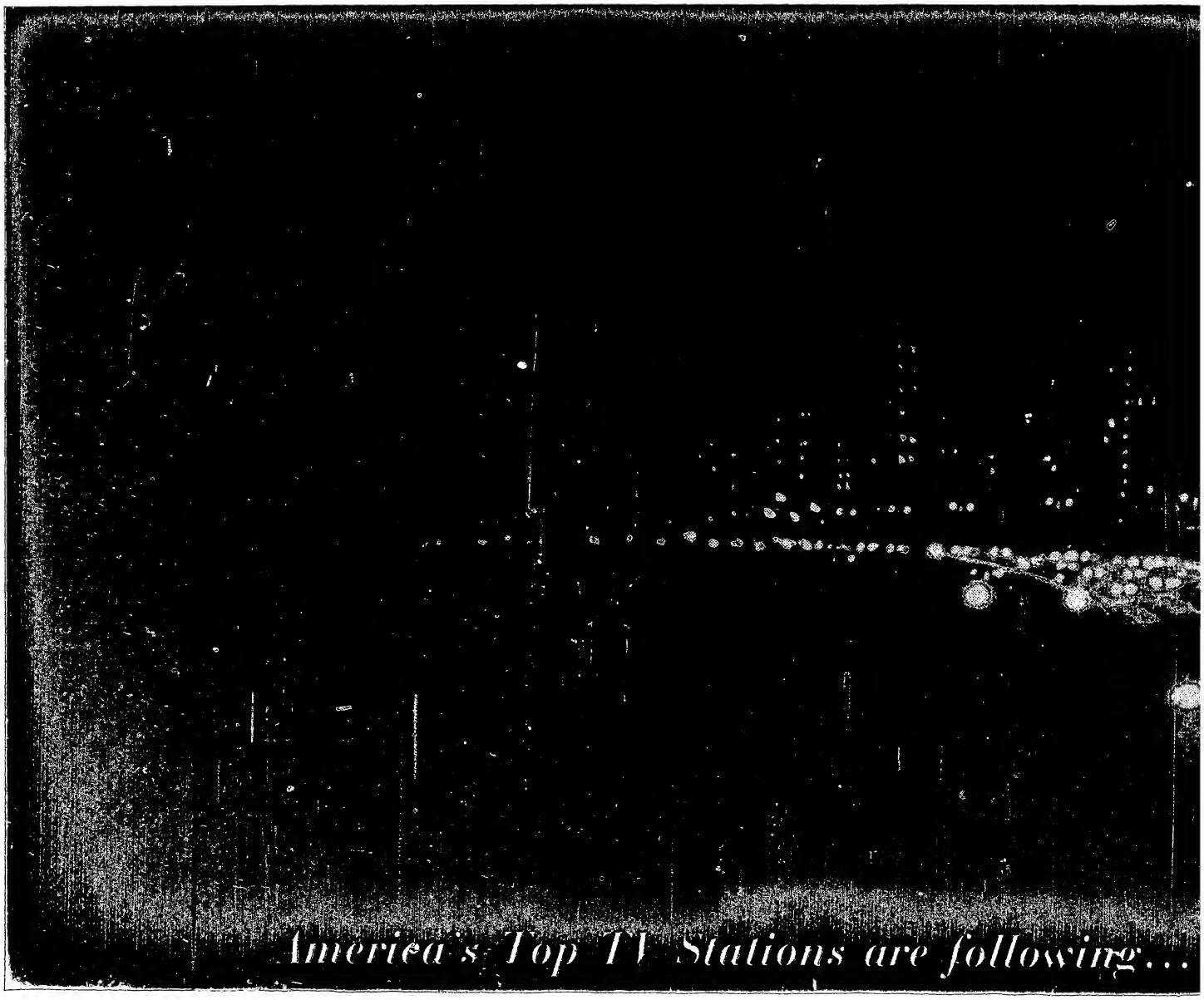
STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN FEATURE FILMS		TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "BACK FROM ETERNITY"— Robert Ryan, Anita Ekberg; RKO; 1956	1st Run	Bill Kennedy Showtime Sun. June 5 1:00-3:30 p.m. CKLW-TV	11.5	11.9	10.6	35.4	Major League Baseball	WJBK	18.5
2. "CHINA SEAS"— Clark Gable, Jean Harlow; MGM; 1935; MGM-TV	Repeat	Million Dollar Movie Mon. June 6 7:00-8:30 p.m. CKLW-TV	10.6	10.6	10.6	25.0	To Tell the Truth Cheyenne	WJBK WXYZ	11.0 15.2
3. "CHARGE OF THE LIGHT BRIGADE"— Errol Flynn, Olivia deHavilland; Warner Bros.; 1936	1st Run	Million Dollar Movie Sun. June 5 3:30-5:30 p.m. CKLW-TV	10.5	11.3	10.0	59.7	Scoreboard; Dr. Christian Detroit Speaks Press Conference Mattys Funday Funnies	WJBK WJBK WJBK WXYZ	3.8 2.5 3.1 5.6
4. "KITTY"— Paulette Goddard, Ray Milland; Paramount; 1946; MCA	Repeat	Nightwatch Theatre Sat. June 4 11:15-1:00 a.m. WJBK-TV	8.0	11.9	6.3	40.2	Saturday Night Movie— "The Bells of St. Mary's" (Repeat)	WWJ	6.9
5. "THE BELLS OF ST. MARY'S"— Ingrid Bergman, Bing Crosby; RKO; 1946; NTA	Repeat	Saturday Night Movie Sat. June 4 11:15-12:30 a.m. WWJ-TV	7.8	15.0	5.0	35.1	Nightwatch Theatre— "Kitty" (Repeat)	WJBK	8.3
6. "THE FINGER MAN"— Frank Lovejoy, Forrest Tucker; Allied Artists; 1955; M&A Alexander	1st Run	Starlight Theatre Fri. June 3 10:45-12:15 a.m. CKLW-TV	7.3	8.8	5.6	25.1	Sacco-Venzetti Story 11 O'Clock News Weather; News; Sports Jack Paar Show	WWJ WWJ WWJ WWJ	23.1 16.9 17.5 6.5
7. "CALCUTTA"— Alan Ladd, Gail Russell, William Bendix; Paramount; 1947; MCA	Repeat	Five Star Feature Wed. June 1 7:00-8:30 p.m. WJBK-TV	7.0	7.5	6.9	22.4	Border Patrol Wagon Train	WWJ WWJ	5.7 28.8
8. "FOOTSTEPS IN THE DARK"— Errol Flynn, Brenda Marshall; Warner Bros.; 1941	Repeat	Million Dollar Movie Thurs. June 2 7:30-9:00 p.m. CKLW-TV	6.3	6.9	5.6	14.5	Plainsman Steve Canyon Bat Masterson Real McCoys	WWJ WXYZ WWJ WXYZ	8.8 8.8 16.0 35.0
9. "THE FALLEN SPARROW"— John Garfield, Maureen O'Hara; RKO; 1943; C&C Films	Repeat	Early Show Tues. June 7 5:00-6:30 p.m. WJBK-TV	6.1	6.3	5.6	28.0	George Pierrot Three Stooges	WWJ WXYZ	8.3 8.5
10. "PURPLE HEART"— Dana Andrews, Richard Conte, Farley Granger; 20th Century Fox; 1944; NTA	Repeat	Early Show Sat. June 4 5:30-7:00 p.m. WJBK-TV	5.4	6.3	5.0	31.8	Top Pro Golf Saber Of London The Honeymooners	WXYZ WWJ WWJ	5.9 6.3 9.7

KANSAS CITY, MO.

STATIONS: WDAF, KCMO, KMBC. SURVEY DATES: JUNE 1-7, 1960.

1. "JUNE BRIDE"— Bette Davis, Robert Montgomery; Warner Bros.; 1948; UAA	1st Run	Million Dollar Movie Sat. June 4 10:00-12:15 a.m. KCMO-TV	10.9	12.6	6.0	38.1	News; Weather Divorce Court Saturday Movie— "Mr. Lucky" (Repeat)	WDAF WDAF KMBC	18.5 13.1 6.8
2. "DRACULA'S DAUGHTER"— Otto Kruger, Gloria Halden; Universal; 1936; Screen Gems	Repeat	Shock Theatre Sat. June 4 10:00-11:30 p.m. KMBC-TV	10.6	11.9	9.3	30.3	News; Weather Divorce Court Million Dollar Movie	WDAF WDAF KCMO	18.5 13.1 11.3
3. "YOU CAN'T TAKE IT WITH YOU"— James Stewart, Jean Arthur, Columbus; 1939; Screen Gems	Repeat	Five Star Theatre Sun. June 5 10:45-12:30 a.m. KCMO-TV	7.8	10.6	6.6	66.1	9:30 Theatre—"Home In Indiana" (1st Run) Sunday Mystery	WDAF WDAF	5.5 2.3
4. "ADV. OF DON JUAN"— Errol Flynn, Viveca Lindfors; Warner Bros.; 1949; UAA	1st Run	Gold Award Theatre Fri. June 3 10:30-1:00 a.m. KCMO-TV	7.5	11.3	4.0	63.0	News; Weather Jack Paar Show Midnight News	WDAF WDAF WDAF	7.9 4.1 1.3
5. "MR. LUCKY"— Cary Grant, Loraine Day; RKO; 1943; C&C Films	Repeat	Saturday Movie Sat. June 4 11:15-1:00 a.m. KMBC-TV	6.0	9.9	4.6	43.5	Million $ Movie— "June Bride" (1st Run) News; Peep Show Studio 5—Late Show— "Crash Dive" (Repeat)	KCMO KCMO KCMO	8.6 5.3 2.3
5. "HOME IN INDIANA"— Lon McAllister, Walter Brennan; 20th Century Fox; 1944; NTA	1st Run	9:30 Theatre Sun. June 5 9:30-11:30 p.m. WDAF-TV	6.0	6.6	5.3	20.2	What's My Line Whirlybirds 5 Star News 5 Star Theatre—"You Can't Take It With You" (Repeat)	KCMO KCMO KCMO KCMO	23.5 18.5 15.2 8.8
6. "SPLIT SECOND"— Alexis Smith, Stephen McNally; RKO; 1953; C&C Films	Repeat	Movie of the Week Sun. June 5 2:30-4:30 p.m. KMBC-TV	4.2	4.6	3.3	15.3	Major League Baseball	WDAF	20.8
7. "THE PIED PIPER"— Monty Wooley, Anne Baxter; 20th Century Fox; 1942; NTA	Repeat	5 Star Theatre Thurs. June 2 10:30-12:30 a.m. KCMO-TV	4.0	6.0	3.3	33.3	Jack Paar Show Midnight News	WDAF WDAF	8.1 2.9
8. "JUNE BRIDE"— Bette Davis, Robert Montgomery; Warner Bros.; 1948; UAA	1st Run	Million $ Movie Sun. June 5 1:30-3:45 p.m. KCMO-TV	3.9	5.3	2.6	12.6	Major League Baseball	WDAF	23.6
8. "ADAM & EVALYN"— Stewart Granger, Jean Simmons; Universal; 1949; Screen Gems	Repeat	Big Show Tues. June 7 10:15-11:45 p.m. KMBC-TV	3.9	4.6	3.3	23.6	Jack Paar Show	WDAF	8.5



America's Top TV Stations are following...

3 GREAT HOLLYW
TO TOP TV I

SUNSET 54 *These 4 plus 50 more:*

THE RAZOR'S EDGE
Tyrone Power, Gene Tierney

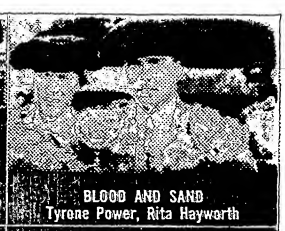
WILSON
Alexander Knox, Geraldine Fitzgerald

MY GAL SAL
Rita Hayworth, Victor Mature

KIDNAPPED
Freddie Bartholomew, Arleen Whelan

SANTA MONICA 54 *These 4 plus 50 more:*

A TREE GROWS IN BROOKLYN
Dorothy McGuire, Joan Blondell

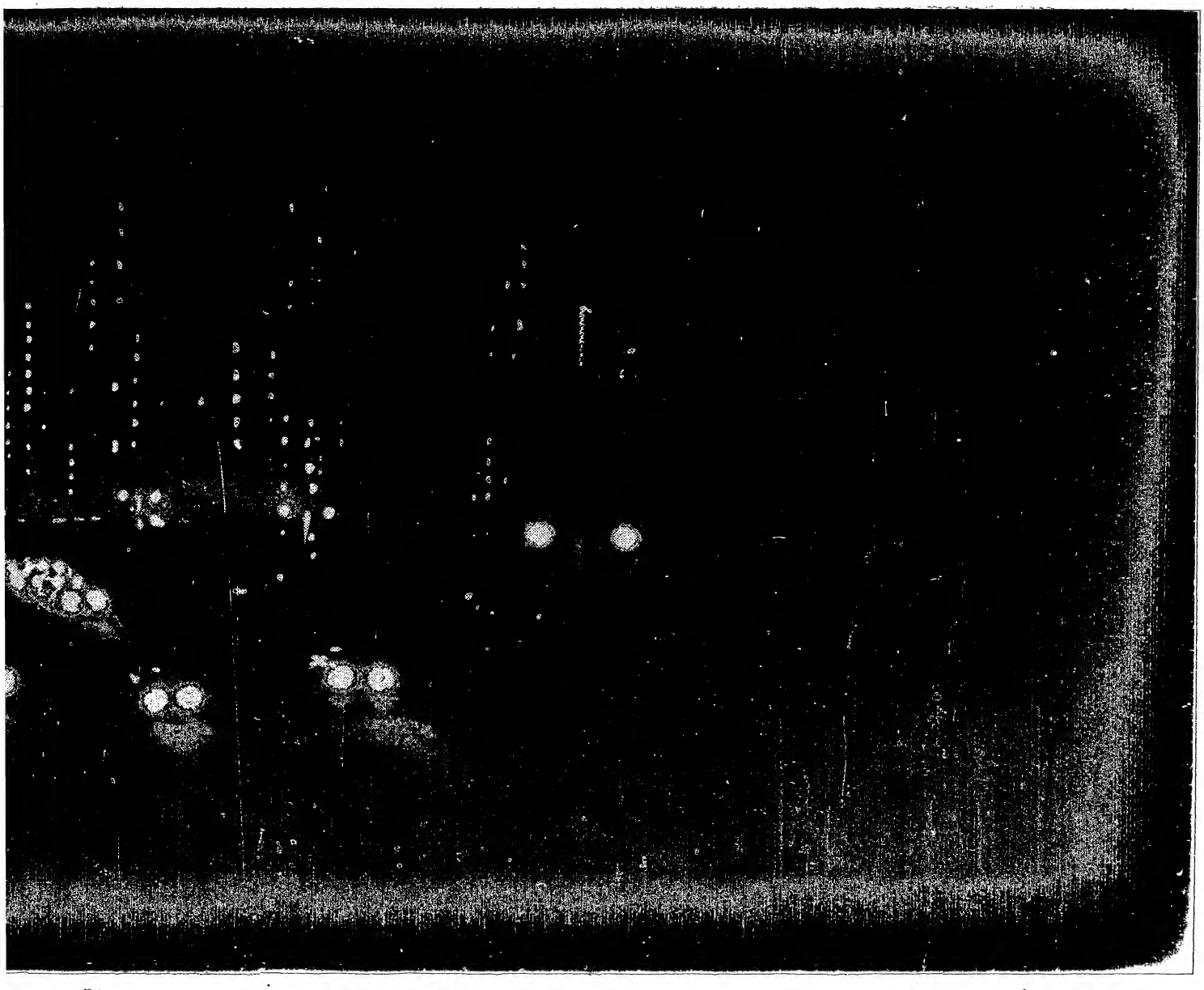


BLOOD AND SAND
Tyrone Power, Rita Hayworth

WHEN IRISH EYES ARE SMILING
Dick Haymes, Jane Frazer

CLIVE OF INDIA
Ronald Colman, Loretta Young

If you've missed the highway to Big Stars and



OOD BOULEVARDS
ENTERTAINMENT!

HIRE 54

These 4 plus 50 more:

Proven Ratings, today, contact:

SOLD IN THESE MARKETS!

SUNSET 54
WJAR Birmingham, Alabama
WCOV Montgomery, Alabama
KPHO Phoenix, Arizona (Mesa)
KNXT Los Angeles, California
KFMB San Diego, California (Tijuana, Mexico)
KTVR Denver, Colorado
WTIC Hartford, Connecticut (New Haven-New Britian)
WTTG Washington, D.C.
WCKT Miami, Florida (Fort Lauderdale)
WSB Atlanta, Georgia
WBBM Chicago, Illinois

SANTA MONICA 54
WJAR Birmingham, Alabama
KNXT Los Angeles, California
WCKT Miami, Florida
WBBM Chicago, Illinois
WISH Indianapolis, Indiana (Bloomington)
WTAG New Orleans, Louisiana

WILSHIRE 54
KTVK Phoenix, Arizona (Mesa)
KNXT Los Angeles, California
KTVR Denver, Colorado
WTIC Hartford, Connecticut (New Haven, New Britain)
WCKT Miami, Florida (Fort Lauderdale)
WISH Indianapolis, Indiana (Bloomington)
WTAG Louisville, Kentucky
WTAL New Orleans, Louisiana
KTBS Shreveport, Louisiana
WGAN Portland, Maine
WTCN Minneapolis, Minnesota (St. Paul)
KPLR St. Louis, Missouri (Belleville, Illinois)
WOW Omaha, Nebraska
KOAT Albuquerque, New Mexico
WRGB Albany, New York (Schenectady-Troy)
WBEN Buffalo, New York
WCBS New York City, N. Y. (Newark, New Jersey)
WBTV Charlotte, North Carolina
WLWT Cincinnati, Ohio

KMSP Minneapolis, Minnesota (St. Paul)
KPLR St. Louis, Missouri (Belleville, Illinois)
WOW Omaha, Nebraska
WKBW Buffalo, New York
WCBS New York City, New York (Newark, New Jersey)
KOTV Tulsa, Oklahoma (Muskogee)
KOIN Portland, Oregon

WBBM Chicago, Illinois
WISH Indianapolis, Indiana (Bloomington)
WTAL New Orleans, Louisiana
KPLR St. Louis, Missouri (Belleville, Ill.)
WKBW Buffalo, New York
WCBS New York, New York (Newark, New Jersey)
WTPA Syracuse, New York

KOTV Tulsa, Oklahoma (Muskogee)
KOIN Portland, Oregon
WTPA Harrisburg, Pennsylvania (Lancaster)
WCAU Philadelphia, Pennsylvania
WJAR Providence, Rhode Island
WBTV Charlotte, Tennessee (Rome, Georgia)
KRLD Dallas, Texas (Fort Worth)
KUTV, KSL Salt Lake City, Utah
WTAR Norfolk, Virginia (Hampton-Portsmouth-Newport News)
KHQ Spokane, Washington
KTNT Tacoma, Washington (Seattle)
WISC Madison, Wisconsin
WTMJ Milwaukee, Wisconsin

WTPA Harrisburg, Pennsylvania
WCAU Philadelphia, Pennsylvania
WJAR Providence, Rhode Island
WATE Knoxville, Tennessee
WFAA Dallas, Texas (Fort Worth)
KUTV, KSL Salt Lake City, Utah
WTAR Norfolk, Virginia
KHQ Spokane, Washington

KWTV Oklahoma City, Oklahoma
KOIN Portland, Oregon
WTPA Harrisburg, Pennsylvania
WCAU Philadelphia, Pennsylvania
WJAR Providence, Rhode Island
WATE Knoxville, Tennessee
KRLD Dallas, Texas (Fort Worth)
KHQ Spokane, Washington

NTA

NEW YORK: 10 Columbus Circle ○ JUdson 2-7300
LOS ANGELES: 8530 Wilshire Boulevard, Beverly Hills ○ OLeander 5-7701
CHICAGO: 612 N. Michigan Avenue ○ Michigan 2-5561

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competive programming in the particular slot. etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: OCTOBER 9-29, 1960.

TOP TEN NETWORK SHOWS			AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WJW	37
2.	Hawaiian Eye (Wed. 9:00-10:00)	WEWS	31
3.	Maverick (Sun. 7:30-8:30)	WEWS	30
3.	The Untouchables (Thurs. 9:30-10:30)	WEWS	30
4.	Real McCoys (Thurs. 8:30-9:00)	WEWS	29
5.	Father Knows Best (Mon. 8:30-9:00)	WJW	28
5.	The Price Is Right (Wed. 8:30-9:00)	KYW	28
6.	Ernie Ford (Thurs. 9:30-10:00)	KYW	27
6.	Lawman (Sun. 8:30-9:00)	WEWS	27
6.	Lawrence Welk (Sat. 9:00-10:00)	WEWS	27
6.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	27
6.	Wagon Train (Wed. 7:30-8:30)	KYW	27

TOP SYNDICATED PROGRAMS				AV.	AV.
RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.
1.	U.S. Marshal (Fri. 10:30)	WEWS	NTA	27	52
2.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	23	50
3.	Grand Jury (Sat. 10:30)	WJW	NTA	22	49
4.	Woody Woodpecker (Thurs. 7:00)	KYW	Kellogg	18	47
5.	Bold Venture (Sun. 10:30)	WEWS	Ziv-UA	15	29
5.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	15	47
6.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	13	35
7.	Bishop Sheen (Sun. 6:30)	WEWS	NTA	12	36
7.	Mike Hammer (Sat. 10:30)	WEWS	MCA	12	27
7.	Manhunt (Tues. 7:00)	WEWS	Screen Gems	12	38

TOP COMPETITION		
PROGRAM	STA.	RTG.
Nixon-Kennedy	KYW	15
City Camera; Sports	WJW	16
News-D. Edwards	WJW	16
Mike Hammer	WEWS	12
City Camera; Sports	WJW	12
News-D. Edwards	WJW	12
What's My Line	WJW	26
News-D. Edwards	WJW	12
City Camera; Sports	WJW	11
City Camera; Sports	WJW	14
News-D. Edwards	WJW	14
Musical Tribute	KYW	11
Grand Jury	WJW	22
Tombstone Territory	KYW	10
City Camera; Sports	WJW	10
News-D. Edwards	WJW	10

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WLWT	43	1.	Woody Woodpecker (Mon. 6:30)	WCPO	Kellogg	22	47	News-Grant-Weather	WLWT	19
										Huntley-Brinkley	WLWT	21
2.	77 Sunset Strip (Fri. 9:00-10:00)	WCPO	38	2.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	21	49	News-Grant-Weather	WLWT	16
										Huntley-Brinkley	WLWT	21
3.	Real McCoys (Thurs. 8:30-9:00)	WCPO	37	3.	This Man Dawson (Sat. 10:30)	WKRC	Ziv-UA	20	41	Roaring Twenties	WCPO	19
4.	Gunsmoke (Sat. 10:00-10:30)	WKRC	34	4.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	19	44	News-Grant-Weather	WLWT	18
										Huntley-Brinkley	WLWT	23
4.	Perry Mason (Sat. 7:30-8:30)	WKRC	34	5.	Four Just Men (Thurs. 7:00)	WLWT	ITC	15	41	Phil Silvers	WKRC	11
5.	The Price Is Right (Wed. 8:30-9:00)	WLWT	32	5.	Jeff's Collie (Mon. 7:00)	WKRC	ITC	15	31	Adventure Tomorrow	WLWT	18
6.	Hawaiian Eye (Wed. 9:00-10:00)	WCPO	31	5.	Rescue 8 (Fri. 7:00)	WLWT	Screen Gems	15	38	Death Valley Days	WKRC	14
7.	Ernie Ford (Thurs. 9:30-10:00)	WLWT	30	5.	Roy Rogers (Fri. 6:30)	WCPO	Roy Rogers Productions	15	43	News-Grant-Weather	WLWT	15
										Huntley-Brinkley	WLWT	18
7.	Lawrence Welk (Sat. 9:00-10:00)	WCPO	29	5.	Three Stooges (Mon.-Fri. 6:00)	WCPO	Screen Gems	15	56	Gold Cup Matinee	WLWT	8
										Ladies Home Theatre	WKRC	5
7.	Leave It to Beaver (Sat. 8:30-9:00)	WCPO	29	5.	Vikings (Wed. 6:30)	WCPO	Ziv-UA	15	38	News-Grant-Weather	WLWT	18
										Huntley-Brinkley	WLWT	20
				5.	Whirlybirds (Sun. 6:00)	WCPO	CBS	15	42	Meet the Press	WLWT	14

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Have Gun, Will Travel (Sat. 9:30-10)	WJBK	38	1.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	26	54	Michigan Outdoors	WWJ	11
				2.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	22	45	Roaring 20's	WXYZ	19
1.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	38	3.	Divorce Court (Tues. 7:00)	WJBK	KTTV Sales	19	36	Auto Show	WWJ	14
2.	The Untouchables (Thurs. 9:30-10:30)	WXYZ	37	3.	Woody Woodpecker (Wed. 6:30)	CKLW	Kellogg	19	48	News; Sports	WWJ	10
										Huntley-Brinkley	WWJ	11
3.	Wagon Train (Wed. 7:30-8:30)	WWJ	34	4.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	17	40	News; Sports	WWJ	10
										Huntley-Brinkley	WWJ	13
4.	Gunsmoke (Sat. 10:00-10:30)	WJBK	33	5.	Popeye (Mon-Sun. 6:00)	CKLW	U.A.A.	15	42	Early Show	WJBK	8
5.	Cheyenne (Mon. 7:30-8:30)	WXYZ	32							George Pierrot	WWJ	12
6.	Surfside 6 (Mon. 8:30-9:30)	WXYZ	29							Trackdown	WWJ	9
7.	Hawaiian Eye (Wed. 9:00-10:00)	WXYZ	28							Highway Patrol	WJBK	11
										Future: Weather	WWJ	6
8.	The Price Is Right (Wed. 8:30-9:00)	WWJ	27							Meet the Press	WWJ	12
										Rescue 8	WXYZ	12
9.	Candid Camera (Sun. 10:00-10:30)	WJBK	26	7.	Tombstone Territory (Mon. 7:00)	WXYZ	Ziv-UA	13	30	You Asked For It	CKLW	12
				7.	Bold Journey (Sun. 1:30)	WWJ	Banner	13	34	Pro Football	WJBK	12
9.	Maverick (Sun. 7:30-8:30)	WXYZ	26	7.	U.S. Marshal (Fri. 8:00)	WJBK	NTA	13	29	American Heritage	WWJ	13
										Harrigan & Son	WXYZ	13
				8.	You Asked For It (Mon. 7:00)	CKLW	Cr'sby/Br'wn	12	27	Tombstone Territory	WXYZ	13

SEATTLE – TACOMA

STATIONS: KOMO, KING, KIRO, KTNT. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Real McCoys (Thurs. 8:30-9:00)	KOMO	48	1.	Sea Hunt (Mon. 7:00)	KING	Ziv-UA	29	50	Huskies/Beavers	KOMO	17
2.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	38	2.	Bold Journey (Thurs. 7:00)	KOMO	Banner	28	50	Best of the Post	KING	13
3.	My Three Sons (Thurs. 9:00-9:30)	KOMO	36	3.	Manhunt (Tues. 7:00)	KING	Screen Gems	26	47	Expedition	KOMO	20
4.	Wagon Train (Wed. 7:30-8:30)	KING	35	4.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	23	43	Brothers Brannagan	KOMO	15
5.	Donna Reed (Thurs. 8:00-8:30)	KOMO	34	5.	Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	22	46	Shell News	KOMO	18
										News: J. Daly	KOMO	18
6.	The Untouchables (Thurs. 9:30-10:30)	KOMO	32	6.	Woody Woodpecker (Mon. 6:00)	KING	Kellogg	21	40	Shell News	KOMO	22
										News: J. Daly	KOMO	22
7.	Lawrence Welk (Sat. 9:00-10:00)	KOMO	30	7.	Quick Draw McGraw (Wed. 6:00)	KING	Screen Gems	19	42	Shell News	KOMO	18
										News: J. Daly	KOMO	18
8.	Lawman (Sun. 8:30-9:00)	KOMO	29	8.	Kingdom of the Sea (Sat. 7:00)	KOMO	Medallion	17	34	Peter Loves Mary	KING	18
8.	Maverick (Sun. 7:30-8:30)	KOMO	29	9.	You Asked For It (Tues. 6:30)	KOMO	Cr'soy/Br'wn	16	29	Huntley-Brinkley	KING	22
										Early Edition	KING	22
8.	Nelson Family (Wed. 8:30-9:00)	KOMO	29	10.	Seven League Boots (Sat. 7:30)	KOMO	Screen Gems	15	25	Bonanza	KING	25

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Candid Camera (Sun. 9:00-9:30)	KMOX	43	1.	San Francisco Beat (Sat. 9:30)	KMOX	CBS	23	40	Death Valley Days	KSD	19
				1.	Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	23	43	News; Weather	KMOX	19
2.	Gunsmoke (Sat. 9:00-9:30)	KMOX	41							Jack Paar	KSD	12
				2.	Jim Backus Show (Sun. 9:30)	KSD	CNP	21	31	What's My Line	KMOX	38
3.	Red Skelton (Tues. 8:30-9:00)	KMOX	39	3.	Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	19	33	San Francisco Beat	KMOX	23
				4.	Lock Up (Wed. 9:30)	KSD	Ziv-UA	16	28	Naked City	KTVI	21
4.	What's My Line (Sun. 9:30-10:00)	KMOX	38	5.	Shotgun Slade (Sat. 10:00)	KSD	MCA	13	27	News; Weather	KMOX	28
										First Run Theatre	KMOX	22
5.	June Allyson (Thurs. 9:30-10:00)	KMOX	36	5.	U.S. Marshal (Wed. 10:00)	KTVI	NTA	13	28	News; Weather	KMOX	24
										Jack Paar	KSD	15
5.	Wagon Train (Wed. 6:30-7:30)	KSD	36	6.	Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	12	28	News; Weather	KMOX	16
										News: D. Edwards	KMOX	13
6.	Have Gun, Will Travel (Sat. 8:30-9)	KMOX	33							Huntley-Brinkley	KSD	13
				6.	Phil Silvers (Tues. 6:30)	KMOX	CBS	12	26	Laramie	KSD	20
7.	Garry Moore (Tues. 9:00-10:00)	KMOX	32	6.	Pioneers (Sat. 6:00)	KSD	Roebeck	12	41	News: Max Roby	KMOX	13
										Sports; Weather	KMOX	13
8.	Real McCoys (Thurs. 7:30-8:00)	KTVI	31	6.	Popeye (Sat. 11:30)	KMOX	U.A.A.	12	63	Detectives Diary	KSD	4
										St. Louis Hop	KSD	5
8.	The Untouchables (Thurs. 8:30-9:30)	KTVI	31									

(Continued on page 50)

5-Nation Intertel 'As Others See Us' TV Documentaries

Groundrule for the new five-nation public affairs tv group, the International Television Federation, is that none of the broadcasters involved be allowed to do documentaries about his own country.

Consequently, two of the first six stanzas scheduled (at the rate of approximately one 60-minute stanza every six weeks) are a "Study of the United Kingdom" by Westinghouse and National Educational Television in the U.S.A. and "U.S.-Canadian Relations" by Australian Broadcasting Corp. Other documentaries scheduled to be shown by the member orgs in Intertel are "France in Transition" by Associated-Rediffusion in England; "Cuba" by the Canadian Broadcasting Corp. (obviously, the U.S. was not allowed to do this study under the groundrules); "The Overseas Chinese" by Associated-Rediffusion; and "Africa Today" by the joint U.S. orgs.

Tentative subjects for additional production are "Viet Nam" by Associated-Rediffusion and "Segregation and Integration in the U.S. and Australia" by Canadian Broadcasting.

The telecasters from the four nations involved, U.S., Canada, Australia and England, held a meeting in Vancouver last November to organize Intertel. Second meeting will be held in either March or April in Madrid where production for the next six pubaffairs shows will be set.

Each nation's own broadcaster will pick up the tab on his productions, but all four countries are committed to showing all the stanzas. If, however, the stanzas get wider exposure than just on the member stations then they will divvy the profits among them.

TV Musical Planned For Hirohito's Daughter And Commoner Husband

Tokyo, Nov. 29.

Former Princess Suga and her commoner husband may appear as guest stars in a tv musical. Mr. and Mrs. Hisanaga Shimazu are discussing the proposal with officials of the Nippon Educational Tv Co. (NET).

Mrs. Shimazu, the former Princess Suga and the youngest daughter of Emperor Hirohito, has been heard since this spring as a disk jockey on a 10-minute show over Nippon Broadcasting Co. every morning except Sundays.

Officials of NET said they got the idea for the "Sunday Theatre" episode after seeing a set of pictures of the Shimazus. It was first planned to use professionals to play the young couple. Then it was decided that the Shimazus could play their own lives best.

The planned program will show the changes in Mrs. Shimazu's life since she undertook the role of housewife to her husband, a bank employee. Also in the script will be a mag reporter and photographer assigned to do a story of the famed pair. Many music and dance numbers will be spread throughout the show.

RCA's Stock Dividend

Radio Corp. of America declared a 2% stock dividend in addition to the regular 25c cash divvy on the common stock last week. Company also declared a 2% stock diviuend last year. On the basis of last Thursday's (2) closing price for the common, the stock divvy is the equivalent of about $1.10 per share for each 100 shares held. Holders of 100 shares of common, thus, would receive $110 plus the $25 via the cash distribution.

These dividends are payable to holders of record at the close of business Dec. 16, cash divvy being payable next Jan. 23 and stock dividend on Jan. 30.

At the same time, RCA declared the usual 87½c a share on the first preferred, payable next April 1 to holders on record March 6, 1961.

Chi TV's Big Feud: Dreier and Yoder

By LES BROWN

Chicago, Dec. 6.

A feud of several months' brewing—between Alex Dreier, Windy City's top breadwinner in broadcasting ($300,000 annually), and his local boss, NBC veep Lloyd Yoder—has burst into the open with station WNBQ inevitably feeling the repercussions. Typical of feuds, the boys were bosom chums two years ago when NBC sent Yoder in from Philadelphia to steward to Chi o&os. Dreier immediately became the stations' prize baby, but a few rating points in the 10 p.m. tv news slot has changed everything.

Shortly after Yoder came in, he assigned Dreier the prime time newscast which for several years had been running second to WBBM-TV's. Dreier managed to inch up the ratings but then leveled off on a plateau, still in second place. When WGN-TV's relatively new half-hour news roundup began making inroads, Yoder began to apply pressure and make changes.

It's one of Dreier's eccentricities to do business on a handshake basis, without contracts (he says he's worked for NBC that way 20 years); and his hand pact with Yoder had the added sanctity of the old fraternity grip (Sigma Alpha Epsilon). But last August, by messenger, Yoder served Dreier a contract which allegedly would have cut his pay by 40%—and the feud was on. NBC, for whom the newscaster-commentator does four radio shows daily besides a weekend teleshow, stepped in to "set the contract right" but not in time to save the friendship. So far as Dreier is concerned, Yoder welshed.

Dreier has his renewal in writing now for all his local and network slots (he does around 44 shows per week), but he has been given the latitude to ankle it if he should find the atmosphere at the station too oppressive. Dreier now feels that Yoder is trying to force him to do just that.

The feud surfaced last week when the Sun-Times' trigger-happy tv columnist, Paul Molloy, broke a story that Yoder was giving Dreier the axe in January and replacing him at 10 p.m. with newcomer Floyd Kalber. Included in the yarn were quotes attributed to Yoder, which made it seem indeed so. (Next day Yoder declared he had been quoted out of context and that his meaning had been misconstrued). Dreier chuckled at the story, citing his contract, and opined that it was a plant by Yoder to embarrass and harass him—one in a whole series of harassments, he added.

Election Nite Bypass

The others included the patent slight on election night when, for the first time in his experience, Dreier wasn't asked to participate. Another was a ukase from the general manager that all scripts for the 10 p.m. newscast be written by the NBC newsroom here. (Dreier, and his writer-assistant Don Bresnahan, had previously prepared the scripts, as they do for all their other shows). And still another harassment, according to Dreier, was a notice he received that he would have to pay rent for his office space and put in his own telephone lines (meaning he wouldn't have been able to receive calls off the NBC switchboard). "The network squared Yoder off on that score too," Dreier said.

Yoder told VARIETY that when he had talked to Molloy he meant only to indicate that changes would have to be made in the premium newscast to pull it well ahead of WGN-TV in the ratings. He insisted he didn't say what those changes might be, except to suggest the possibility of simulating the Huntley-Brinkley act with Dreier and Kalber. On the other hand, he said, "contracts always read pay or play, and it's still possible for us to buy up the rest of Alex's contract if it should prove necessary."

The NBC veepee said he felt newscasts were largely a matter of personalities—the reportage being equal—and that his station's 10 p.m. show clearly needed a shot in the arm, especially since the ratings jump back up when Jack Paar comes on immediately afterwards. "The business is too competitive," he said, "for us to sentimentally stick with what we have when it's obviously not doing well. The networks don't do it that way either. This isn't a philanthropic operation where any individual has a vested interested in a piece of time." He noted that the 10 p.m. slot was the most valuable franchise on the station, being prime time, and that he intended to improve it somehow within the next 60 days.

"Alex is great on radio," Yoder said, "but it's just possible he's spread himself too thin." The WNBQ-WMAQ general manager was referring to Dreier's daily agenda, undoubtedly the busiest in Chicago broadcasting. He reports to work at 5:30 a.m. to prepare network "News On the Hour" at 7 and 8 (CDT), plus a local commentary feature at 8:05. Afternoons he does an "Emphasis" installment and a 15-minute "Man On the Go" for the network, five days per week. On tv he has a 6 p.m. local newscast in addition to the one at 10, and he contributes a report Saturday mornings in NBC-TV's "Today on the Farm."

In addition, he freelances five radio commentary shows a week for North American Van Lines, which the sponsor has placed in spot in over 100 markets, and he appears as announcer-kibitzer in ABC-TV's "Championship Bridge," produced here by Walter Schwimmer Productions. Dreier realizes a commission on that show because he had brought in the van lines sponsor. Incidentally, he's a good salesman and responsible for several of the bankrollers in the 10 p.m. newscast.

As it stands now, he's still doing the premium newscast, solo, and has yet to hear from Yoder anent Molloy's yarn. He probably won't. The boys haven't been talking since August.

Dreier Seen Ankling

Chicago, Dec. 5.

Announcement of Alex Dreier's resignation from NBC is expected this week.

Commentator's immediate plans aren't known, but it's probable he'll sign on with one of the other Webs, since both ABC and CBS have made overtures in the past.

'Shopper's Keepers' As Al Singer Entry; Pact Pro Grid Star

New York Giants star back and sometime actor Frank Gifford has joined Al Singer Productions as v.p in charge of sales. At the same time, there's a possibility he may emcee a new game show which Singer has optioned to CBS-TV as a daytime strip.

New show is tentatively titled "Shopper's Keepers," and it falls into line with the CBS edict re low-priced prizes. Web will cut an audition tape in about 60 days on the show. Choice of an emcee hasn't been made, but Gifford will probably be tested for the role.

Pro gridder, who recently suffered a concussion in a Giants game, was under contract to Warner Bros. for a time. He left WB after a pilot he made failed to sell, and did some freelance thesping thereafter in Hollywood. The sales role is a new one for him, but Singer is high on his ability. He's also assisting Singer in the development of a couple of sports packages.

New 'Aquanauts' Coin

CBS-TV has recovered some of the "Aquanauts" business it lost a couple of weeks ago when Kellogg and General Foods pulled the plug on their half-sponsorship. New business hardly fills that big a gap, but provides some additional billings for the show.

One buyer is Pepsi-Cola, marking its return to network tv after a good layoff. Pepsi ordered six minutes in the show starting in April. Second is Union Carbide, which picked up a couple of minutes in January for its windshield de-icer. The Kellogg and GF pull-outs aren't effective until January.

Acad Taps Walsh For Int'l Festival

Academy of Television Arts & Science has tapped John Walsh as managing director of the International Television Festival, scheduled to kick off as an annual event in the fall of 1961. Walsh will leave his spot as coordinator of special programs at CBS-TV in about a month to assume the new post.

Festival thus far is projected on a four-year basis, with next years' event in New York as the first, followed by a '62 fest in Los Angeles, a '63 meeting in an undetermined city and '64 back in N. Y. to coincide with the World's Fair. Aim of the festivals is greater international understanding through tv. Tex McCrary is chairman of the ATAS festival committee.

Walsh's job will be to put the festival together, with great emphasis on lining up foreign telecasters to participate. He'll work with the State Dept. as well as with overseas networks and governments in lining up the event.

Perry Como Acquires A 'Video Family' With Repertoire Comedics

Perry Como, out to jazz up his Wednesday night NBC-TV format, has brought in a video "family"—Milt Kamin, Renee Taylor and Joey Heatherton. Singer Como, who with the exception of Frank Gallup's regular off-screen voicing has invariably stuck to a strict guest policy, is going to use the frio as running characters.

Comedian Kamin, who appeared last week in a Como skit, will from now on appear as the "temperamental French horn player" of the Mitchell Ayers band. Miss Heatherton, a singer by profession, will get involved in the weekly comedics and she'll be used as a dissident voice in the Como chorus and a misstepper in the Como dance troupe. Miss Taylor's role will be that of the stage struck kid.

They'll appear several times in the next several weeks to see how the running character idea works out.

TAM's Top 10 in Britain

(Week Ending Nov. 27)

	Homes Viewing (000's)
Take Your Pick—AR	7462
Knight Errant Limited—GRANADA	6542
Bootsie and Snudge—GRANADA	6440
Emergency—Ward 10 (Fri.)—ATV	6235
Arthur Haynes Show—ATV	6133
Emergency—Ward 10 (Tues.)—ATV	6031
Sunday Palladium Show—ATV	5929
Somerset Maugham Hour—AR	5929
Dickie Henderson Show—AR	5885
Armchair Theatre—ABC	5724
Hippodrome—AR	5724

Stanton Calls On Press for Aid In Clinching Debates

CBS prexy Frank Stanton called on the nation's press for help in revising Sec. 315 of the Communications Act so that the presidential debates may become a permanent institution. Speaking at the closing session of the national convention of Sigma Delta Chi, the national journalism fraternity, in N.Y. Saturday (3), he urged tv's "senior partners"—the print media—to "keep this issue alive and before the people."

Dr. Stanton warned that "not one or two but a dozen political maneuvers are bound to crop up to prevent or to delay the necessary remedial action." He said that were it a matter of logic, "there would be an early and permanent revision of Sec. 315 . . . But I do not need to tell you that politics have never been overburdened with logic."

Pointing out that S.J. 207, the resolution suspending the restrictions of Sec. 315 for the Presidential and Vice Presidential elections, expired automatically at midnight Nov. 7, Dr. Stanton asked "whether we can afford to deprive ourselves of the use of any instrument we possess for broadening interest and understanding in our political campaigns. More particularly, can we afford to throw away something that worked well?"

He declared that the debates were seen by 101,000,000 different Americans; the average aduience for the four debates was 71,000,000; 89.8% of all television families tuned in on the debates; 53.1% watched at least three of the debates; 26.6% watchd all four; whereas the average half-hour paid political telecast drew 30% less audience than the show it replaced, the debates drew 20% more audience than the programs they replaced.

"The singular achievement" of the debates, however, was that "by their very nature they exposed the audience that tuned in to hear one man, the one it favored, to the views of the other man, the one it thought it opposed." Dr. Stanton said. "Analyses of the vast audiences to the debates reveal that about half of them were Democrats," about one third were Republicans and virtually all of the remainder classified themselves as Independents."

Whatever the advantages of the debates to Sen. Kennedy as the lesser known candidate, they benefited Vice-President Nixon as well, because "the better known candidate coming from a party with substantially fewer members had to look to the majority party and the independents for his sppport in order to win on Nov 8," he declared.

Finally, Dr. Stanton emphasized that he does not "see how the essential point and values of the debates would be altered if one of the candidates were an incumbent president. Nor do I see any danger in a president's participating." He pointed to the instance of England, where the Prime Minister is regularly questioned by his opposition, and declared his belief that a presidential nominee would show a sense of responsibility in debates with the president. He also indicated several circumstances when a president might be anxious to meet an opponent in debate.

Dr. Stanton was honored by the fraternity in the Saturday meeting by being named a Fellow of Sigma Delta Chi.

'Father' Repeats to Get Fresh Supply of Coin

CBS-TV's "Father Knows Best" Tuesday night repeats return to SRO status in January via a first-nighttime-buy by Supp-Hose. The elastic stocking outfit is picking up the one-third weekly sponsorship vacated by Bristol-Myers.

Sponsor has advertised on CBS daytime to some extent, but hasn't been in prime network time before. Deal was set via the Daniel & Charles agency. Other "Father" sponsors, Scott, Kellogg and Vick, are status quo.

"TV's FINEST HALF HOUR" *CHICAGO DAILY NEWS*

"A tremendous TV series." *NEW YORK DAILY NEWS*

"Finest half hour . . ." *TIME MAGAZINE*

"Came off most successfully . . ." *N. Y. TIMES*

". . . This is the McCoy . . . wonderful films of pre-war years of crisis, brilliantly edited . . . a stirring score by Richard Rodgers . . ." *TORONTO DAILY STAR*

"Giant rises among pygmies . . . in the new ABC Series, Winston Churchill—The Valiant Years, there seems to me a touch of greatness . . ." *LOS ANGELES TIMES*

"Richard Rodgers again has provided a marvelous set of melodies and moods . . ."
JACK O'BRIAN, N. Y. JOURNAL-AMERICAN

"The program promises to be one of the finest ventures ever undertaken by television." *CHICAGO DAILY TRIBUNE*

"A magnificent score by Richard Rodgers welded the bits and pieces of the giant jigsaw into an emotion-packed whole." *ASSOCIATED PRESS*

"The premiere gave indication of some fine things to come."
BOSTON EVENING AMERICAN

"The Valiant Years will be the important documentary of the season. It distinguishes television by its presence . . ."
"A majestic score by Richard Rodgers is a significant achievement." *DAILY VARIETY*

"This was ABC's finest half hour . . ." "WINSTON CHURCHILL documentary debut matches lavish build-up."
THE PHILADELPHIA INQUIRER

"The unveiling came off in a blaze of glory."
CHICAGO AMERICAN

"It promises to be one of the most illustrious undertakings in television history." *OAKLAND TRIBUNE*

"The Valiant Years may likely be acclaimed as the year's finest documentary . . . it is great television drama."
CHICAGO SUN-TIMES

The initial comments of the critics are a prophecy of what to expect from the remaining 24 episodes of The Valiant Years. Each one strives to be more than the one before . . . to the point where this public service contribution may be ranked as one of television's most powerful achievements.

Be sure and see this Sunday's half-hour presentation at 10:30 PM, New York time. Watch Churchill organize the "Mosquito Armada" that in eight days of continuous ferrying succeeded in returning more than 338,000 troops to England from Dunkirk.

WINSTON CHURCHILL– THE VALIANT YEARS Another important contribution to Public Affairs from ABC TELEVISION.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 46)

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY DATES: OCTOBER 9-29, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Gunsmoke (Sat. 10:00-10:30)	KDKA	49
2. Have Gun, Will Travel (Sat. 9:30-10)	KDKA	40
3. What's My Line (Sun. 10:30-11:00)	KDKA	36
3. Ed Sullivan (Sun. 8:00-9:00)	KDKA	36
4. Candid Camera (Sun. 10:00-10:30)	KDKA	34
5. Red Skelton (Tues. 9:30-10:00)	KDKA	33
6. Garry Moore (Tues. 10:00-11:00)	KDKA	32
7. Untouchables (Thurs. 9:30-10:30)	WTAE	31
7. Perry Mason (Sat. 7:30-8:30)	KDKA	31
7. G. E. Theatre (Sun. 9:00-9:30)	KDKA	31
7. Jack Benny (Sun. 9:30-10:00)	KDKA	31
8. Rawhide (Fri. 7:30-8:30)	KDKA	28

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Shotgun Slade (Sat. 10:30)	KDKA	MCA	36	67
2. Play Of The Week (Sun. 3:00)	WIIC	NTA	31	59
3. Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	25	56
4. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	18	44
5. Death Valley Days (Mon. 10:30)	WIIC	U.S. Borax	16	28
5. Manhunt (Thurs. 10:30)	WTAE	Screen Gems	16	29
5. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	16	37
6. Bugs Bunny (Tues. 7:30)	WTAE	UAA	14	28
7. Rescue 8 (Fri. 7:30)	WTAE	Screen Gems	13	24
8. Woody Woodpecker (Wed. 6:30)	KDKA	Kellogg	12	35

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Man From Interpol	WIIC	9
Picture For Sun.	KDKA	13
Wrestling	WIIC	15
News; Sports	WIIC	14
News-Huntley-Brinkley	WIIC	13
Peter Gunn	WTAE	27
June Allyson	KDKA	28
News; Sports	WIIC	15
News-Huntley-Brinkley	WIIC	15
Laramie	WIIC	18
Rawhide	KDKA	28
News; Sports	WIIC	11
News-Huntley-Brinkley	WIIC	13

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 10:00-10:30)	WMAR	44
2. Real McCoys (Thurs. 8:30-9:00)	WJZ	42
3. Untouchables (Thurs. 9:30-10:30)	WJZ	40
4. Wagon Train (Wed. 7:30-8:30)	WBAL	39
5. My 3 Sons (Thurs. 9:00-9:30)	WJZ	36
6. Hawaiian Eye (Wed. 9:00-10:00)	WJZ	34
7. Have Gun, Will Travel (Sat. 9:30-10)	WJZ	34
8. Andy Griffith (Mon. 9:30-10:00)	WMAR	33
9. Surfside 6 (Mon. 8:30-9:30)	WJZ	30
9. Red Skelton (Tues. 9:30-10:00)	WMAR	30
9. Candid Camera (Sun. 10:00-10:30)	WMAR	30
10. 77 Sunset Strip (Fri. 9:00-10:00)	WJZ	29
10. Rebel (Sun. 9:00-9:30)	WJZ	29
10. Cheyenne (Mon. 7:30-8:30)	WJZ	29

1. Lock-Up (Sun. 10:30)	WBAL	Ziv-UA	14	29
1. Sea Hunt (Mon. 7:00)	WBAL	Ziv-UA	14	32
2. Bugs Bunny (Fri. 7:00)	WBAL	UAA	12	30
2. Rescue 8 (Tues. 7:00)	WBAL	Screen Gems	12	28
3. Play Of The Week (Sun. 3:00)	WBAL	NTA	11	24
3. Popeye (Sat. 5:00) (Sun. 5:30)	WJZ	UAA	11	41
4. Decoy (Tues. 7:30)	WJZ	Official	10	20
4. Phil Silvers (Thurs. 10:30)	WBAL	CBS	10	21
4. Johnny Midnight (Wed. 10:30)	WBAL	MCA	10	20
5. Navy Log (Sat. 6:00)	WMAR	CBS	9	28

What's My Line	WMAR	24
Final; Weather	WMAR	16
News-D. Edwards	WMAR	17
Final; Weather	WMAR	12
News-D. Edwards	WMAR	15
Final; Weather	WMAR	16
News-D. Edwards	WMAR	17
Feature Film	WMAR	29
5 O'Clock Show	WBAL	8
G.E. College Bowl	WMAR	16
Laramie	WBAL	26
June Allyson	WMAR	23
U.S. Steel Hour	WMAR	20
Early Show	WJZ	11

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: SEPTEMBER 10-30, 1960.

1. 77 Sunset Strip (Fri. 9:00-10:00)	WTVN	43
2. Gunsmoke (Sat. 10:00-10:30)	WBNS	42
3. Real McCoys (Thurs. 8:30-9:00)	WTVN	38
4. Have Gun, Will Travel (Sat. 9:30-10)	WBNS	37
5. Millionaire (Wed. 9:00-9:30)	WBNS	33
5. I've Got A Secret (Wed. 9:30-10:00)	WBNS	33
6. Lawman (Sun. 8:30-9:00)	WTVN	31
7. Father Knows Best (Mon. 8:30-9:00)	WBNS	30
7. Dobie Gillis (Tues. 8:30-9:00)	WBNS	30
7. Donna Reed (Thurs. 8:00-8:30)	WTVN	30

1. Mike Hammer (Sat. 10:30)	WBNS	MCA	35	73
2. Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	28	49
3. Not For Hire (Fri. 10:30)	WTVN	CNP	23	54
4. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	22	73
4. Whirlybirds (Thurs. 7:00)	WTVN	CBS	22	54
5. Sea Hunt (Mon. 7:30)	WBNS	Ziv-UA	20	35
6. Shotgun Slade (Tues. 8:00)	WBNS	MCA	19	37
7. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	16	50
8. Coronado 9 (Mon. 7:00)	WLWC	MCA	14	29
8. Rescue 8 (Mon. 7:00)	WTVN	Screen Gems	14	29
8. Silent Service (Fri. 7:00)	WTVN	CNP	14	38

Grand Jury	WLWC	7
Alaskans	WTVN	16
Moment Of Fear	WLWC	11
News; Sports	WLWC	5
Huntley-Brinkley	WLWC	7
Looking With Long	WBNS	14
News-D. Edwards	WBNS	14
Cheyenne	WTVN	28
Bronco	WTVN	19
News; Sports	WLWC	10
Huntley-Brinkley	WLWC	12
Looking With Long	WBNS	19
News-D. Edwards	WBNS	22
Looking With Long	WBNS	19
News-D. Edwards	WBNS	22
Looking With Long	WBNS	18
News-D. Edwards	WBNS	20

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: OCTOBER 9-29, 1960.

1. Wagon Train (Wed. 6:30-7:30)	WDSU	48
2. What's My Line (Sun. 9:30-10:00)	WWL	46
3. Have Gun, Will Travel (Sat. 8:30-9)	WWL	40
4. Gunsmoke (Sat. 9:00-9:30)	WWL	36
5. Candid Camera (Sun. 9:00-9:30)	WWL	34
6. Bonanza (Sat. 6:30-7:30)	WDSU	33
6. Garry Moore (Tues. 9:00-10:00)	WWL	33
7. Loretta Young (Sun. 9:00-9:30)	WDSU	32
8. June Allyson (Thurs. 9:30-10:00)	WWL	31
8. Chevy Show (Sun. 8:00-9:00)	WDSU	31

1. This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	27	63
2. Death Valley Days (Mon. 9:30)	WDSU	U.S. Borax	25	42
3. Panic (Tues. 8:30)	WDSU	CNP	22	31
4. Lock-Up (Fri. 8:30)	WWL	Ziv-UA	21	36
5. Trackdown (Sat. 6:00)	WDSU	CBS	20	59
6. Coronado 9 (Mon. 8:30)	WWL	MCA	19	28
7. Amos 'n Andy (Fri. 10:30)	WDSU	CBS	18	56
8. Three Stooges (Sun. 9:30)	WDSU	Screen Gems	17	94
9. Manhunt (Mon. 10:00)	WDSU	Screen Gems	16	38
9. Mike Hammer (Mon. 10:00)	WWL	MCA	16	38
9. Popeye (Sun. 8:30 A.M.)	WWL	U.A.A.	16	76

Mr. Garland	WWL	11
Peter Gunn	WVUE	25
Red Skelton	WWL	29
77 Sunset Strip	WVUE	22
News	WWL	11
Dante	WDSU	24
News; Sports; Weather	WWL	11
Big Movie	WWL	6
Lsuno Profile	WWL	1
Mike Hammer	WWL	16
Manhunt	WDSU	16
Gene Autry Feature	WDSU	5

Anti-Trust Suit

Continued from page 29

tioned licensing of some films on the licensing of others.

C & C Super was committed to a policy of block booking; but, did not determine which contracts were so booked.

There was sufficient evidence of conditioning and block-booking in certain Screen Gems negotiations.

Policy of Associated Artists was to sell in blocks if possible, and that certain contracts were block booked.

NTA, in certain negotiations, refused to comply with station requests to license fewer films than were contained in the proposed package, and that such refusal was designed to require licensing of films not requested, as a condition.

United Artists' representatives, in certain negotiations, refused to consider selectivity, and conditioned the sale of any of the films on the purchase of the entire package.

In denying, the government's bid to have defendants offer to renegotiate existing contracts involving block booking, Judge Dawson that such a move represents an inappropriate relief. He added that tv stations can institute damage suits designed to recoup money. Such a procedure he called "adequate remedy."

Trial, without jury, began March 7, lasting 36 court days. Government had called 45 witnesses; the defendants 28 witnesses.

60-Min. Shows

Continued from page 29

is offering "T Men," based on the theatrical made 13 years ago.

Metro and NBC-TV have tied the pilot knot on "Cain's Hundred," a crime meller; and "Woman in the Case," a suspense anthology with various name femmes as one-week leads. Goodson-Todman has made a deal with NBC-TV for web financing of "Las Vegas Beat." NBC also has the hour Dick Powell anthology series set for next season, along with the Walt Disney hour tinters.

"Las Vegas" also is a property of Warner Bros., which it plans as an hour series on ABC-TV. Among the SG's hour projects is "Riviera," to be made by producers Russell Rouse and Clarence Greene. Associated TeleVision of Britain, which owns Independent Television Corp. in the U. S., plans an hour series based on the life of Sir Francis Drake, titled "King of the Seas."

The planned hour rerun ride of ABC-TV's next season includes the following properties: "Bourbon Street Beat," "Sugarfoot," "Bronco," "Cheyenne" and "The Alaskans."

Detroit—George S. Milroy, of C. William Moss Associates, becomes salesman for the first of the Taliesin FM-only stations, WDTM. WDTM began operation last October, but the Taliesin chain holds construction permits for FM'ers in Cincinnati, Milwaukee and Pittsburgh.

AFTRA-SAG

Continued from page 35

cut to four, two and one, respectively. This means that overtime for rehearsals begins sooner than previously.

CBS' labor chief Bill Fitts, backed by Jim Fuchs of NBC, an ABC representative and a variety of in-and-out Madison Ave. execs, sought to reduce fees and altar working conditions in radio and in many areas of commercial and network program television. It's understood that AFTRA and SAG did not accede to a single reduction from the fees and conditions written into the expired '58-'60 contract.

Daytime: Looking and Listening

By THYRA SAMTER WINSLOW

Two changes have been made in daytime tv shows—stupendous or unimportant, depending on your interest in the shows. On "The Price Is Right," on NBC-TV, with Bill Cullen as m.c., the format for possible winners at home has been changed. Formerly, a whole group of goodies, from fur coats to automobiles, was given to the lucky contestant who not only guessed the exact amount but, in addition, out-guessed the other good guessers by knowing how much one particular item was worth.

This seemed unfair to the others who had been equally astute, but, anyhow, now that's out. Now, one item, usually a car, is offered. Anyone may hazard a guess—probably driving the telephone operators at the automobile companies wild, getting the cost of the car. Then cards are chosen and the lucky one who is picked out gets the car—quite the way other mass contestants are winnowed. Perhaps a 10,000-to-one chance—but, after all, the guesser invests only a postcard—and surely the hope the try germinates is worth a postcard.

The other change is in on the due-for-axing "Dough-Re-Mi," also on NBC-TV. Gene Rayburn is m.c., talks quite enthusiastically and at length about himself and what he's been doing, gives short interviews to the three contestants, and then three, four or five notes of a song are played, each contestant tries to guess the name of the song or, when failing, gives the others a chance, losing part of the counts. Formerly, contestants were chosen from the audiences. Now, the change is that fairly important "personalities" are chosen, each represents a "home listener" — picked out from a similar container as "The Price Is Right" and other hoppers, and the audiences divided into parts, share, in a small way, in rewards, too. In a recent "contest," Ann B. Davis and Elliott Reid, both from former tv shows or motion pictures, and Arthur Treacher were the contestants. Treacher and Rayburn talked pretty steadily—not so cleverly as when a playwright wrote Treacher's lines.

A fairly new audience participation show, also nearly-alive, follows "Dough-Re-Mi" in time—10:30 on CBS-TV. Although gambling is supposedly illegal, though, as a matter of fact, most of the quiz shows are, in a measure, a form of gambling, "Video Village," with Monte Hall as m.c., throws away any pretense, and gambles straight out, using regulation dice and cage, in the best gambling method. The game, though rather slow, must have its followers who enjoy any form of gambling, for the commercials are as frequent, seemingly, as on the other shows.

Here are long paths, divided into sections, two contestants are chosen and each has a helper, to do the actual dice-throwing—and the contestant moves according to the throw of the dice, to a jewelry store, a grocery store, a bridge or even to jail. And there are prizes for the one lucky enough to get a number which puts him—or her—in a good spot. If you like to watch this rather attenuated form of gambling, this time-killer may be just your cup of tea.

A far more rewarding half hour is on WNTA-TV, N. Y. independent, at 9 o'clock, weekdays. This is "The Jack Lalanne Show." Lalanne, a personable and well-built gentleman, spots his show from Los Angeles, where, it is said, he caters to any number of Hollywood stars. His commercials, nearly all of which are to sell his little exercise device, are given in such a way that they seem alive and have a local telephone, convenient for ordering—just as if Lalanne were right here in town, and the device, supposedly priced at $5, is always given a "for free" angle—two for the price of one.

The half-hour consists of fairly good exercises, not too strenuous for the middleaged who are not accustomed to exercise, and certainly better than no exercise at all. Punctuated with talk and selling, the listener actually gets about 15 minutes of easy exercise—with the come-on that, with the Lalanne exercising device, you'll do much better. I like all of Lalanne's ideas on health save one—his seeming belief that honey is NOT fattening and can be safely substituted for sugar. Outside of the fact that honey does contain a few vitamins and minerals lacking in white sugar, it contains just as many calories, is just as fattening—and just as dangerous for people who have diabetes or other ailments which prohibit the intake of sugar. The homely touch is added to the Lalanne broadcasts, when his mother—the pictures show her a woman in robust health, gives advice, too. While the Lalanne half-hour will not give enough exercise even to the faithful followers, with the addition of additional exercises, a strenuous walk, perhaps an exercise bar for stretching or even the Lalanne exerciser, listeners should actually be helped by this half hour—a reward seldom gained by watching most of the daytime time killers.

25 Years Ago This Week

(*From* VARIETY *Dec.* 4, 1935)

Report from Chicago indicated that Bob Hawk was doing a new kind of radio show on WCFL. He played phonograph records on a turntable and did spot announcements in between. On-the-air, he invited listeners to come see him work at the studio, stating he had room for 200. About 1,500 showed up, "just to watch Hawk put records on a turntable."

"The March of Time" cut back from five shows weekly to a half-hour a week on CBS, with Remington Rand dropping out and Time mag keeping sponsorship to itself. CBS was having trouble finding a new spot for the show.

Campbell Soups signed Lionel Barrymore to a five-year contract calling upon him to portray Scrooge every Christmas in a half-hour radio version. In 1934, Barrymore did his Scrooge perennial for Nash Motors.

Bill Stern had a leg amputated in N.Y., following an auto accident incurred while driving to his first-out-of-town assignment as a sports announcer for NBC. Before joining the web, he'd been stage manager of Radio City Music Hall, N.Y.

CBS grossed $1,722,390 in November, up only 2.3% over the same month a year earlier.

Cliquot Club, after a two and a half year layoff, is bringing its radio show back intact to NBC. Harry Reser orch will again be featured. Before going off the air in 1933, Cliquot had been on for eight solid years.

U.S. Olympic Committe was foiled in a plan to sell radio rights to the networks for the Berlin Olympics of 1936 as a means of defraying its expenses. NBC and CBS had made a deal with German radio for free pickups from Berlin. So the Olympic Committee instead set about trying to sell rights to the pre-Berlin tryouts in N.Y. in the summer of '36.

U.S. Immigration Dept. began using radio to help its border patrols. A 200-watt installation was set up in Detroit to shortwave to departmental patrol units.

Arthur Church was named president and general manager of KMBC, Kansas City, following the death of prexy Frederick B. Blair.

Conquest Alliance Corp., a N.Y., outfit specjalizing in repping foreign stations, announced plans for a South American radio network, doing AM rebroadcasts of shortwave. IT&T was working with Conquest on the project.

Newspaper reps were beginning to invade the radio station representative field. The E. Katz Co., which reps the Oklahoma City Times and the Daily Oklahoman, took over representation of KLZ, Denver, and WKY, Oklahoma City, both owned by the newspapers. With newspapers buying up more and more stations, it was feared that their reps would automatically get representation on cilent stations. One potential example cited was the John Branham Co., rep for the Louisville Courier-Journal, owner of WHAS there.

NBC and CBS announced closer supervision of sponsor giveaways and contests, stemming from a flood of complaints about unkept promises by the promoters of such projects. Webs stressed that network sponsors were not guilty of the abuses, that these stemmed from local and spot sponsors, but that nevertheless they would take no chances.

WNBC's Brewery Coin

Schaefer Beer has decided to up its buy of WNBC Radio's nightly "Circle of Sports" from three to five times weekly. Extra money for this local N.Y. five-minute strip fronted by Pat Hernon starts on Jan. 2.

Moreover, the brewery has renewed for another 52-weeks its underwriting of WNBC Radio's 7:05 a.m. local news strip. Renewal also begins on Jan. 2, a year and one day after Schaefer began its original sponsorship of the five-minute newscast.

Schaefer at present only owns Mondays, Wednesdays and Fridays of Hernon's 6:10 p.m. show.

Authors Boycott Second German TV

Frankfurt, Dec. 6.

The latest word about West Germany's off-again-on-again second television channel is now that Hamburg and Frankfurt centres are going to start their own second channel on Jan. 1, 1961, and the government-created channel has been handed a hefty boycott from 21 prominent writers..

The second channel which has been stirring up so much fuss was set into some sort of motion, or commotion, a couple of months ago when West Germany's Chancellor Konrad Adenauer created the second channel on paper, thus overruling a longtime controversy among the various lands of Germany about who was going to set up the new group and how.

Now, though, the group of important German writers has refused to have anything to do with the second setup, saying that the high-handed way it was set up endangers the democratic development of West Germany.

Among the writers who have refused to create texts for the new medium, or to allow any of their previous writing to be used for it, are Ilse Aichinger, Herbert Asmodi, Heinrich Boell, Hans Magnus Enzensberger, Guenter Grass, Wolfgang Hildesheimer, Robert Jungk, Joachim Kaiser, Guenther Eich and Wolfgang Weyrauch.

They claim that the new Deutschland Fernsehen Corp. is no all-encompassing institution, but "an instrument of the West German government, representing the interests of the controlling party and of special groups."

Meanwhile, both Hamburg's North German Television and Frankfurt's Hessian Television are planning to have their own second programs on Jan. 1. The two groups will work together in presenting a two-hour-nightly production series, beginning at 8 p.m. with a television play, a movie, a documentary or a conventional program. Then at 9:45 there will be a re-showing of the same newsreel that plays at 8 p.m. on the single television network now in operation. It is estimated that about 65% of the viewers of these two stations will be able to receive the second program, to be offered on Channel 34 of Band Five. And it's hoped that viewers across the Iron Curtain in East Germany can catch the shows—including that free world newsreel—as well.

Perpetuating the Great

London, Dec. 6.

An historical trust which will invite eminent men and women to make film or tape recordings giving a personal assessment of themselves, their work and the times in which they have lived has been set up here, with Granada Group topper Sidney Bernstein as one of the trustees. Idea is, that the results will not be released or publicized before the death of the contributor, or against his wishes, but that they will provide invaluable and unique posthumous documents.

Lord Harewood and Sir Kenneth Clark are the other trustees in this Granada Historical Trust, for the launching of which Granada TV Network has advanced the money without grabbing control over the venture. The web will, however, have an interest in the operation which will be guided by, in addition to the trustees, an advisory committee of six.

Radio Stations Returning To Network Fold (70 New Affils) In Aftermath of Payola Probe

'Glad to Have You Back'

WKYW, Little Rock, 50 kilo outlet that quit CBS Radio web when the program consolidation plan was effected two years ago, is returning to the fold. Two other stations have signed since announcement this summer that soap opera and dramas would be axed for expanded news and information programs (which began Nov. 28).

Owned by Radio Kentucky Inc., KYW has been on an indie music and news format since its web defection in July of '59.

Same time, KTHS, Little Rock, which also left when CPC was instituted, has repacted, and WMAS, indie in Springfield, Mass., also has signed on.

Affiliate rosters at three of the four radio networks have been fattened by more than 70 stations since the start of the year, and the feeling with web execs is that the trend will continue.

Main reason for the new or renewed affiliations is said to be a Federal Communications Commission list of "deferred" licenses, which reportedly has some 550 AM outlets operating on a temporary basis.

Although triggered by the payola and plugola investigations, the deferred status in practically all cases is due to FCC review of original license applications and stations failure to abide by their own promises in the line of news, information, religious, music and cultural programming. Thus many of the stations now joining the networks are hoping for quick FCC approval on the strength of web feeds in the areas where they have failed to comply with application blueprints.

Figuring from early this year previous to the payola hearings, or before the sizable deferred list was compiled, to the present, Mutual Broadcasting has picked up 41 new affiliates (from 412 to 453); ABC Radio has taken on 30 (from 304 to 334); CBS has added three (for a total of 196). NBC claims to have remained steady through the year with 188 back in January and the same number now.

Mutual claims that the last couple of months have seen the greatest increase in affiliates, that the situation is tightening with high output outlets joining the parade so that new contracts in some cases are engendering replacements.

A web spokesman, incidentally, points out the high incidence of station sales in the last three years, another concern of FCC. In the three years, 550 radio and tv outlets have changed ownerships a year for a total of some 1,700. Majority of 83% have been AM radio stations, with 9% FM outlets and 8% tv stations. A surprising 18% of the ownerships were held for less than a year.

Besides the 30 affiliates signed by ABC, the web has 10 contracts outstanding with outlets that will be carrying its programming as of Jan. 1.

CBS, which had some major defections two years ago when the program consolidation plan was affected, has regained three stations in the last two weeks. Modifications in the plan (axing of soap opera and drama for news and information expansion) during affiliates meeting this summer is expected to see several more returning or joining. Modified plan went into effect Nov. 28, and William A. Schudt Jr., veepee of the web's affiliate relations, says there has been a flood of applications since the plan was announced.

An NBC spokesman says the web has had no major defections since the Westinghouse pullout of three years ago, but at the same time has had no appreciable increase in numbers of affiliates. Web has a "bonus station" setup whereby outlets can take network programming if they pick up the line charges. NBC also has the greatest number of hours a week of web option with 35.

BBC-TV's Sweep On Guild Awards

London, Dec. 6.

BBC-TV, which last year triumphed over commercial tv in the light entertainment field when comedian Tony Hancock grabbed the "Light Entertainment Personality" award from The Guild of Television Producers and Directors, has done it again. Stanley Baxter, Scottish comic, has walked off with this year's title for his "On The Bright Side" series seen on the web, while the show's producer, James Gilbert, has been adjudged champ in the appropriate producer category.

The script "Oscar" falls to Alun Owen, his credits so far on tv including "No Trams To Lime Street" and "Lena, O My Lena" (ABC-TV) and "The Ruffians" (BBC-TV). Other awards: actress Billie Whitelaw, actor Lee Montague, and tv personality Eomonn Andrews who's best known to viewers for his guiding of the local version of "What's My Line?" and "This Is Your Life," aired by BBC-TV.

BBC-TV scored in most other sections, with only Michael Redington of Associated TeleVision entering the lists for his factual productions. Richard Dimbleby, commentator, has received the newly-created Desmond Davis Award for services to television, Peter Dews has gained the drama production laurels for his "Age of Kings" Shakespearean series, and the production teams of BBC-TV's "Sportsview" and Olympic Games programs—Brian Cowgill, Paul Fox, Ronnie Noble, Jack Oaten—have walked off with the current events production award.

Members and associate members of the Guild nominate candidates for these annual accolades, the final voting being done by full members who must be, or have been, active tv producers.

Marshall's 2-Parter On Korea Prisoners of War

Brig. Gen. S. L. Marshall (Ret.), editorial writer and military analyst of the Detroit Times, is writing a CBS-TV two-parter on prisoners of war in Korea for "The Twentieth Century," shows of Jan. 1 and 8. First episode deals with the servicemen who broke under Communist "brainwashing," the second, filmed at Stead Air Force Base near Reno, deals with new methods evolved to resist brainwashing tactics.

It's not Gen. Marshall's first tv stint, however. Last Tuesday (29), he appeared on NBC-TV's "The U-2 Affair," commenting on the inadequacy of the "cover story" issude by the State Dept. when the plane was reported missing.

Hartford—New general manager of WDRC-AM and FM is William Crawford. A onetime director of sales for tv channels 5 and 13 in New York.

ABC-TV'S 30% HIKE IN EARNINGS FOR '60

Chicago, Dec. 6.

American Broadcasting-Paramount Theatres has earned almost as much in the first nine months of 1960 as it did in all of 1959, according to corporate president Leonard H. Goldenson. He told a group of investment analysts here that the Jan.-Sept. earnings for AB-PT were $7,522,000 or $1.80 a share compared to the full year's take in '59 of $7,967,000 of $1.87.

Goldenson said that ABC-TV and the owned & operated tv stations were the corporation's major source of income and earnings this year. ABC-TV network, he explained, is expected to earn 30% more this year than last.

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TV-Radio Production Centres

Continued from page 30

a comedy team . . . WGN music director **Bob Trendler** conducts the Chicago Symphony orch in Sunday's (11) installment of "Great Music From Chicago". . . Educated conjecture is that **George Diefenderfer**, sales manager, is most likely to replace station manager **Bill Decker** when latter leaves WMAQ for San Francisco . . . WIND has tapped **John Dreiske**, political editor of Sun-Times, to moderate a pubaffairs forum on Sunday nights . . . **Frank Jordan**, NBC news topper here, underwent surgery for a hernia last week . . . Keystone Broadcasting System, rural radio network based here, has added 11 new affiliates to a roster of over 1,000 stations . . . "Sacred Note" notching its fifth radio year on WWBBM . . . **Mal Bellairs** doing his annual five-hour Christmas broadcast on WBBM Dec. 18 . . . **Joan Strawbridge**, promotion manager of TV Guide here, resigned because of illness.

IN LONDON . . .

Having wound up its "Police Surgeon" skein with **Ian Hendry** in the title role, ABC-TV skeds a series of 60-minuters titled "The Avengers" for the actor starting Jan. 7 . . . **Alfred Drake** sings "Songs Lost And Found" on BBC's Light Program Christmas Day . . . **John Spencer Wills**, chairman of Associated-Rediffusion, opens the extension of the Barn Theatre at the Rose Bruford Training College of Speech and Drama Thursday week (15), which project A-R has subsidized . . . Ulster Television starts a new discussion program "Look Here" Thursday (8) . . . About 12 countries use the Eurovision network to cover the wedding of King Baudouin of the Belgians Dec. 15, with BBC-TV doing the airing here . . . Granada TV starts a twice-daily serial "Coronation Street" Friday (9), with the lives and adventures of ordinary Joes as the basis . . . A-R to screen some of its 12-minute French programs for schools, "Chez les Dupre," to adult auds at 6:45 p.m. starting Dec. 29 . . . Southern TV currently does three weekly programs on space research . . . **Paul Robeson** makes his third successive Christmas Day broadcast in BBC's Light Program and starts a series, same wavelength, Jan. 1, also appears in a "Saturday Spectaculr" for ATV Dec. 17.

IN WASHINGTON . . .

In the Yule season here, CBS News will discriminate; the Washington chief, **Ted Koop**, a bachelor, is making the outfits Christmas Party at Broadcasters' Club Dec. 14 a stag affair . . . WWDC newsman **Ken Evans** said a listener gave the AM the tip that produced a national scoop on the unexpected arrival of John F. Kennedy Jr. . . . WQMR, the **Connie B. Gay** AM here, is expanding its news operation . . . WRC-TV collected wide praise from civic and Government groups for its study of urban renewal problems, "Condemned to Move". . . **Martha Rountree**, whose commentaries are on WOR, N. Y., and WGMS, Washington, is selling her Washington mansion (it was once F.D.R.'s); it'll become an embassy . . . **Leonard Marks**, broadcasting attorney here, was in Europe with Vice President-Elect Lyndon B. Johnson whom he served in the campaign; both are home now.

IN BOSTON . . .

Tom Carrell, WBZ radio producer on two week vacash in California . . . WBZ radio personality **Carl deSuze** awarded First Annual World Affairs citation by N. H. Council on World Affairs accompanied by congratulatory telegram from Secretary of State Christian A. Herter . . . **Andie Sinman**, secretary to **Joe Levine**, film and news ed, WHDH-TV, engaged to **Stan Kurzman** of Incentive Campaigns . . . **Jack Crowley**, WHDH-TV film ed, proud father of second son . . . **Phyl Doherty**, pubad chief, WNAC-TV, promoting "Holiday Film Festival" with staggered reminders to tv eds, writers and adv. people daily of Xmas tree ornaments culminating with delivery of processed Xmas trees by Santa Claus. For the holiday season, WNAC-TV skedded a host of features from their "Cinema Showcase" through their "Early and Late Shows" in Dec. . . . **John D. Maloy** promoted to director of programming for both WNAC and WNAC-TV by **William M. McCormick**, prexy.

IN SAN FRANCISCO . . .

KGO-TV using a six-minute short at Frisco area theatres to promote **Pat McCormick's** "Charley Horse Show" for youngsters. Twenty-five prints will be played at kiddie matinees for next three months . . . All-talk KFAX cutting back staff and may inject some music into programming . . . Crowell Collier's KEWB will move studio to Frisco next spring—which should get a rise out of the Oakland-centered Oakland Tribune, ex-owner of the station (it was the KLX) . . . Transmitter trouble bumped KRON-TV off the air two hours, 45 minutes last week . . . **George T. Rodman** given added job of public service manager for KGO-TV-AM . . . KRON won American Legion Auxiliary's "Golden Mike Award" for programs in "the interest of youth" . . . **Jim Wahl** given daily two-hour KCBS slot in programming shakeup . . . Wife of **Billy Reynolds**, emcee of KTVU's "Pet Life," killed in freeway accident. Injured in another auto crash was KTVU director **Gene Hays** . . . ABC's **Quincy Howe** in Frisco covering convention of National Council of Churches . . . KGO-TV program manager **George Rice** in Mexico on three-week vacation.

IN PHILADELPHIA . . .

The Eagles-Giants football telecast added nearly $10,000 sent in by fans to the United Fund's "Shower of Dollars" . . . Vet announcer **Bill Manns** exited WIP . . . **Thomas J. Swafford**, veepee CBS radio-general manager WCAU radio, to New York for CBS meetings (1-7); then to Chicago for National Food Brokers confab at the Palmer House (7-12) . . . **Dorothy Provine** in Philly (9) to guest with **Paul Anka** on WFIL-TV's "American Bandstand" . . . National Association of Radio Announcers held their weeklong convention at the Sheraton Hotel . . . **Pat Paterson**, formerly with KSIT, Davenport, Iowa, has joined WAMS, Wilmington, as program director and deejay . . . WFIL-TV dropped its allnight films . . . WHAT-FM which dropped its 1-6 a.m. segment a month ago, has discontinued its program guide . . . **Sid Gathrid**, N. W. Ayer man who produces the "Bat Masterson" show, in Hollywood is East visiting family and Agency Headquarters.

IN PITTSBURGH . . .

"Crime Report" was the first show on WTAE's new "Time For Decision" series, produced locally for showing at 11:15 Sundays. **Dave Murray**, former program director and now head newscaster, writes and narrates . . . The new FM station belonging to WAMO will present jazz during all its hours on the air. Call letters will be WAZZ . . . **By Williams** is the new permanent m.c. on "Luncheon at the Ones" on WIIC. **Karl Krug**, former Sun Telegraph drama editor who is a regular on this show, is now host to "Movie of the Week" on the same station. He comments on the background of the film and its stars. **Harold V. Cohen**, drama critic on the Post-Gazette, has been doing the same thing for some time on KDKA-TV on Sunday afternoon . . . KDKA's all night man, **Randy Hall**, is the new m.c. on "Greeks Had a Word For It" on WQED . . . **Peggy Maddock** has moved from KQV WLS Chicago.

IN MINNEAPOLIS . . .

Minnesota Governor-elect Elmer L. Andersen, considering "some new techniques of communications," reports that he may make regular weekly or monthly tv appearances after his inauguration Jan. 4 to help keep residents informed on state governmental matters. Sessions would be intended, Andersen said in addressing the St. Paul Midway Civic club, to meet the challenge of finding ways to "contribute to people's understanding" so they can judge their government intelligently . . . It's reported that a $250,000-$300,000 deal is pending to televise baseball games of the new American League entry, the Minnesota Twins, formerly the Washington Senators . . . WTCN Radio, along with WCCO, carrying broadcasts of U. Minnesota basketball games. Handling WTCN play-by-play is sports director **Frank Buetel**.

IN CINCINNATI . . .

Lorne Greene and **Michael Landon** in "Bonanza" giddaps personaling for several days on WLW-T shows and at RCA color set dealers . . . WCKY remoting **Leo Underhill** programs from Government Square to spotlight Noel projects sponsored by Junior Chamber of Commerce and Marine Corps Reserves . . . WCIN plans to relocate in Avondale and build enlarged station facilities . . . **Donale Meineke**, former basketball pro, has joined Crosley's WLW-D, Dayton, sales team . . . Exec changes at Taft stations have Sam Johnston switching as general manager of WKRC-TV, Cincy, from WTVN-TV, Columbus, and replaced by **Robert C. Wiegand**, transferred from WKYT, Lexington, Ky. . . . WCPO airing all home and road basketball games of Cincinnati U. and Xavier U. WKRC carries pro games of Cincy Royals . . . Bargaining of new wage scale for 30 musicians at Crosley's WLW and WLW-T extended beyond expiration of old pact.

WBBM-TV As Grind House

Continued from page 29

thrice daily, in its "Early Show," "Late Show" and "Late, Late Show." Blockbusters are generally debuted on Saturday evenings at 10 p.m., under "Best of CBS" banner, still one of the top-rated local programs in town.

Features don't fare as well weeknights, however, with Jack Paar on NBC-TV consistently outstripping all competition, which are nearly always features. Paar, in fact, frequently garners a higher rating than all three competing pix combined. Chiefly for this reason, and for the fact that ABC-TV is seeking an "answer" to Paar, WBKB and WGN-TV are looking gingerly at the post '48 packages.

In past year, the latter two stations have been experimenting with other programming in the customary 10 p.m. feature film slot. WBKB had, for a time, given over Thursday nights to the live "Polka-Go-Round" and now has pulled out of weekend competition with features at 10 p.m., with "Playboy's Penthouse" Sundays and "Championship Bowling" Saturdays. WGN-TV has given up the five-night grind of features during the week by inserting its two exposures of "Play of the Week" in the Monday and Friday cinematics slot.

San Francisco—Jerry Friedman becomes national sales manager for the Gordon stations and Dwight Case sales manager of Gordon's KOBY here. Meantime, Charles A. Black, exec veep of Gordon Broadcasting assumes duties as KOBY's general manager.

Gordon owns KOBY and KSDO, San Diego, and KBUZ, Phoenix. Friedman has been station manager of KOBY since Gordon acquired it last August.

1st Reports . . . AUDIENCE SHARES ARE BIG!

"TWO FACES WEST"

3 Stations SAN DIEGO 39% 3 Stations MIAMI 43% 3 Stations NEW ORLEANS 41%

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NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD ATLANTA TORONTO

Radio Review

METROPOLITAN OPERA
With Milton Cross, Boris Goldovsky, Rudolf Bing, Edward Downes; cast of "Nabucco" including Cornell MacNeil, Cesare Siepi, Rosalind Elias, Leonie Rysanek, Eugenio Fernando, others
Producer: G. H. Johnston
Director: William Marshall
Producer of intermission features: Geraldine Souvaine
Director of intermission features: George Voutsas
200 Mins., Sat., 2 p.m.
TEXAS CO.
WOR Radio, N. Y.
(Edwin C. Huster)

Unable, after 20 years, to get a regular network to guarantee live coverage of Texaco's traditional Saturday afternoon operacasts from the Met, the sponsor decided to start a "network" of its own. First of 20 operas presented on the temporary web was "Nabucco," one of the obscure works presented in the Metopera's "Verdi Cycle." One hundred and ten stations carried it as it happened.

The opera itself was good, and it was about the only thing about these welcome broadcasts that had changed when the program was heard Saturday (2) in N. Y. on WOR Radio. There were delightful features during intermission by Boris Goldovsky, whose learned musical analysis was a nice fillip, and by other erudite people. Milton Cross' rich tones were again lent to the translation of the libretto and, as usual, his personality and the Metopera were indivisible as far as regular listeners were concerned. Edward Downes was host for "The Texaco Opera Quiz," another intermission feature, and that too was good.

Rudolf Bing, impresario of the Met, was on hand to richly introduce the "Nabucco" cast. It was a lavish ooccasion, especially for radio, and nothing had changed, except the network. *Art.*

CBS-TV Shuffle

Continued from page 31

wait until all three are off the show before it switches.

Even more ironic is the fact that an earlier attempt to juggle Thursday night was blocked by Johnson's Wax and General Foods, sponsors of Miss Sothern and "Angel." Now, both are so eager for the changeover they've been pressing CBS to move fast, and that makes the situation that much more frustrating for the web.

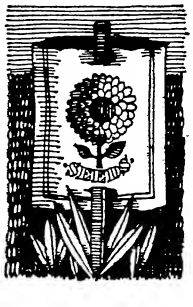
Contemplated shift — when it comes—will find Miss Sothern at 7:30, "Angel" at 8, "Zane Grey" at 8:30, "Witness" at 9, and "Person to Person" and "June Allyson Show" at 10-11. There's been some discussion of changes in the 10-11 area as well, but so far there's been nothing resolved even among the CBS brass. As for "Witness," it will fill the 9-10 period only temporarily, since the new one-hour "Gunslinger" is slated to move in at the end of January or the first of February.

WSBT's Realignment

South Bend, Dec. 6.

In the wake of the death of Robert Drain, a WSBT-TV-Radio program executive, general manager **Neal B. Welch** has realigned staff duties. Oliver M. Parcher, radio production manager and assistant tv production manager, became radio-tv assistant program director.

The WSBT radio and tv production departments have been combined, with Justin R. Meacham, formerly tv production manager, now heading the joint operation.



HEARTS & FLOWERS!

A quiet Sunday morning program on KCBS Radio offered a small packet of garden seeds for 10c. And the results were sweet music to the sponsor! More than 16,000 people in and around San Francisco sent money. When the price was raised to 25c, letters and quarters continued to pour in—from 33 different counties. That's the way people respond to KCBS San Francisco.

KCBS

A CBS OWNED RADIO STATION

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Corinthian Sets 'New Era' Splash

News teams from Corinthean Broadcasting's five tv stations, who carried out ambitious locally-slanted on-the-scenes coverage of the Democratic and Republican conventions this summer, will be journeying to Washington in January to program another political events package titled, "The New Era—What It Means."

To be built around the presidential inauguration and the consequent switch in major party control, the new program was announced yesterday (6) by Corinthian prexy C. Wrede Petersmeyer at the Radio & Television time buying and selling seminar on "The Commercial Value of Local TV Public Affairs Programming."

"In January, a new political era begins for the U. S., said Petersmeyer. "The Corinthian stations will send their news teams to Washington to cover the opening days of this new era with the aim of reporting its meaning to their communities. For approximately a week they will report on the nature of the new administration, the new Congress, the issues that are developing, the legislative and administrative ferment—and they will relate all of this to the lives of the people in their own regions. Our coverage will begin with the symbolic opening of the new era, Inauguration Day."

He said Corinthian based its pubservice programming on the theory that certain major national and international political events are of such interest to the public that viewers, accustomed to the full web coverage given to such happenings, are eager to see the news more closely related to their own region.

Pointing out that the group's convention package was fully sponsored, Petersmeyer said, "If you expect people to pick up the tab, it has to be good business for them to do so. Public service broadcasting must be a good media buy and efficient marketing tool to attract sponsorship. It's our conviction that on a very hard-headed basis, public service sponsorship can make commercial sense, and our convention package proved this point."

At the same RTES session, Corinthian's director of special projects Herman Land outlined the group's "total circulation" concept for public affairs packages.

DRAINE'S BRIT. TV ROLE

John Drainie, top Canadian actor, flew in last week to start rehearsals for ABC-TV's production of "Rain," skedded for airing on Dec. 18.

Drainie plays the Rev. Davidson role in the Somerset Maugham yarn, with Diane Cilento as Sadie Thompson and William Sylvester as Sergeant O'Hara. Charles Jarrott directs.

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As CBS-TV Goes—

Continued from page 27

Frank Stanton have gone on record with their 485 Madison Ave. colleagues that they want it both ways—circulation leadership and a balanced schedule of programgramming. That's making the point the hard way. If possible they don't want to settle for a compromise, but they want the profits maintained. In effect, they've tossed the challenge to the program dept, and the word is out: "Come up with quality hits."

Otherwise the omens are clear and the issue may come up for final resolution in coming months or even weeks—if circulation leadership means abandonment of the more worthy enterprises and succumbing to shoot-'em-ups in its multiple variations, then that's the way it'll have to be.

For CBS the problem is doubly-acute. Whereas at NBC the public relations, prestige shows and the big color push are all part and parcel of the RCA parent company's moveup in the industrial swim, CBS has to make in broadcasting alone. Otherwise it's got a stockholder problem on its hands.

The next Nielsen report, due next week, will be a meaningful one, since the previous report spanned the two-week period which involved 12 preemptions for CBS. Around Columbia they're laying two-to-one odds to all comers that it'll bounce back to No. 1 position; that even with six days of preemptions ("CBS Reports," "Three Musketeers," "Tomorrow," etc.), they'll be strong enough to regain the lead. But if CBS is wrong, then, goes the word, look for the sparks to fly.

Pinning the whole rap on ABC and its "one-dimensional" program content hardly conceals the fact that the other two networks are copping a plea for their own programming inadequacies. The chances are if "Untouchables" became available to either CBS or NBC they'd bust an antenna trying to grab it. No matter how you evaluate it, ABC among the three networks has displayed a shrewdness and feel for public taste in its program buys, the Goldenson-Treyz-Tom Moore combo taking chances and moving in (as with "Flintstones") where the other webs feared to tread.

But in the ABC "narrow gauge" concept, their lamentations are more justified. Goldenson promises that the new pattern of a more balanced schedule is on the way. The new Churchill series is one case in point. What comes out of the news-public affairs overhaul with the appointment of Jim Hagerty to succeed John Daly, or the decision to go outside the company in acquiring pubaffairs shows, remains to be seen. Perhaps not until then can the three-way picture be properly assessed in its true perspective.

Mex TV 'Hit Parade'

Mexico City, Dec. 6.

Mexican television is preparing to launch its version of "Hit Parade" early in January. According to Televicentro plans program will cover international ditties in top slots each week.

"Desfile Internacional de Exitos" (International Parade of Hits) will first use waxings of top tunes. Scheduled as an hourlong program, switch is to be made to use of live singers at an unspecified later date. These will be big national stars although the Azcarraga interests are looking into possibilities of attracting international names for guest slots.

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CBC-TV Working On Problem of 'Quality' TV Scripts, Sez Prez

Ottawa, Dec. 6.

Scripting will be the field where greatest progress will be made in Canadian television, according to J. Alphonse Ouimet, president of the Canadian Broadcasting Corp. Reporting in CBC's annual report (1959-60), Ouimet said Canadian tv writers had sacrificed quality in being "inundated by a quantity demand" but scripters were working with the corporation to find a solution and "there is every indication that the next few years will bring market results."

Another area marked for advancement, according to Ouimet, is regional video production. To now, CBC production has been centered in Toronto and Montreal but the corporation's regional web contributions are being encouraged.

Ouimet also believed the uncertainty of the future of radio had vanished. Still low in night times, radio had shown upped effectiveness in day hours via car and transistor sets, plus the 3,500,000 Canadians still depending on AM for broadcast services. He mentioned a growing interest among Canada's English-speaking people in the corporation's French-language programs. This, he said, was leading to expansion of French airers to most parts of the country.

CBC shows a budgetary surplus of $6,104,000 for its fiscal year, ending March 31, 1960. Parliament voted the corporation $58,404,000 but it used only $52,300,000. Commercial revenue of $38,162,000 was an 18.3% increase over the previous year which had also shown an increase. However, the annual report admits this trend may reverse next year with the advent of new competing video stations, due for early 1961 preems. Radio revenues at $1,850,000 were down 5.9%.

The corporation's expenses increased 7.7% to $94,040,000, a smaller hike than the previous year's 15.6%.

Educational TV's Role in Helping Stamp Out Illiteracy in Georgia

Atlanta, Dec. 6.

Television is helping Georgia to stamp out illiteracy and this is important since some 75,000 Georgians can neither read nor write at all and another 400,000 are classified as functional illiterates, persons who have not gone beyond the fourth grade.

Video has entered the move to help these people via Georgia's educational station WGTV (Channel 8) located at the U. of Georgia, Athens.

For the last month some 550 adult Georgians who cannot read or write have been taking courses beamed over WGTV three nights per week in supervised sessions in communities in 17 Georgia counties.

Mrs. Catherine Kirkland, Georgia adult education consultant, said she did not have the exact number of students studying under the volunteer teachers in the various eras, but she said reports have been satisfying.

And if the present program continues as successfully as it has been going—it will last at least another seven months—the state board will consider continuing the program.

These courses utilize a filmed Memphis series. Students watch the shows at classrooms in the various communities. They are graded and instructed by volunteer teachers, who work without pay.

The 550 who have enrolled came in for great praise from Mrs. Kirkland.

"First of all they had to overcome the stigma that they were illiterate. Now, they've admitted it—not an easy thing to do—and are doing something about it. Even if just a dozen persons had signed up, the program would have been worth the effort," Mrs. Kirkland said.

This program is the first drive to wipe out adult illiteracy in Georgia since the 1930s, when out-of-work teachers were given employment by the government, more for employment for the teacher than for learning per se.

Studies of progress will be made in more detail during the holidays, Mrs. Kirkland said.

"We're making progress, though, we know, without studying outlined reports."

One of the gratifying results of the program came to Mrs. Kirkland in a letter that she described as a "heart-warming story of one man's efforts." It read:

"Dear madam:

I have watched you every time. For theis i thank you are a good teacher."

This was a letter from a grown man, a letter representing one man's agonizing struggle to learn as simple a thing as how to write a letter.

No wonder Mrs. Kirkland's cup runneth over.

Gleason

Continued from page 27

new Gleason entry. Show will go 9:30-10 p.m., following completion of "Garlund's" 13-week cycle. Starting date is Jan. 20.

Gleason has been itching to get back into video with a regular show of his own ever since he withdrew from the cast of "Take Me Along" on Broadway several months ago. In the interval, he's already done one 60-minute special on CBS-TV and taped another, "The Million Dollar Incident" based on his own yarn. But he's had several meetings with CBS brass at which he's expressed the desire to get back to work on a regular basis.

Originally, CBS figured on a show starting in the fall, but when L&M and Plymouth got wind of his availability during their discussions with CBS on the future of "Garlund," they moved in with the idea of a January start.

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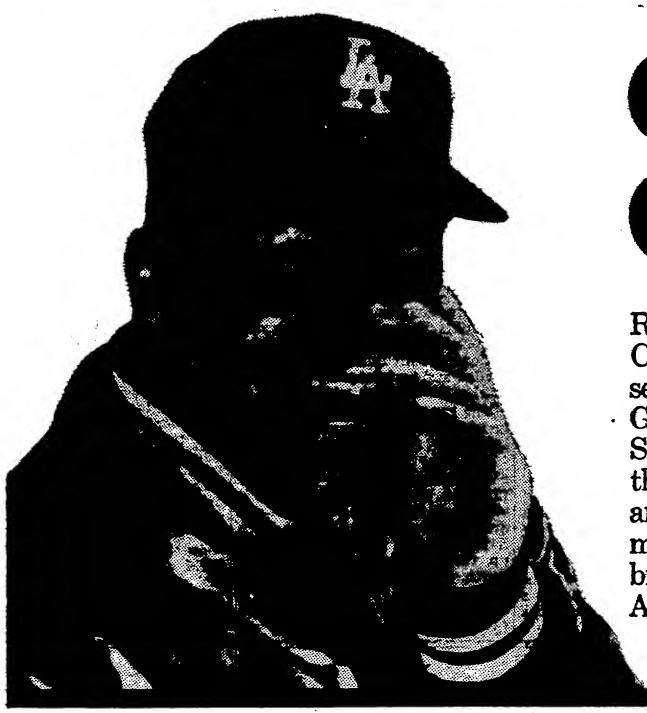

CAMPY'S CORNER

Roy Campanella, joined by noted sportscaster Chris Schenkel, is co-host on this intimate half-hour series. Campy and Chris interview celebrities Garry Moore, Mel Allen, Faye Emerson, Kyle Rote, Sam Levenson, Jack Benny—people who make the news. Special features such as "Campy's Mailbag" and the inspirational "Campy's Scrapbook" make "Campy's Corner" one of television's brightest spots. Available on tape and film. Also 260 five-minute radio shows.

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PGA champ Dow Finsterwald, a top moneywinner, hosts these 195 five-minute sessions. Dow shows celebrity golfers like Jack Dempsey, Buddy Hackett, Dick Van Dyke, Roger Maris, Richie Guerin—and the audience—how to improve their game. A ready-made audience of millions.

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and many others like Call the Play, Animal World, Pulse of the City, Willie Wonderful. Still other sports and special subject series are now being planned. Whatever your programming needs, you'll find you can do the job with a sports or special subject from Javelin Productions.

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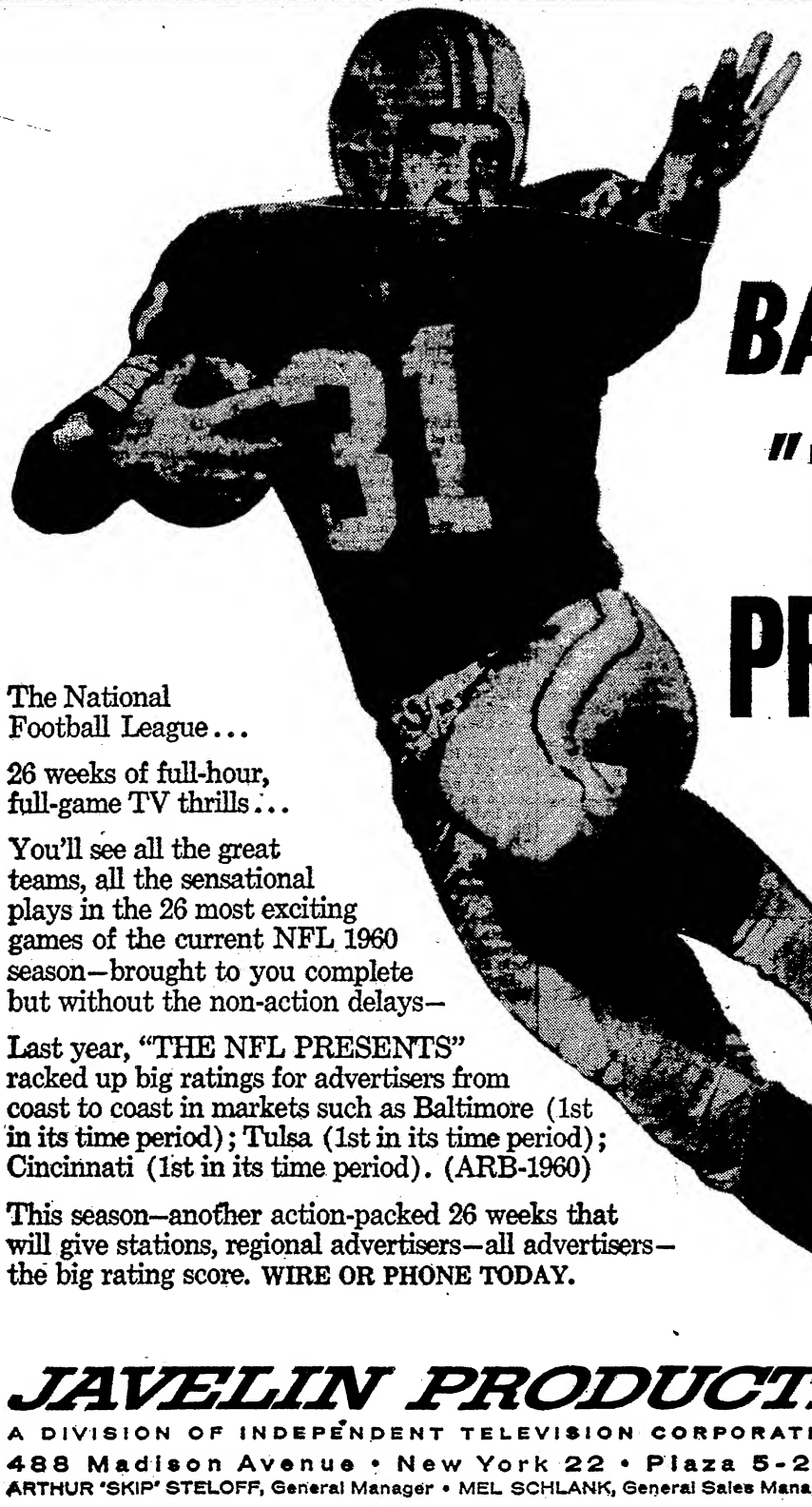

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'Income Forecast' Formula Okayed For Figuring Vidpix Tax Depreciation

Washington, Dec. 6.

Internal Revenue Service advises that the so-called "income forecast" method can be used in computing depreciation of telefilms for income tax purposes as a means of avoiding serious distortion of income.

In its latest bulletin, IRS said methods of computing depreciation described in section 167 of the Internal Revenue Code are in most cases inadequate when applied to vidpix income. It explained that a distortion is caused by what was termed a "strikingly uneven flow of income, earned by groups or programs within a series, resulting from contract restrictions, methods of distribution and audience appeal of the programs." IRS continued:

"If the film series is a success, additional income will be forthcoming from reruns over a period of years, depending on its popularity; whereas, unsuccessful film series may produce little or no income after the initial exhibition.

"Thus the usefulness of such assets in the taxpayer's trade is measurable over the income it produces and cannot be adequately measured by the passage of time alone. In order to avoid distortion, depreciation must follow the 'flow of income.'"

The "income forecast" method of computing depreciation, IRS said, is "readily adaptable" for telefilm income. IRS explained it as follows:

"This method requires the application of a fraction, the numerator of which is the income from the films for the taxable year, and the denominator of which is the forecasted or estimated total income to be derived from the films during their useful life, including estimated income from foreign exhibition or other exploitation of such films. The term 'income' for purposes of computing this fraction means income from the films less the expense of distributing the films, not including depreciation. This fraction is multiplied by the cost of films which produced income during the taxable year, after appropriate adjustment for estimated salvage value."

Milwaukee — Lionel Wittenberg has been named Chief Engineer for WISN-AM and FM by James T. Butler, veepee and general manager of WISN Radio.

Screen Gems

Continued from page 28

the barrel with the Columbia cinematics. The bulk of the Universals, also distributed by SG, also had been sold off in major markets.

On the network level, SG is one of the four majors, lined up with MCA TV, Warner Bros. and Four Star Productions. In addition to its nighttime network vidfilm shows, it has three national spot vidfilm shows with Kellogg. Under the guidance of national sales v.p. John Mitchell, SG has pacted deals on eight shows at this stage of the game for next season. The deals are pilot financing arrangements with both networks and advertisers.

The half-hour syndie phase of the operation is in a slow period, in keeping with the soft currents in the market-by-market field.

Among the vidfilmeries, Desilu was the first to become a publicly held stock company. MCA followed with a minority of stock being offered to the public. Four Star Productions is the latest to come out with a public stock issue.

When SG makes the predicted move, it will become the first vidfilm arm of a major motion picture company to become a public stock corporation.

Garner

Continued from page 29

suspension had the effect of cancelling his contract.

Warner admitted that work was able to continue throughout the strike on all but the "Cheyenne" and "Maverick" series and interpreted a studio press release which minimized the effect of the writers' strike as a morale booster. It was also true, he said, that studio was to receive $5,000 of a $10,000 payment Garner was to get for appearing on a Bob Hope television show. There was, he said, work for Garner to do at the studio—a feature, perhaps—but that the actor was not available for conferences.

It was contention of Garner's attorneys that stoppage of the "Maverick" series wasn't sufficient reason for suspending the actor since his contract was general, and not specific to the series. He had been used, it was pointed out, in seven features (both a the studio and on loan-out) and made television and personal appearances for the studio in other than the "Maverick" character. Fact that studio was able to keep between 2,000 and 3,000 employes on payroll (by Warner's admission) during the strike argued that a condition warranting use of "force majeure" did not obtain, the Garner side argued.

Claims for damages, twice amended, now amount to $106,000, of which $91,000 is for a year's salary and $15,000 is salary for one feature.

Vidpix Chatter

John H. Foley appointed to the Cleveland office of MCA TV film syndication as an account exec. Foley formerly had been sales manager of WEWS-TV, Cleveland . . . **Wynn Nathans**, prez of TV Marketeers, has set a deal with **John Rohrs** to represent his firm in Chicago. Rohrs is a former v.p. of MCA and midwest sales manager of that company. Among its other activities, TV Marketeers is presently offering national advertisers three specials produced by Brass Dolphin Productions, a **Skitch Henderson** vehicle to be produced in Europe, titled "In His Steps."

Robert Rich, v.p. and general sales manager of Seven Arts Associated, off to San Francisco . . . Reinhold Publishing out with a new book, "Animation Art in the Commercial Film," written by **Eli L. Levitan** . . . **Steve Krantz**, general manager of Screen Gems (Canada), Ltd., has been elected a v.p. . . . **Myrna Massour** has been named assistant to **Ed Justin**, merchandising director of Screen Gems.

WPIX's Yule Spread

N.Y. indie WPIX-TV will have a four-and-one-half hour salute to Kris Kringle on Dec. 25, with Ward Baking and Corn Products picking up the tab.

"Christmas Party," starting at 12:30 p.m., will feature the station's four kiddie emcees and a roster of kiddie programming, including "Laurel and Hardy," "Popeye" and "The Three Stooges." Doing the "live" bit will be Chuck McCann and his puppets, Bozo the Clown (Bill Britten); "Officer Joe" (Bolton) and "Cap'n Jack" (McCarthy).

Inside Stuff—Radio-TV

A massive poster campaign to plug "The Great Holiday Massacre of 1960," the "CBS Reports" stanza of Dec. 26, has been planned by the National Safety Council in association with CBS-TV. Campaign will involve mailings of some 200,000 posters to the Safety Council's membership for prominent display.

"Holiday Massacre" was filmed on Labor Day this year at various key traffic points throughout the country, showing the death and injury toll over that weekend. Telecast is timed for the Christmas-New Year's period as a warning to viewers to drive more carefully. Under the Safety Council tie-in, the Council will print the posters and CBS-TV will pay for the mailings.

In addition, Charlie Steinberg's press info department is printing up cards for mailings to stations. The affiliates will be asked to reprint them in as large numbers as possible and arrange for their distribution through police organizations, traffic courts, Auto clubs and other local groups. Cards contain a warning to drive carefully and a suggestion to watch the show.

Associated TeleVision Ltd., the commercial web covering the Midlands weekdays and the London area weekends, is launching a competition for original 60-minute plays by British writers, with $2,800, $1,400 and $700 as the first three prizes and three $280 payments as additional-prize stakes. Though the company doesn't guarantee production of any entry, it will pay transmission fees on top of any prize money should airing be agreed.

Rules of the contest, which starts Jan. 1 and closes March 31, decree that each entry shall include a four to six-page outline for a second play, and that work previously submitted for an ATV contest is invalid. ATV ran a similar play contest in 1958, though this time the winning handouts are more numerous and larger.

Web is lining up a panel of judges whose decisions will be announced July 31. ATV is also mulling a further contest for next summer, this for children's tv serials.

"The Quality Look in Television, and the Men Behind It" is the subject of the first of the season's forums by the Academy of Television Arts & Sciences. On Tuesday, Dec. 13, at N. Y.'s Dorset Hotel, BBDO exec veep Bob Foreman, NBC producer Irving Gitlin, CBS News Bob Lang and ABC administrative veep Al Schneider will serve on the panel.

Others serving will be Peter Peterson, Bell & Howell executive veepee, Firestone ad director Charles Ryan, Gulf public relations director Craig Thompson.

ATAS panel will analyze how commercial sponsorship of pubaffairs programming has been achieved, and dwell on the increase in such programs and "what this development means to the future of network television."

"The Thinking Machine" and "Big City—1980," the two "Tomorrow" specials aired last month and in October by CBS-TV under American Machinery & Foundry, will appear in book form next year. J. B. Lippincott will publish the books via a deal set by CBS Films' licensing director Murray Benson.

Publisher has signed John Pfeiffer, a freelance science writer, to write "The Thinking Machine," using the program as a basic source, and John Ely Burchard, Dean of the School of Humanities and Social Science at the Massachusetts Institute of Technology, to write the "Big City" tome.

Mario Biasetti, CBS News cameraman currently covering the riots in Venezuela, is an expert on Latin American revolutions.

He ought to be, since an entire rebel force surrendered to him a year and a half ago in Nicaraugua. He was there in June of 1959 with an assignment to contact a rebel "invasion force" from Costa Rica. He and a Havana journalist finally found the rebels, 62 of them, in the jungle, and were taken prisoner. But the invaders were in such bad shape after two days without food, a 22-hour march and a couple of swipes by Government jets, that he talked them into surrendering —to him. He walked 45 of them out of the jungle.

WCBS Radio's "bubble" promotion at N. Y.'s Grand Central Station paid off handsomely for the station and Lou Frankel, audience promotion and p.r. chief, who came up with the idea of the plastic portable studio on the station floor. In its four days on the floor, the bubble has had no fewer than lines six-deep watching the broadcasts through the plastic studio windows, and has passed out something like 8,500 "At Your Service" cards a day, cards combining plugs for the station and a N. Y. street number guide. Station figures some 1,600,000 people have seen the bubble, with an additional 4,000,000 plugs via stories and pictures in the N. Y. dailies.

Office of Civil and Defense Mobilization in Washington will distribute free to tv stations a 15-minute documentary featuring Douglas Edwards. The 13-show series is titled "Retrospect" and deals with historic events, utilizing actual footage with Edwards narrating.

Distribution of the series on a public service basis will start after the first of the year.

Thirtytwo new members were inducted into the CBS 20-Year Club in N. Y. last Thursday (1). New members received gold pins and their choice of a watch or a phonograph (Columbia, of course) and were feted at a party. N. Y. chapter of the club now numbers 242, and there are 320 other members throughout the country at CBS stations, plants and laboratories.

'Children's Classics'

Continued from page 29

sion topics based on the films and the original books.

Each mailing contained 10 copies of each of the three guides. As of last weekend, requests from some 40 of the schools had reached the station for some 1,600 additional guides for distribution either to classes other than those originally covered, or for more to go around. Naturally, students were asked to watch the films as preparation for the classroom studies.

Moreover, the 2,500 schools receiving the guides did not represent a fully complete list of all schools in the station's signal area. Besides those requests for additional copies, station received requests for guides from schools which had not originally received them but had heard about them. Guides were mailed directly to the principals of the schools involved.

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Television Reviews

Continued from page 39

but creatively it was a bomb, with a big dance group, directed by Jack Boyle, executing well but repeating the same step over and over again, seemingly in front of the same stores. When the dance unit got a crack at something different, as in the Schwab's Drugstore production number, they were fine. David Rose orch supplied fine backstopping throughout.

Hour excursion overall wasn't up to the usual standards of Skelton and his producer, Cecil Barker, and director, Seymour Berns. Nor did scripters Hal Goodman and Larry Klein provide Skelton and the guests with best of material. As far as Skelton's production setup is concerned, it looks as if he's got a good thing, but in the future he ought to be a little more daring in his outdoor excursions. *Chan.*

PORTFOLIO
With Father Gilbert V. Hartke, O.P., narrator; Brennan Moore, Michael Graham, J. Robert Dietz, Rudolph Caringi
Producer: Lawrence Beckerman
Director: Bill Linden
30 Mins.; Mon., 10:30 p.m.
WTOP-TV, Washington

If WTOP-TV can keep "Portfolio," the every-third-week local replacement for CBS' "Face the Nation," at the same level of quality achieved in the first offering, it may well register bigger with egghead televiewers than "Face."

The new series, on the Washington Post CBS affiliate here, intends to explore the storehouse of cultural and intellectual resources unique to Washington. First program was dedicated to Catholic University's widely acclaimed drama department.

Father Gilbert V. Hartke, head of the department, and several of his professors staged an interesting look at "The Devil in Drama," tracing the way playwrights through the ages have handled Satan on the stage. From the standpoints of writing, lighting, camera work, set design and performance, the offering was definitely of network quality.

Excerpts were from a 10th Century play on the temptation of Adam and Eve, from Malowe's "Dr. Faustus"; from Dostoevsky's "The Brothers Karamazov"; from the musical "Damn Yankees"; from Shaw's "Man and Superman"; and from Lewis' "Screwtape Letters." Father T. D. Rover, who has written previously for CBS' General Electric Theatre, chose the excerpts and wrote the narration which blended the package neatly.

Brennan Moore, prexy of Players, Inc. (made up of some of some of Father Hartke's alumni) and an off-Broadway director, played all the devils superbly. The program was at all times interesting.

Among programs planned for "Portfolio" in the future are two by the Smithsonian Institution, one on mammals and the other on ancient musical instruments. The Washington Ballet will go before WTOP-TV's cameras in the city's wax museum. The next program will be "Profile Of an Embassy," with the Australian embassy featured. Later, the program will go to the Library of Congress for a show built about Abraham Lincoln's papers. The National Institute of Health will cooperate in a program about the use of animals in research and therapy. *Carp.*

ARIZONA COURTS
With Ariz. Chief Justice Fred C. Struckmeyer, Judge Lorna Lockwood, Howard F. Thompson, Robert H. Allen, Paul Hughes, moderator
Producer: Bob Vache
Director: Bob Allingham
30 Mins.: Sat. 8:30 p.m.
KVAR-TV, Phoenix (tape)

KVAR-TV's "Arizona Courts," with Chief Justice Fred C. Struckmeyer, newly elected Supreme Court Justice Lorna Lockwood, Messrs. Howard F. Thompson and Robert H. Allen, drafted four top legal-beagles to explain the reforms of Arizona's outmoded, creaking court system. Paul Hughes, a highly respected local newscaster, helmed the discussion with wry humor, chose to nudge the panelists in line as opposed to the strict moderation of his big city counterparts and charted a tight course to avoid the reefs and shoals.

This program was wisely slotted to back up the Martin Luther-James Kilpatrick NBC (The Nation's Section) lunch counter sit-in debate insuring the station a ready made audience.

The panelists presented an image of contrasting personalities: Judge Struckmeyer, a dignified patient arbitrator; Judge Lockwood, a firey, jolly matron with a nonsense approach to her profession, and Thompson and Allen, a tandem of articulate young turks, whose main concern appeared to be getting lagging cases resolved in court with more dispatch.

Since 1912, Arizona courts have idled along in a casual, leisurely fashion. The recent population explosion has resulted in an alarming court backlog that alerted the judicial and state bar association to canvass enough votes the recent election to jam through an amendment for remedial court reform. In discussing and explaining how these reforms affected the population, the panelists avoided legal terms for a more relaxed language that the layman could comprehend. Because of the deep statewide interest in this subject KVAR had the highest rating of any local tv outlet for the time period. *O'Haf.*

ONE NATION UNDER GOD
With Neil Harvey
Producer-Writer: Harvey
Director: George Walsh
30 Mins.; Thurs., 7:30 p.m.
WFIL-AM-TV, Philadelphia

To combat "the menace of international communism" and give religion an "active fair trial" WFIL-TV appropriately introed its religioso public service campaign on Thanksgiving Day. Continuing until Brotherhood Week in February, the station believes the series, by accenting the part faith plays in America, will serve as a means of community-wide rededication to the ideals of the country's heritage.

Opener traced spiritual life in U. S. from colonial days to the present through the words of the founding fathers and national leaders in times of strife. Well-chosen film clips of historic sites and churches in the Delaware Valley made interesting background for commentary by narrator Neil Harvey.

Program was liberally sprinkled with quotes from Lincoln, Washington, Franklin, Carl Sandburg, Justice William O. Douglas and President Eisenhower to bolster the "One Nation Under God" theme. But the accumulated effect of this "Look, he, too, believed" gave the feeling that the producers considered faith a "hard sell."

As part of the half-hour simulcast local religious leaders offered brief narrative sketches of the part religion has played in creating a new life for one member of their congregations. A priest, a Baptist clergyman and a rabbi delivered these moralistic case histories.

A sequence with probably unintended special interest showed a rabbi, in traditional vestments, studying a prayer in Hebrew with the aid of a tape recorder. Another visually arresting segment was that of a baptism.

Station plans to go all out on the series, which will include special telecasts and broadcasts from historic churches and synagogues in this area. *Gagh.*

TV Followups

Continued from page 39

story describes the fiendish vendetta of one influential man against four outcasts who turned outlaw following defeat in a range war. A declaration of amnesty by the government brings them back to peaceful pursuits, but three of them are soon victimized by their revenge-bent foe, only the fourth managing to survive the uncanny venom.

Doniger's direction is rather stiff, postured and artificial, but a few fine performances manage to seep through the melodramatic melange. Jack Warden creates a memorably compelling character as a doomed badman who dies with his boots on but his teeth out (a set of false dentures he cannot afford to have repaired, arousing his thievery and sealing his doom). William Shatner and Paul Richards play with great intensity in a pair of key roles. Series regular Don Collier chips in with a strong portrayal. Cloris Leachman fashions a sympathetic character. Others involved prominently are Edgar Buchanan, John Hoyt, Pippa Scott, David White, Ken Lynch and Dean Harens. Hugo Friedhofer's score is a first-rate value. *Tube.*

Shari Lewis Show

Puppeteer Burr Tillstrom, with charges Kukla and Ollie, was back home on the "t and v" (as Ollie calls it) Saturday morning (3) after a disappointingly brief Broadway outing this fall at the Astor Hotel. Occasion was a guest shot on the NBC-TV Sheri Lewis half-hour for kids.

As could be expected, Miss Lewis and Tillstrom were a potent combo, and the bit in which Kukla and Ollie discouraged Lamb Chop (one of Miss Lewis' puppets) from a show biz career was alive with intimate charm and just enough slapstick to keep the moppets happily hooked. Show was further brightened via original songs, particularly Ollie's love song to Miss Lewis in his native dragon tongue, and Miss Lewis' lyrical rib of the NBC color peacock at the opening.

With or without Tillstrom and his hip and versatile Kuklapolitans, Miss Lewis is one of the saving talents in the current kidvid melange. Her craftsmanship is incredible and shows to specific advantage in tricky tripart conversation and song featuring helself and two puppets in closeup. Her dramatics are invariably warmly imaginative and in careful good taste, and the appeal is to a relatively wide age-range of kids.

The high regard the young set received from Tillstrom and Miss Lewis together is probably too much to ask on a regular commercial basis. *Bill.*

Pubaffairs

Continued from page 27

school holds, and can't but admire our candidness in admitting it.

But even beyond this matter of immediate impact abroad lies the broad question of the role of television insofar as Washington is concerned. Is it an unrestricted instrument of the free press—or will it be deemed so if the overseas telecasts prove embarrassing to the U. S.—or is it a restricted medium because of its regulation by the FCC and the Communications Act?

What some execs fear as a possible consequence of the overseas telecasts is a strong adverse reaction in Washington, leading possibly to greater regulation of the networks. The reasoning is this: the U. S. is in a life-or-death cold war struggle, and any "aid and comfort" to its adversaries is dangerous. The airwaves, as defined by the Communications Act, "belong to the people" and are licensed for the "public interest, necessity and convenience." Could not Washington find such telecasts fed abroad against the public interests in the cold war? The theory is an extreme one, of course, but one pundit points out that a hostile administration, rather than acting overtly, might seek to limit the power of tv by legislation encouraging the establishment of pay-tv, as one indirect method.

Meanwhile, the networks are sitting tight. CBS has received no requests yet for its "Harvest of Shame" from abroad, but the Australian Broadcasting Commission has expressed interest in last Friday's (2) "Eyewitness" stanza on New Orleans, but hasn't submitted a formal order.

The key to the entire situation, making it unique, is the fact that "Harvest" and "U-2" are really the first pubaffairs shows which are outspokenly critical either of policies or conditions. There have been other cases, such as "CBS Reports" Walter Lippmann show but in that case it was Lippmann who took the editorial stance, not CBS. "Harvest," on the other hand, constituted a virtual CBS editorial; so did "U-2" for NBC.

New York—Lee Gorman, formerly assistant to the president of Gotham Broadcasting, has been named general sales manager of New York indie WINS. He succeeds Charles P. LeMieux Jr., resigned. Before he was with Gotham, Gorman was exec veepee and general manager of the Hildreth Network of New England stations.

Alcoa Thrown a Curve On Shooting in Brit.

Hollywood, Dec. 6.

So-called "runaway" producers of tv shows are running into more than they bargained for, especially those sighting their sets in merrie old England. In laying out British locale for 13 segs of Alcoa's "One Step Beyond," producer Collier Young found the screws tightening on tv troupes from the States.

He was successful in wangling only one work permit, for John Newland, host-director of the series. For himself and Larry Marcus, head writer and partner, standbys will have to be paid. The writing restrictions are even tougher, according to Young. Eight of the 13 scripts, he said, must be written by British scriveners, harsher than the imposition on screenplays.

Young will start shooting in London Jan. 2.

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LEARNING THE LINGO OF HITS

Presley's 'Lonesome' Gets Plenty Of Company Via Flock of 'Answer' Disks

Elvis Presley's current RCA Victor click, "Are You Lonesome Tonight?," has sparked a flock of "answer" records before the publishers Bourne-Cromwell were ready for it. The publishers usually have control over an "answer" song, since it is usually written by the same writers but in this case the song's cleffers, Roy Turk and Lou Handman, are both dead and the diskeries have taken it upon themselves to keep the original lyric and just change the personal tense. So the "answer" song is now "Yes, I'm Lonseome Tonight." Turk and Handman are credited as writers and Bourne-Cromwell as publishers.

Both Bourne and Cromwell weren't anxious for an "answer" song so soon after the release of the Presley disk for fear that it hurt the original's sales momentum. However, since all the "answers" adhere to the original lyric, with the aforementioned slight change, they couldn't be stopped. Meantime, the Presley disk is running at a hot sales clip.

"The "Yes I'm Lonely Tonight" answers have been cut by Dodie Stevens on Dot, Thelma Carpenter on Coral, Linda Lee on Shasta and Ricky Paige on Rendezvous. Capitol Records on the other hand, has chosen a different song to "answer" Presley. It's "Oh, How I Miss You Tonight." It was cut by Jeanne Black. Coincidentally, Bourne also is involved with this song, too. It splits the copyright with Sammy Kaye's World Music firm. The song was written by Benny Davis, Joe Burke and Mark Fisher. World has the renewal rights on Burke's copyrights.

The split copyright deal on "Are You Lonesome Tonight?" is the result of the Turk renewals being assigned to Howie Richmond's Cromwell Music firm. Bourne has the Handman renewals. Bourne, however, has the exclusive rights to both songs throughout the rest of the world.

CONNOR, FERGUSON GET TWO-LABEL LP SPREAD

Singer Chris Connor and bandleader Maynard Ferguson will get a two-disklabel spread in an unusual deal between Atlantic and Roulette Records. The thrush is under exclusive contract to Atlantic and the orchestra is signed to Roulette.

The deal was arranged by Nesuhi Ertegun, Atlantic v.p., and Morris Levy, Roulette's topper. Recording of the albums in which the Ferguson band will back the singer is set for later this month with release scheduled tentatively for February.

Mex Rock 'n' Roll Units Try 'Dignity' Buildup

Mexico City, Dec. 6.

Interpreters of rock 'n' roll in Mexico have banded themselves together into a grouping called Assn. of Rocanrol Units. President of the new organization is Antonio Figueroa. Board members include Eduardo Moncada, Georgina Monroy, Alberto Aveleyra and Yolanda Diaz.

Members of association include the Loud Jets, The Lonely Ones, The Globetrotters, Demons of Rock, The Blue Shirts, Sammy & His Stars, The Spiders, Teen Tops, Rock Rebels, Rhythm Crazy Men, etc.

Aim of the association is to "dignify" rock and roll in Mexico and to weed out questionable elements called "juvenile rowdies" by prexy Figueroa. He said his organization will fight for standards with members having to be "trained musicians" and not just a melange of student or worker groups who "think" they can interpret rock and roll rhythms.

Include WB Out

Warner Bros. Records is staying out of this year's Christmas sweepstakes. Label will not release any single of LP Christmas records in an effort not to further satiate the market.

According to prexy James B. Conkling, the decision not to release any Yule product is influenced by the releasing only of selected items.

Dot Biz Climbs 30% Over 1959 To $11-Mil. Mark

Hollywood, Dec. 6.

Dot Records, susbid of Paramount Pictures Corp., will gross a record $11,000,000 for the calendar year of 1960. Figure was disclosed by Dot prexy Randy Wood in a report to Par prexy Barney Balaban.

Dot has already passed the $10,000,000 sales mark and it's assumed that the coin difference will be made up within the six remaining weeks of the year. According to Wood this year's business is nearly 30% ahead of 1959's gross sales of $8,600,000.

Diskery's all time sales peak has been attributed to three successful sales drives during the year: stereo month in January which accounted for almost $2,000,000; a six weeks heavily advertised summer sale to consumers in June and July which grossed over a $1,000,000; and the 1960 fall program from Sept. 1 to Oct. 15, which accounted for nearly $3,000,000 in sales.

During the past 18 months Dot supplanted 10 indie distribution areas with its own company-owned branches.

DISK ARTISTS REPEAT O'SEAS

By GEORGE MEZOEFI

Zurich, Dec. 6.

A new trend currently running high in the European disk biz is providing U. S. platter names with probably their biggest hypo in the overseas market to date: the etching of foreign lingo numbers, notably German and French, derived either from U. S.-originated tunes or, in some cases, original European material. The new device is not only helping to establish Yank names in this area who have found it tough going formerly, but is also gaining additional revenue for some disk artists who have already made a dent here before.

The same is true of several European disk names who, due to this "internationalization," are broadening their impact in the platter biz to a considerable degree.

The new trend may be considered an in-reverse situation of a similar phenomenon registered a few years ago whereby top European stars such as Caterina Valente started making English-language versions of some of their Continental hits slanted to crash the American market. And, as proven by Valente, they have succeeded.

The "new wave" teed off last summer with Connie Francis' German version of her "Everybody Is Somebody's Fool" on the MGM label, tagged "Die Liebe ist ein seltsames Spiel," which zoomed to top position in Germany and Switzerland within a short time. Others are now following in rapid succession, including Paul Anka on Col, Jane Morgan on Kapp (with an original number by France's Gilbert Becaud, "Tete de Bois"), Britain's Anthony Newley, on Decca-London, with "Ein grosses Wunder ist die Liebe" (derived from "If She Should Come To You" which, incidentally, was derived from a Spanish original called "La Montana"), and others.

In cases where a U. S. number is Germanized or Gallicized by the

(Continued on page 66)

Capitol Switches Top Echelon Posts; Livingston Over A&R, Dunn Over Sales

In a realignment of top level exec posts prompted by the return to Capitol Records several weeks ago of Alan W. Livingston, diskery prez Glenn E. Wallichs has created two new high management posts and shifted key exec responsibilities within the company.

Lloyd W. Dunn, member of the board of directors and former veepee of artists & repertoire, will take over as v.p. for marketing, while Livingston has been set as veeprez for creative services and elected to the board of directors. Both the marketing and creative services are new divisions in the company's operations.

In his new capacity, Dunn will assume complete exec responsibility for Cap's record sales and merchandising activities in the U. S. and throughout the world. The new assignment will include supervision of the international department. In addition he will advise on operation of Capitol Records International Corp. In the domestic sales area he will provide advice and counsel to Capitol's distributing subsid, Capitol Records Distributing Corp., through its prez John K. Maitland.

Livingston, who had been away from Cap for close to five years, will be responsible for all a&r activities formerly handled by Dunn, as well as creative aspects of all future responsibilities which the company may undertake in the general field of entertainment.

Under the realignment of exec functions, Daniel C. Bonbright, diskery's veep for administration and finance, will add to his present duties the supervision of Capitol's phonograph business formerly divided between CRDC's sales and the parent company's manufacturing and engineering divisions. The diskery's secretary and general counsel, Robert E. Carp, who formerly reported to Bonbright, will now report directly to Wallichs.

Other Cap veepees James W. Bayless (manufacturing and engineering) and Joseph Csida (eastern operations) will continue in their present responsibilities.

BBC's Name Jocks

London, Dec. 6.

Aiming to get "the biggest names in international show business to act as disk jockeys," BBC is launching a new series of record programs on Dec. 24 under the title "International Star Time." First three shows will have Graice Fields as the deejay.

BBC is paging Connie Francis, Frankie Vaughan and Nina & Frederik for other stints in the venture.

See Upsets In ASCAP Elections With New Voting

Nearing the finish line, the voting for a new board of the American Society of Composers, Authors & Publishers is expected to spring some upsets due to the revisions in the weighted vote system. Except for a handful of top cleffer names on the board, there is no assurance about the incumbent members being reelected. On the publisher side, no drastic changes are expected beyond the already established election of Edwin H. (Buddy) Morris and the reelection of Bernard Goodwin via the petition route.

Before the consent order amended the voting procedure early this year, a relatively small group of top songwriters could control the election of the whole board by voting solidly for a given ticket. The ratio of Irving Berlin's votes to the least earning writer of ASCAP was in the neighborhood of

(Continued on page 66)

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JACK LOETZ UPPED TO COL SALES CORP. CHIEF

Jack Loetz has been upped to the post of general manager of Columbia Records Sales Corp. He'll be responsible for the operation of sales administration, field sales and sales statistics. Loetz, who has been with Col since 1955 and sales administration manager for the past year, reports to William P. Gallagher, sales veep.

Joseph Lyons was promoted to field sales manager to supervise Col's regional sales organization. He's been with the label since '56, most recently as regional sales manager in the east.

Brothers Four Gross NSG $1,600 in Albany

The Brothers Four disappointed with an estimated $1,600 at the Washington Ave. Armory in Albany Saturday night (3). Date, at a $2-$3.50 top, was promoted by Ted Bayly.

Bayly has booked the American Ballet Theatre for the Armory, Jan. 17, this being the first time for a ballet troupe in such a spot here.

Norm Wienstroer Enters Disk Label Sweepstakes

A new disk label, Norman Records, has been formed by Norman Wienstroer. Now president of Norman Distributing, a St. Louis outfit, Wienstroer had previously been sales manager for Coral-Brunswick and Rand Records.

The first single, scheduled for release this week, features the Norman Petty Trio. The first LP is by comedian Davy Bold and will be ready for release later this month.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Joy Layne (Philtone): "MOMENTS TO REMEMBER" Beaver*), a hit of recent years, turns up in an okay version by this highpitched songstress. "YELLOW BIRD" (Frank*) is a high appealing folk flavored slice.

The Spiders (Imperial): "YOU'RE THE ONE" (Commodore†), a solid blues number, gets a savvy workover by the lead singer of this combo. "TENNESSEE SLIM" (Travis†) is a routine rhythm item.

Kirby Stone Four (Columbia): "SMACK IN THE MIDDLE" (Roosevelt†), is a swinging entry that'll nab plenty of spins on all levels. "MY MAMMY" (Warock-Donaldson-Bourne*) the oldie, turns up in a slick version rating attention.

Lindy Estes (Fraternity): "WHERE WILL I GO" (Marlow†) is an appealing juve-angled number delivered in okay style by this singer. "MARIA" (Benjan†) has an interesting Latin-flavored quality.

The Paradons (Warner Bros.): "TAKE ALL OF ME" (Graydon-Bliver†), an okay rocking ballad, is projected with a juve-angled sound that'll nab spins. "SO FINE, SO FINE, SO FINE" (Graydon-Oliver†) is another sold side.

Thelma Carpenter (Coral): "YES, I'M LONESOME TONIGHT" (ABC-Cromwell*) is another strong version of this answer song by a savvy songstress who gets a fair share of spins. "GIMME A LITTLE KISS" (ABC-Cromwell*) is a potent workover of another oldie.

The Goodtimers (Arnold): "PONY TIME" (Alan K.†) has a cute sound effect that may make this side a fast entry. "LOVE BOAT" (Alan K.†) is a good raunchy sounding instrumental.

Baxter Orch (Capitol): "PEPE" (Shapiro-Bernstein*), pic title song, is a catchy melodic side executed nicely by orch and choral ensemble. "DOLCE FAR NIENTE" (Frank*), from the "Unsinkable Molly Brown" score, gets a firstrate rendition due for wide plays.

Duane Eddy (Jamie): "PEPE" (Shapiro-Bernstein*) is a nifty version of this pic title song by a standout guitarist and combo. "LOST FRIENDS" (Linduane†) is an okay instrumetal entry.

Ricky Dee (Palette): "SAVE YOUR LOVE FOR ME" (Zodiac†), a good rocking number, is belted effectively for good commercial potential. "GINGERBREAD" (Zodiac†) is a routine rhythm number.

The Hi Tones (King): "LET'S HAVE A GOOD TIME" (Stebrita†) is a typical rocking number delivered strictly according to formula. "FOOL, FOOL, FOOL" (Stebrita†) is a fair slow-tempoed number.

Darwin & The Cupids (Jerden): "WON'T YOU GIVE ME A CHANCE" (Snapper†) is a teen-angled side vocalled in the relaxed style which the kids seem to be going for currently. "GOODNIGHT MY LOVE" (Robertson*) is a pleasing side due for spins.

The Four Young Men (American): "YOU BEEN TORTURING ME" (American†) is an amusing entry with a light beat that'll earn spins. "SEE THEM LAUGH" (American†) is an okay ballad.

Russ Carlyle Band (Regis): "THE LAND OF LOVE" (Carbaugh*) is a pleasantly swinging side for easy listening. "EVERYTHING'S THE SAME" (Carbaugh*) is an okay ballad side, also featuring Russ Carlyle's vocalizing.

Ray Starr (Federal): "THREE HEARTS IN A TANGLE" (Sonlo†) is an interesting ballad belted effectively in country-flavored style. "DONNA LOU" (Sonlo†) is familiar rocking stuff.

Sal Raimondi (Coral): "LOVERS" (Lorob†), a solid ballad with a beat, gives this new baritone a promising getaway side. "HOW DEEP IS THE OCEAN" (Berlin*) is an okay version of the oldie.

Anton Karas (London): "THE THIRD MAN THEME" (Chappell*), a zither hit as a pic theme several years ago, now is due for another ride via the new video series of the same title. "CAFE MOZART WALTZ" (Chappell*) is good back in the same zither groove.

The Wanderers 3 (Mercury): "SANTA ANNA AT THE ALAMO" (Glad†) is a latino version of "Mr. Custer" but it doesn't come off as well. "HEAVE AWAY - HAUL AWAY" (Glad†) is developed with a brisk folk flair and a nautical flavor but not with too much pop appeal.

*ASCAP. †BMI. ‡SESAC.

Best Bets

DODIE STEVENS.....YES, I'M LONESOME TONIGHT (Dot) ..... Too Young

Dodie Stevens' "Yes I'm Lonesome Tonight" (ABC-Cromwell) is a potent answer song followup to the Elvis Presley hit. "Too Young" (Jefferson*) gives this fine ballad hit of several years ago a strong chance for the juke trade.*

* * *

EYDIE GORME.....I LOVE TO DANCE (United Artists) .....Wish You Merry Christmas

Eydie Gorme's "I Love To Dance" (Esteem-Sidmore†), a lyric adaptation of the "Never On Sunday" theme, is a strong vocal slice that'll give this melody added impetus. "Let Me Be The First To Wish You Merry Christmas" (Maxana) a fair holiday backing.*

* * *

NEIL SEDAKA .....CALENDAR GIRL (RCA Victor .....The Same Old Fool

Neil Sedaka's "Calendar Girl" (Aldon‡) is a swinging rocker with a cute lyric belted potently. "The Same Old Fool" (Aldon†) is an okay ballad slice.

* * *

DINAH WASHINGTON .....WE HAVE LOVE (Mercury) .....Looking Back

Dinah Washington's "We Have Love" (De Larue†) is a bouncing rhythm conception belted for maximum impact by this savvy blues stylist. "Looking Back" (Eden-Sweco‡) is an excellent ballad also delivered potently.

* * *

JACK SCOTT....IS THERE SOMETHING ON YOUR MIND (Top Rank).....Found A Woman

Jack Scott's "Is There Something On Your Mind" (Wolfpack††) is a good rocking ballad delivered right at the teenage target. "Found A Woman" (Wolfpack††) is a routine rhythm number.

* * *

HUGO WINTERHALTER THEME FROM AN UNTITLED MOVIE (RCA Victor) .....The Girl From Amsterdam

Hugo Winterhalter Orch's "Theme From An Untitled Movie" (Shapiro-Bernstein) is a standout instrumental entry due for a big play on all levels. "The Girl From Amsterdam" (Shapiro-Bernstein*) is another pretty side due for wide spins.*

LAWRENCE WELK

His Newest Dot Album **"LAST DATE"** (DLP-3350).

Headlining the Smash "Single" **"LAST DATE"** with **FRANK SCOTT** at the piano No. 16145.

Rank Records Sets Up Noble Label for Kiddies

Rank Records is adding a third line to U.S. activity. Already operating with the Top Rank and Jaro labels, Rank is now going into the kidisk field with Noble Records. It will be a $1.98 line independently produced for Rank by Lyle Engel.

The first four albums under the Noble banner are "Popeye's Zoo" with Jack Mercer, who plays "Popeye" in the Paramount films, "Grimm's Fairy Tales" with Marla Ray, "Alice In Wonderland" with Mimi Benzell and "The Alamo" with Claude Rains narrating and music by Tony Mottola.

Merchandising techniques for the new line were developed by Dewey Bergman Jr., director of album sales for Rank.

Another Payola Book

If there is any form of sex deviation known to the average reader, it is not cataloged in "Angel's Flight" (Gold Medal; 35c), by Lou Cameron. This is a fast-moving, sometimes terrifying, powerful novel about the music business with a protagonist who must qualify as Superlouse No. 1. Cameron's ability to create a breezy moving picture shows the same economy of expression found in the old radio scripts of Charles Martin, and there is no doubt much of what he delineates is the McCoy.

Touching are several characters, including oversized Black Daddy Holloway, and one Ginger Tracy of the lavender eyes and a love-block 30 psychiatrists could kick around for an even 12 hours. Told from the viewpoint of Ben Parker, originally a bass sideman, it has much of the stark toughness of Mickey Spillane and goes, in its moving cruelty, beyond the punch of Evan Hunter's "Second Ending."

The spotlight on payola leads to the pounding climax, and sidemen and pluggers alike will enjoy trying to identify many of the real life slobs Cameron has used as character models. Lightly larded with beatnik blather, and not without humorous as well as searing touches, it comes up like thunder, and goes out, like . . . there is this bigshot who wants the babe to kneel before a statue of the devil, like . . .

Earl.

Album Reviews

"Persuasive Percussion—Vol. 3" (Command). The series that launched the wave of percussion albums continues with another standout "sound" album which will mop up with the stereophile fans. Once again, a group of oldies has been arranged for the most striking colorful instrumental effects and played with brilliant clarity by a 17-piece orch under Enoch Light. Included are tunes like "Kashimi's Song," "Moments to Remember," "When Your Lover Has Gone" and "Autumn In New York," among others.

Peggy Lee: "Ole A La Lee" (Capitol). This is a neat sequel to the "Latin ala Lee" package in which Peggy Lee Latinized a group of standards. Once again, Miss Lee delivers in her slick and subtle style that gets the intended effect without pouring it on. The repertory has plenty of change of pace with such numbers as "Come Dance With Me," "You're So Right For Me," "Non Dimenticar," "Ole," "I Can't Resist You" and others. Joe Harnell orch provides excellent backing.

Harold Flender: "Candid Telefun" (United Artists). Scriptwriter Harold Flender has come up with an amusing comedy package in this grooving of telephone calls between Flender, in the guise of various characters, and real-life business people who were being "put on." Some of the dialogs have sharply amusing edges, while others are somewhat strained. Best track has Flender calling up a pet shop for a monkey suitable for cooking. Another good bit involved a bank clerk's offer to lend Flender $2 and another solid routine is based on getting a comedy writer for Chiense fortune cookies.

Ella Fitzgerald: "Let No Man Write My Epitaph" (Verve). Although not all of the tunes in this set were used in the "Epitaph" pic, Ella Fitzgerald recorded all of them for her role as the singing pianist. It's a songalog which finds Miss Fitzgerald at the top of her form. It's a bluesy program, including numbers like "Black Coffee," "I Cried For You," "I Hadn't Anyone But You," "September Song," "Misty" and others. Background support is limited to pianist Paul Smith.

Eddy Arnold: "You Gotta Have Love" (RCA Victor). One of the perennial country performers, Eddy Arnold's consistency as a performer stems from the simplicity of his style and the sincerity of his projection. In this set, Arnold turns up in an attractive program strung together with the "love" motif. Backed by orch and chorus, he delivers tunes like "How's the World Treating You," "I'm Alone Because I Love You," "I Wish I Didn't Love You." "Now I Think As a Man" and others.

The Jazztet: "Big City Sounds" (Argo). Art Farmer and Benny Golson, co-leaders of The Jazztet, have shaped another potent modern jazz set for their second LP outing. This sextet has an attractive modern sound, attacking its material with bite and a beat that makes it part of the mainstream of jazz. The program consists of standards and originals.

Hugo Montenegro Orch: "Camelot" (Time). The Alan Jay Lerner-Frederick Loewe score for the new Broadway musical, "Camelot," is treated with unusual vigor and imagination by Hugo Montenegro who arranged and conducted. Although there's a sub-billing of "Percusssion on Stage," it doesn't go overboard on audio gimmicks. The sound values are built in with care and should please the audio buffs, but Loewe's melodies in Montenegro's hands will please everybody.

Ernie Sheldon & The Villagers: "The Big Men, Bold & Bad" (Columbia). Ernie Sheldon is sure to make headway with the folk crowd. He's got a clean and precise folk-singing style and he's lined up a flock of offbeat items saluting such as Jean LaFitte, Pancho Villa, Pretty Boy Floyd, Billy the Kid and Swat Mulligan to keep his repertoire alive throughout. Vocal assists by Bob Garter and Sue Coleman and a banjo accomp by Dave Sear help his cause.

Ricardo Juarez Orch: "Happy Time Cha Chas" (Grand Award). Ricardo Juarez, the Latino leader, has dug into the gringo catalog for his latest cha cha interpretations. Songs like "Too Young," "Young At Heart," "It Might As Well Be Spring" and "It's A Sin To Tell A Lie" come off in a lilting frame with the chile sprinkling. The sound techniques, developed by album producer Enoch Light give it all an added audio punch.

Robert A. Brooks: "The Wind in the Willows" (Pathways of Sound). Parts of Kenneth Grahame's "Wind in the Willow," a classic for children have been put into vocal form by Robert A. Brooks of the Poet's Theatre in a manner that should make him a foster-father for youngsters who like to be read to. Grahame already has his audience in print and now Brooks will build it for him in sound. For those who know Grahame's works, Brooks tells the stories of "The Piper at the Gates of Dawn" and "Dulce Domum." For those who don't, it will open up new avenues to entertain the kiddies. At any rate, it will be a present that should find its way from under the Christmas tree onto the turntable.

Little, Dane & Mason: "Presenting Little, Dane & Mason". (Mercury). Chuck Little, Vince Dane and Herb Mason make up a night club trio that is strong in voice and comedic values. Many of the routines that have gone over so well in clubs have been recreated for this package and they don't lose their effect. "Fugue For Tinhorns," "Here's a How De Do," "Love Is A Simple Thing" and "That International Rag" give a sample of their versatility that adds up to lively listening.

Patti Page: "Just A Closer Walk With Thee" (Mercury). Patti Page can sell the sacreds as well as the pops. In this roundup of religiosos, thrush shows fine vocal form and diversification. She moves from a rousing "Great Getting Up In the Morning" to a poignant "Nobody Knows" without disturbing the overall meaning of the LP. Malcolm Dodds did the standout arranging and conducting.

Herm.

Longplay Shorts

Dave Kapp, prexy of Kapp Records., on the Coast recording an album with Roger Williams . . . An album by Nina & Frederik will be released by Atco next month. The square handles of the Scandinavian team are Baron and Baroness Frederik van Palland.

Columbia has scheduled 12 albums for December release, including nine pop and three jazz . . . On Epic's December schedule are four classical, two pop and one jazz . . . **Diahann Carroll's** initial Atlantic album, "Fun Life," will be out in January . . . Albums by **Joni James, Ornadel, Larry Elgart,** the **College All-Star Dance Band** are in MGM's December release in addition to **Julius Monk's** "Dressed To The Nines" . . . **Enoch Light** is putting out the third volume of "Persuasive Percussion" on the Command label this month . . . **Dewey Bergman Jr.,** director of albums for Rank Records, has blueprinted 38 LPs for 1961 . . . **Charlie Byrd,** who records classical and jazz LPs for Washington and Offbeat labels, set for a 12-week tour of South and Central America beginning March 15.

Offspring of Mercury disker **Rusty Draper** seem to have inherited pater's performing penchant. Son John, 16, just inked with the indie Monument label (singer-tunesmith deal) and goes to Nashville after the holidays to cut his first LP session.

Nab London Employees In Disk Robbery Try

A theft of 2,000 LPs from London Records was nipped Sunday night (4) when the cops nabbed a diskery truck driver and a plant guard.

The men were seen loading cartons into a car at the London warehouse on West 25th St. and then transferring the load to another auto a block away. The investigators said that the thefts had been going on for several months.

Jazz Spots' Campus Kick

Two N. Y. jazz rooms, Basin Street East and the Embers, are going on a collegiate kick. The jazz spots have set aside booking time for the campus cats who win the first International Jazz Championship to be held at Grossinger's, Catskills resort, Dec. 16-23.

Basin Street East will give the winning combo a week's booking while the Embers will bring in the winning jazz trio for a special Sunday concert.

Mantovani: Schmaltz from Britain

Annunzio Mantovani, the one-man "new music" industry from Britain, closed out eight weeks of U. S. touring at Carnegie Hall, N. Y. on Nov. 28. It was a Monday instead of his usual Sunday, a booking consumated after Carnegie's salvation. This probably explains a less-than-capacity, though well-attended, concert at $4 top. Ensemble of 45 had also played White Plains and Brooklyn over same weekend, via Columbia (Schang Div) management.

A reviewer gropes for a comparison to such old merchants of musical schmaltz as Paul Whiteman, Andre Kostelanetz, Dave Rubinoff and Emery Deutsch but in the end the analogy eludes. Mantovani dispenses an essentially sweet arraangement, based on 23 strings, respectful of melody, more embossed than engraved, more subdued than surcharged. It reveals its roots in salon, or dinner, idiom and yet it bears the stamp of an individuality.

This was a fifth tour of America for Mantovani. That speaks for itself. He is probably alone in his genre, his advance agents being his big-selling disks and his audience, judging by the faces, ranging from very young to very old, a good strata on which to base longevity in the trade. He toured again under an American Federation of Musicians dispensation, bringing his percussionist, flutist, concertmaster and two trumpets (one his son) from London, completing the roster with Yanks.

In tails, Mantovani is brought on to his own theme song. Between numbers he makes simple, graceful announcements. Apart from a small peccadillo with the percussionist there's no "hokum." Just straight schmaltz out of the Rodgers, Strauss, Porter, Lehar, Kalman repertory.

They loved him on 57th Street. *Land.*

Col Reshuffles Epic to Build Subsid as Indie

Epic Records, Columbia's subsid label, is being recharged to build its stature in the indie disk field. In a reshuffling last week, William P. Gallagher, Col's sales veepee, took over the additional assignment of general manager for Epic. Al Shulman, who had been Epic's boss for the past two-and-a-half years, has been reassigned to Col's divisional staff to handle special marketing assignments and reporting to Norman Adler, exec veepee.

Gallagher has brought in Bill Levy as director of artists & repertoire and merchandising. Epic's a&r activities had been handled by Cuck Sagle up until two weeks ago when he exited the company. Levy was shifted from the Col label where he had been production manager of pop albums. In his new spot, Levy will coordinate activities of Epic's a&r staff consisting of Jane Friedman, classical a&r; James Fogelsong and Mike Berniker, pop a&r; and C. Snyder, international a&r.

Taking over as national sales manager will be Albert Fishman. He'll be responsible for Epic's field sales effort and sales administration. Fishman has been associated with Col as a branch manager, district sales manager and most recently, as Masterworks sales manager. Charles Schicke will continue as label's field sales manager and Herbert Linsky holds on as national promotion manager as does Ricky von Seekamm as sales administration manager.

Gallagher is stressing that Epic will not be integrated into the Columbia organization. Instead, it will continue to be marketed through indie distributors throughout the U.S. and during 1961, he will attempt to improve the present distribution setup. Certain immediate changes in distribution are in the works in an effort to strengthen the weak areas. In most cases these changes will be to Columbia distributors but the markets affected are marginal in volume and do not reflect any nationwide integration with Col's distributors. In major markets, Epic will continue to be sold by indie distributors.

Gallagher will also put Col's field sales force of 12 men to assist Epic's field staff in specific buildup programs. Gallagher also plans another reorganization move for a later date.

Teagarden to Launch Dallas Jazz Concerts

Dallas, Dec. 6.

Jack Teagarden and his sextet will open the new jazz concert series in McFarlin Auditorium Friday (9). The five event series is sponsored by the Dallas Jazz Society.

The series will include Duke Ellington orch, Julian "Cannonball" Adderley Quintet, the Modern Jazz Quartet and one other attraction yet to be booked.

Rosaly to Coordinate Col's Latin-Am A&R

Nat Shapiro, Columbia Records director of international artists & repertoire, is bringing in Pedro J. Rosaly to the post of Latin-American a&r coordinator. He'll assist in programming, scheduling and promoting the Latino artsts in the U.S. He'll also assist in the promotion of U.S. artists and their catalog in the Latin-American countries.

Rosaly was transferred from CBS International, where he was sales manager, to take over the diskery spot.

Kingston 3 Tour Pulls $380,000

In a two-month tour of weekend concert dates and an occasional weekday college date that wound up Nov. 25, the Kingston Trio pulled in over $380,000. Group realized 60% to 70% of the gross, depending on the seating capacity. The smaller concert halls paid them 70% privilege and in many of the larger ones, 60% was accepted.

On some of these concerts the trio was assisted by comedian Ronnie Schell and on other dates by comedian Del Close.

The Kingstons are now prepping for a concert tour of the Far East to begin in January. Another U. S. tour is scheduled to start in April and run through the summer.

Panassie's 'Real Jazz' Is Only the Old Jazz

Hugues Panassie, the French jazz buff who was among the first to exploit the literary lode in jazz criticism, is again represented in the book stalls with a new edition of "The Real Jazz" (A.S. Barnes; $4.95), originally published in 1942 by Smith & Durrell. While billed as a "revised edition," based on some changes in estimations of individual artists and updating of material, this tome still marks Panassie as a die-hard "classicist" who believes that jazz stopped with the swing era. What came after in the form of bop, modernism, progressivism, etc., is anything but jazz, according to gallic pundit.

This point of view may be interesting, but is much too limiting in the narrowness of its appreciation. So limiting in fact, that it is severely distorting, causing Panassie, for instance, to rate Charlie Shavers, undoubtedly a great technician, as "one of the most amazing trumpet virtuosos in the history of jazz" while, at the same time, brushing off Miles Davis as "not belonging" to the jazz idiom. Charlie Parker is similarly relegated to a musical limbo which is neither jazz nor longhair.

Panassie's firm opinionation at least leads to a vigorous and highly readable literary style. There's no hedging or doubletalking permitted in his approach, and agree or disagree, Panassie is consistently interesting. A discography is included. *Herm.*

Songwriter-Humorist

Harry Ruby

takes exception to sometime honored aphorisms in his humorous piece

Nothing Is Necessarily So

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

Pitt Personals Pay Off With Potent P'kge Sales; Sahl, Limeliters Hypoed

Pittsburgh, Dec. 6.

Personal appearances here or film releases have perked sales of practically every LP associated with the artist or picture that has played this area. The best example of this is the Limeliters, who came here with Mort Sahl on a nitery bill, and now have a big selling album in this territory on Elektra. Sahl's albums also picked up considerably and his "Mort Sahl at the hungry i" is now consistently in the top 20 here.

Mantovani's "Operetta Favorites" made the list right after his sellout performance at Memorial Hall. Dave Brubeck became a pop favorite after his two concerts here and brought Leonard Bernstein along with him. Their record, which had been gathering dust, began getting respectable sales figures and when the stores were out of this, Brubeck's other LPs with Columbia got a nice ride.

Shelley Berman was riding such a comet that his albums would have taken off anyway, but a noticeable increase in sales was shown after he did a week at the Town House and all three of his LPs zoomed after his Carnegie Hall appearance. Two weeks ago The Weavers were at the same hall and the next week, from out of left field, sales rose on all their Vanguard albums, especially "Weavers at Carnegie Hall."

"Can-Can" "South Pacific" "Ben-Hur," "Apartment" and many other sound tracks received immediate public acceptance as soon as the film was released.

The record buying public here just has to have its samples.

AIM TO SPLIT RIGHTS ON 30 'TORERO' SONGS

Songwriter Bernie Wayne has come up with a new wrinkle in the publishing of Broadway show scores. Wayne, who has "Torero," a musical version of "Cyrano de Bergerac," due for Broadway production in the spring, is working on a deal whereby the score, which consists of 30 songs, will be split among three publishers.

In the past, show scores except for revues, which sometimes have many writer contributors, have been published by one firm. Wayne, who is a Broadcast Music Inc. cleffer, claims that a flock of BMI publishers are interested in the split push.

Meantime, Max Meth has been set as the conductor for the musical and Robert Russell Bennett for the arrangements. Alton Wilkes is the producer.

Stanley Green's 'Musical Comedy' Very OK for Ref. and Nostalgia

By BERNARD SOBEL

Show people and those who love musical shows will call "The World of Musical Comedy," by Stanley Green (Ziff-Davis; $8.95, pre-Xmas; $10 otherwise) a delightful, nostalgic debauch. Students and stage antiquarians will call it an indispensable reference work because it presents, for the first time the history of that goading problem, indigenous to the form—theatrical integration.

Should a musical have a logical plot? Should this plot coalesce with the score? Should the characters evolve from the situations? Should the songs emanate from the story or serve merely as obligatory interpolations?

First to respond to these involved questions was Jerome Kern. He demanded, at the very beginning of his career, that the songs have a logical place in the action.

However, certain composers who were pioneers or leaders in popularizing musical comedy were indifferent to realistic development. Victor Herbert, for instance, strove to perpetuate traditional Viennese operetta. Romberg showed no interest in new trends. Friml clung to oldfashioned fundamentals.

However, with the advent of George M. Cohan came a new procedure, for this lively young American broke away from Continental tradition, introduced speed by way of plot, entrance and exit, and exploited a jingo national spirit.

The next iconoclasts to enliven Broadway were Lorenz Hart and Richard Rodgers. They felt that musical comedy was dying as the result of sameness and tameness: repetitious, routine fables, constant rhyming of moon and June. Deliberately, they introduced new plots, new rhyme schemes and a new quality—sophistication. They

(Continued on page 66)

A. L. Kaminstein Named As Register of Copyrights

Following the recent death of Arthur Fisher, U. S. Register of Copyrights at the Library of Congress, the copyright office disclosed last week that Abraham L. Kaminstein has been named Acting Register of Copyrights. He served previously as deputy register and chief of the examining division.

Fisher, who died of leukemia Nov. 12 in Washington, was an authority on international as well as national copyright law. He repped the U. S. with distinction in a number of international copyright conferences.

Vet Music Man Rocco Vocco Dies

Rocco Vocco, partner in the music publishing firm of Bregman, Vocco & Conn, and one of top veteran songpluggers who helped fashion the pop music biz during the 1920s, died suddenly at his home in the Forest Hills Inn, Queens, Monday night (5). He was 73, and had been in good health for the past few years. Vocco became ill shortly after leaving his partner, Jack Bregman, and songwriter Rube Bloom and died a few minutes after his daughter, Mrs. Lorraine Curry, arrived at his apartment to administer help. He was in good health and, after having a drink with Bregman and Conn, repaired to his home.

Vocco came out of the Chicago music biz scene when the midwest was still one of the major publishing centers. He was chief of the Feist office for 20 years and later moved to New York to become head of a publishing combine, then owned by the Radio Corp of America and comprising the firms of Feist, Carl Fischer and David, Coots & Engel. Vocco later managed the DeSylva, Brown & Handerson firm and then joined the Warner Bros. Music Publishing Holding Corp. as the general professional manager in the 1930s.

In 1938, Vocco left the Warner Bros. setup to go into business with Bregman, an exec with the Robbins Music setup, and Chester Conn, a songwriter and songplugger with the Feist firm. The Bregman, Vocco & Conn firm and its subsidiaries built and acquired a strong standard catalog since its formation 22 years ago.

Stemming from the heyday of the songplugging era, Vocco was an intimate of all the top performers and bandleaders. He was noted, moreover, for his uncanny ability to spot a hit in manuscript form, and while in Chicago working for Feist, he would submit material to the New York home-office. If the h.o. turned down a specific song he liked, Vocco would continue to push it anyway until enough sales pressure developed to get approval from New York.

Vocco's body is reposing at the Abbey Chapel, N.Y., until burial services Friday (9) at 11 a.m. at St. Malachy's Church, in N.Y. The family requests that no flowers be sent.

Survivors include his daughter, a brother and granddaughter.

Rock 'n' Roll Show Falls On Its Face in Milwaukee; Pulls Nine in Two Shows

Milwaukee, Dec. 6.

A rock 'n' roll show, topped by Chan Romero, drew nine people in a matinee and night performances at South Side Armory here last week. Jack Laken, Billings, Montana, promoted. Others on the roster included Mel Shaw, Canadian disk artist, Jimmy Angel, tenor, with Eddie Bell & Rockefellas rounding things out.

Said Laken: "I've promoted shows and fights in both America and Europe. Nothing like this ever happened before. And those kids. These people are real troupers. They performed as though they had a real audience out front, not a handful."

Laken, who was unsuccessful in getting an open date, he said, at Milwaukee Auditorium or Arena, settled for South Side Armory. In big band days, this spot drew well. Recently boxing and wrestling have been the major attractions.

Newport Asks for State Cops at 1961 Jazz Fete

Newport, R.I., Dec. 6.

Negotiations are under way to stage the Newport Jazz Festival again next summer with added precaution of state gendarme patrols to assist city cops in preventing another riot.

As city and jazz festival officials arranged a session to talk over 1961 plans, Mayor James L. Maher said he hoped to talk with Gov.-elect John A. Notte, Jr. about using state police to augment Newport's force if the jazz bash is held. The last jazz festival broke up in a riot on July 2 last year, and some observers laid the cause to a shortage of cops.

Inside Stuff—Music

Bonnie (Mrs. Saul H.) Bourne, widow of the publishing house exec bearing his name, says Bourne Inc. is not for sale—to Columbia Pictures or anybody—and that she is carrying on the business. "After all, that was why I disagreed so with Beebee (their daughter) and bought back the company." Mrs. Bourne is en route to the Coast to set a Hollywood manager; berth has been open since the death of Sammy Friedman.

In referring to a record company's investments in Broadway legituners to get original cast album rights in last week's VARIETY, Goddard Lieberson, Columbia Records president, adds, "I had in mind the kind of investment lately asked for, in which a record company was asked to put up money with no opportunity to receive a profit on that investment. It was that which I said was 'immoral to ask for and ignorant to give.'"

A recent album review of Decca's LP of "Joe Reichman at the Adolphus Hotel, Dallas," for some season of vagary, transplanted that hostelry to Houston. Reichman has been in this Dallas spot for three-and-a-half years, following a four-year run at the Biltmore Hotel, L.A

REACTIVATES TEE PEE

Teddy Powell is reactivating his Tee Pee Records firm. Powell, who also runs his own publishing firm, is renewing his disk activities with Nick Harris & The Soundbarriers.

The first sides for the instrumental group from Detroit will be "Lost" and "Hicksville." Powell plans to add more artists to the label in the near future.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	4	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
2	3	8	LAST DATE Floyd Cramer	Victor
3	10	7	A THOUSAND STARS Kathy Young	Indigo
4	11	3	MANY TEARS AGO Connie Francis	MGM
5	4	8	NEW ORLEANS U. S. Bonds	Lagrand
6	6	6	YOU'RE SIXTEEN Johnny Burnette	Liberty
7	1	9	POETRY IN MOTION Johnny Tillotson	Cadence
8	5	11	NORTH TO ALASKA Johnny Horton	Columbia
9	26	5	WONDERLAND BY NIGHT Bert Kaemfert	Decca
10	19	6	HE WILL BREAK YOUR HEART Jerry Butler	Vee Jay
11	7	7	ALONE AT LAST Jackie Wilson	Brunswick
12	23	4	PERFIDIA Ventures	Dolton
13	14	9	SAILOR Lolita	Kapp
14	18	6	I'LL SAVE LAST DANCE FOR YOU Damita Jo	Mercury
15	25	4	STAY Maurice Williams	Herald
16	15	9	SWAY Bobby Rydell	Cameo
17	54	3	EXODUS Ferrante & Teicher	UA
18	8	14	YOU TALK TOO MUCH Joe Jones	Roulette
19	21	5	LONELY TEENAGER Dion	Laurie
20	20	7	HUCKLEBUCK Chubby Checker	Parkway
21	16	6	MY GIRL JOSEPHINE Fats Domino	Imperial
22	9	12	I WANT TO BE WANTED Brenda Lee	Decca
23	22	5	LIKE STRANGERS Everly Bros.	Cadence
24	13	9	GEORGIA ON MY MIND Ray Charles	ABC Par
25	12	13	SAVE THE LAST DANCE FOR ME Drifters	Atlantic
26	34	6	RUBY DUBY DU Tobin Mathews	Chief
27	56	4	GEE WHIZ Innocents	Indigo
28	75	3	FOOLS RUSH IN Brook Benton	Mercury
29	29	12	MY DEAREST DARLING Etta James	Argo
30	28	11	SUMMER'S GONE Paul Anka	ABC Par
31	32	9	LET'S GO, LET'S GO, LET'S GO Hank Ballard	King
32	35	5	AM I LOSING YOU Jim Reeves	Victor
33	31	9	TO EACH HIS OWN Platters	Mercury
34	30	7	BALLAD OF THE ALAMO Marty Robbins	Columbia
35	36	7	NIGHT THEME Mark II	Wye
36	17	12	BLUE ANGEL Roy Orbison	Monument
37	37	3	DOLL HOUSE Donnie Brooks	Era
38	27	9	SLEEP Little Willie John	King
39	38	5	RUBY DUBY DU Charles Wolcott	MGM
40	24	11	TOGETHERNESS Frankie Avalon	Chancellor
41	69	3	OLD MAC DONALD Frank Sinatra	Capitol
42	48	4	CHILLS & FEVER Ronnie Love	Dot
43	73	8	PETER GUNN Duane Eddy	Jamie
44	53	2	YOU DON'T WANT MY LOVE Andy Williams	Cadence
45	—	1	CORINNA, CORINNA Ray Peterson	Dunes
46	41	10	LOVE WALKED IN Dinah Washington	Mercury
47	57	7	GREEN LEAVES OF SUMMER Brothers Four	Columbia
48	84	2	KNOW WHAT YOU'RE DOING Lloyd Price	ABC Par
49	39	11	TONIGHT'S THE NIGHT Shirelles	Sceptor
50	33	6	WAIT FOR ME Playmates	Roulette
51	61	2	LAST DATE Lawrence Welk	Dot
52	51	4	GONZO James Booker	Peacock
53	—	1	BLUE TANGO Bill Black Combo	Hi
54	—	4	YOU TALK TOO MUCH Frankie Ford	Imperial
55	55	6	DON'T GO TO STRANGERS Etta Jones	Prestige
56	—	5	I MISSED ME Jim Reeves	Victor
57	44	5	ONE OF THE LUCKY ONES Anita Bryant	Carlton
58	72	3	SEND ME PILLOW YOU DREAM ON Browns	Victor
59	—	5	MIDNIGHT LACE Ray Conniff	Columbia
60	59	4	DEAR JOHN Pat Boone	Dot
61	49	4	PSYCHO Bobby Hendricks	Sue
62	—	1	SOMEDAY YOU'LL WANT ME Brook Benton	Mercury
63	46	3	MAGNIFICENT SEVEN Al Caiola	UA
64	—	1	A MAN CAN CRY Freddie Fender	Argo
65	—	1	RUBY Ray Charles	ABC Par
66	47	5	LITTLE MISS BLUE Dion	Laurie
67	—	4	NATURAL BORN LOVER Fats Domino	Imperial
68	—	1	HAPPY, HAPPY BIRTHDAY Wanda Jackson	Capitol
69	79	2	WINGS OF A DOVE Ferlin Husky	Capitol
70	60	5	ALABAM Pat Boone	Dot
71	—	1	WONDERLAND BY NIGHT Anita Bryant	Carlton
72	43	10	SUNDOWNERS THEME Billy Vaughn	Dot
73	70	4	EXCUSE ME Nick Noble	Coral
74	40	15	A MILLION TO ONE Jimmy Charles	Promo
75	63	9	HAVE MERCY, BABY Bobbettes	Triple X
76	71	2	BUMBLE BEE La Vern Baker	Atlantic
77	—	1	I LOVE YOU BABY Annette	Vista
78	91	5	BALLAD OF THE ALAMO Bud & Travis	Liberty
79	—	1	MY HERO Blue Notes	Value
80	—	1	RUBBER BALL Bobby Vee	Liberty
81	100	12	DON'T BE CRUEL Bill Black	Hi
82	—	1	A PERFECT LOVE Frankie Avalon	Chancellor
83	—	1	A WORLD I CAN'T LIVE IN Jaye P. Morgan	MGM
84	76	2	GOOD NEWS Eugene Church	Rendezvous
85	—	2	JUST A MOMENT Sunny & Sun Glows	Kool
86	87	5	SALVATION ROCK Marv Meredith	Strand
87	65	13	LET'S THINK ABOUT LIVING Bob Luman	WB
88	—	1	CHERRY PINK Harmonicats	Columbia
89	—	1	I NEED YOU Al Hendrix	La Gree
90	42	8	HUMDINGER Freddy Cannon	Swan
91	—	1	GEE Jan & Dean	Dore
92	45	17	DEVIL OR ANGEL Bobby Vee	Liberty
93	66	4	ON MY KNEES Charlie Rich	Roulette
94	50	3	TALK TO ME BABY Annette	Vista
95	—	2	ZING WENT STRINGS OF HEART Kalin Twins	Decca
96	75	20	THEME FROM THE APARTMENT Ferrante/Teicher	UA
97	—	1	I WONDER, I WONDER Little Dippers	University
98	—	1	QUEEN OF MY DREAMS Frankie Farr	Inez
99	80	3	ROUND ROBIN Lonnie Brooks	Era
100	99	5	DARK AT TOP OF STAIRS Percy Faith	Columbia

AFTER

20 YEARS

1940 1960

IRVING BERLIN'S

WHITE CHRISTMAS

IS STILL PROUD TO BE
THE NO. 2 CHRISTMAS SONG
(NO. 1 IS SILENT NIGHT)

THIS YEAR'S (1960) NEW RECORDINGS

AM-PAR ..... PAUL ANKA
STEVE LAWRENCE
AGOOM-AGOOC ..... PAT BOONE
ARIOLA ..... ZARAH LEANDER
ATLANTIC ..... VIC BARREL
CAMDEN ..... DOMINIC SAVINO
CAPITOL ..... PEGGY LEE
TINO ROSSI
COLUMBIA ..... FRANK DEVOL
C-G ..... GORDON JENKINS
DECCA ..... CRAZY OTTO
SAMMY KAYE
DOT ..... LENNON SISTERS
KEELY SMITH
GRAND AWARD ..... EDWARD CARRINGTON CHORALE
ENOCH LIGHT
HANOVER-SIGNATURE ..... JERRY FIELDING
KAPP ..... PETE KING CHORALE
LIBERTY ..... THE STATUES
MEDALLION ..... JOHN PAUL KRANCE ORCH.
PINK ..... BILL ROBBIN & THE BLUE JAYS
RICHMOND ..... FRANK CHACKSFIELD
CYRIL STAPLETON
SILVER SEAL ..... ROY SCOTT ORCH. & CHORUS
TOPS ..... FIRESIDE CAROLERS
PIED PIPERS
KATE SMITH
MARTHA TILTON
VERVE ..... ELLA FITZGERALD
VICTOR ..... HUGO & LUIGI
& CHILDREN'S CHORUS
WARNER BROS. ..... WALLY STOTT

INTERNATIONALLY, "WHITE CHRISTMAS" HAS BEEN RECORDED IN THE FOLLOWING LANGUAGES:
DUTCH • FRENCH • GERMAN • ITALIAN • POLISH • PORTUGUESE • SPANISH

BUT IN ANY LANGUAGE,

"May all your Christmases be White"

IRVING BERLIN
Music Corporation
1650 BROADWAY, NEW YORK 19, N. Y.

Green's 'Musical Comedy'

Continued from page 63

helped perfect the Kern concept.

Following Rodgers & Hart, the author presents the outstanding contribu. is which various composers have made to the distinctly native creation—musical comedy. His comments are cogent and provocative, even debatable.

The following are representative:

Irving Berlin has the rare quality of being able to communicate the sentiments of his songs to "vast numbers of people." "There's No Business Like Show Business" is the "unofficial anthem of the theatre."

George Gershwin is appraised in one vital statement: "No other American composer ever mastered as many forms of musical expression." With his brother, Ira, and his collaborators, Morrie Ryskind and George S. Kaufman, "he inaugurated the era of adult, satirical musicals."

"Of all the major musical comedy composers and lyricists, Cole Porter has a style that has altered least through the years." He presents "glossy opulence, outstanding performances, melodic inventiveness, and sophisticated wit. "Kiss Me Kate" is universally considered to be his masterpiece."

"Vincent Youmans is remembered for the better quality of his music—rich in melody and sentiment—than for his innovations in the musical theatre."

"In Harold Arlen, the musical theatre has quite possibly, the most distinguished native composer to emerge since the twenties."

"Adelaide's Lament," one of the most brilliant of all comic love songs, is a perfect examle of Loesser's dictum: "I try to examine characters, not events,"

Jule Styne, "the most prolific composer currently writing for the theatre, is one of the most successful of all time."

"The lyrics of Oscar Hammerstein 2d differ with those of Lorenz Hart in many ways. Unless it is something like 'Thou Swell,' it is hard to recall a dialect lyric by Hart. Hammerstein, however, has always made use of dialects and idioms; his rare gift for enhancing the varied, colloquial speech patterns of an Oklahoma cowboy or a Siamese monarch is equally as brilliant as Hart's more facile ability with polysyllabic and internal rhymes."

Leonard Bernstein, "the most public personality of today's composers, has shown a certain eclecticism in his work for the theatre that has made it less of an individual expression than highly, remarkably effective music, with each score sounding almost as if it were the work of another man."

The author discusses briefly recent newcomers to the musical comedy world: Meredith Willson, exponent of the good old days and author of the longevity hit, "The Music Man" and "The Unsinkable Molly Brown"; "Fiorello!", by Jerry Bock, Sheldon Harnick, Jerome Weidman and George Abbott; Rick Besoyan ("Little Mary Sunshine"), Bob Merrill ("New Girl in Town" and "Take Me Along"), Richard Adler and Jerry Ross ("Pajama Game" and "Damn Yankees"), Mary Rodgers and Marshall Barer ("Once Upon A Mattress"), Charles Strouse, Lee Adams and Michael Stewart ("Bye, Bye, Birdie").

There is no reference, alas, to the gifted Albert Hague, composer of "Plain and Fancy" and "Redhead," or to the team of DeSylva, Brown & Henderson.

The book is an argosy of backstage oddments, personality quirks and fortuitous incidents.

The limitless nomenclature gallery, here cataloged, hit or miss, includes the top stars; Marilyn Miller, Ethel Waters, Mary Martin, Eddie Cantor, Ethel Merman, William Gaxton, Bert Wheeler, Milton Berle; producers like Florenz Ziegfeld, David Merrick and Lee Shubert; George Abbott, Marc Blitzstein, Ogden Nash and show-saver Joshua Logan.

For the sake of the record, certain inadequacies must be noted. In concentrating on the biographical, the author forfeits the textbook approach so important to research specialists, an approach which makes Cecil Smith's "Musical Comedy In America" and J. Walker McSpadden's "Light Opera and Musical Comedy" enduringly useful.

He fails the research specialist also in sloughing off the progenitors of the entertainment, men like John Philip Sousa, Ludwig Englander and Reginald De Koven.

Deems Taylor provides an engaging anecdotal foreword and multiple photographs illumine the text. The appendix includes a list of musical productions and a discography that is invaluable.

The HIT! OF THE WEEK

AUGIE RIOS

Sings

FELIZ NAVIDADES

(Merry Christmas to All)

K 12966

M-G-M Records

Jazz Museum Building In N.O. French Quarter

New Orleans, Dec. 6.

Construction of a one-story building to house a jazz museum under supervision of the New Orleans Jazz Club has been completed in the historic French Quarter here. Harry Souchon, vecp of the club, said the museum will house jazz items, such as instruments, photographs, newspaper clippings, sheet music and "most anything we can get our hands on that is connected with the history of jazz," including many relics of Basin Street.

This will be the first museum of its kind ever established in the south. The museum will be the answer to tourists and others who constantly ask where they can go to learn about jazz, Souchon said.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	6	**BOB NEWHART** (WB) **Button Down Mind Strikes Back (WI 393)**
2	4	8	**ELVIS PRESLEY** (Victor) **G. I. Blues (LPM 2256)**
3	1	19	**FRANK SINATRA** (Capitol) **Nice 'n' Easy (W 1417)**
4	3	17	**KINGSTON TRIO** (Capitol) **String Along (T 1407)**
5	7	34	**SOUND OF MUSIC** (Columbia) **Original Cast (KOL 5450)**
6	5	34	**BOB NEWHART** (WB) **Button Down Mind (W 1379)**
7	6	21	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman (MGV-15013)**
8	12	16	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa (LP 122)**
9	10	16	**JOHNNY MATHIS** (Columbia) **Johnny's Mood (CL 1526)**
10	9	17	**BRENDA LEE** (Decca) **Brenda Lee (DL 4039)**
11	11	8	**NAT KING COLE** (Capitol) **Wild Is Love (WAK 1392)**
12	8	17	**DAVE GARDNER** (Victor) **Kick Thy Own Self (LPM/LSP 2239)**
13	15	25	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15 (ABC-323)**
14	13	9	**RAY CONNIFF** (Columbia) **Say It With Music (CL 1490)**
15	23	8	**RAY CHARLES** (ABC-Par) **Genius Hits the Road (335)**
16	14	34	**TERRY SNYDER** (Command) **Persuasive Percussion (RS 800-50)**
17	—	1	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall (LOC 6007)**
18	17	19	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I (LM 6074)**
19	39	6	**KINGSTON TRIO** (Capitol) **Last Month of the Year (T 1446)**
20	25	17	**BILLY VAUGHN** (Dot) **Look for a Star (DLP 3322)**
21	20	8	**SONG WITHOUT END** (Colpix) **Soundtrack (CP 506)**
22	35	5	**IRMA LA DOUCE** (Columbia) **Original Cast (BL 5560)**
23	19	29	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts (LPM 2083)**
24	18	8	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol II (LM 6088)**
25	—	1	**EXODUS** (Victor) **Soundtrack**
26	16	34	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman (MGV 15003)**
27	40	3	**THE ALAMO** (Columbia) **Soundtrack (CL 1558)**
28	—	23	**MITCH MILLER** (Columbia) **Sentimental Sing With Mitch (CL 1457)**
29	24	17	**RAY CONNIFF** (Columbia) **Young at Heart (CL 1489)**
30	27	8	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway (CL 217)**
31	30	5	**MITCH MILLER** (Columbia) **Memory Sing With Mitch (CL 1542)**
32	—	5	**SANTO & JOHNNY** (Can.-Amer.) **Encores (Calp 1002)**
33	—	1	**MITCH MILLER** (Columbia) **Christmas Sing with Mitch (CL1205)**
34	32	34	**CAN-CAN** (Capitol) **Soundtrack (LOC 1032)**
35	31	3	**MANTOVANI** (London) **Operetta Memories**
36	36	34	**BILLY VAUGHN** (Dot) **Theme from a Summer Place (DLP 3276)**
37	—	1	**ROGER WILLIAMS** (Kapp) **Temptation (KL 1217)**
38	37	4	**CHUBBY CHECKER** (Parkway) **The Twist**
38	—	12	**CONNIE FRANCIS** (MGM) **Sings Spanish & Latin Favorites (E 3853)**
39	—	1	**LAWRENCE WELK** (Dot) **Last Date (DLP 3350)**
40	29	32	**SOUTH PACIFIC** (Victor) **Soundtrack (LOC 1032)**

3 Brit. Labels Tie In With BBC Song Contest

London, Dec. 6.

The problem of how BBC-TV would find entries for the Eurovision Song Contest of 1961, in view of the Music Publishers' Assn.'s decision to string along with commercial tv and select numbers for its first British song competition next year, has been solved by three major diskeries—Electric & Musical Industries, Decca Records and Philips Records. They, and not the MPA as in previous years, will pick the British Eurovision preliminary entries, with a nationwide jury choosing the finalist by vote during a BBC-TV program to be aired Feb. 15.

The 1961 Eurovision competition is skedded for March 25 in Cannes. It will be simultaneously televised by 13 European countries.

Lingo of Hits

Continued from page 61

same artist, the procedure is highly economical since only the vocal has to be re-recorded, with the instrumental part being taken over from the original tape. Besides, diskeries are reasoning, why should the German or French version of a hit song go to a competitive artist if the money can be kept in the family by utilizing their own talent?

Bob Azzam, French bandleader and vocalist who became a top name here since last year, has just recorded "Till" on Decca-London, sung in German. It will be issued this month. Mario del Monaco will sing "Bella Linda" in German, from his first starring picture "Schlussakkord" (Final Chord), an Italo-German co-production. Melina Mercouri, Greek actress of "Never On Sunday" fame, has a hit with the German version, tagged "Ein Schiff wird kommen," of the title tune from that picture on the Polydor label. Same ditty has also been recorded in French and German by Italo-French songstress Dalida on Barclay. Both are strong clicks here.

And last but not least, Elvis Presley looks to have another moneymaker here with "Wooden Heart," from "G. I. Blues" (Par), based on an old German folksong, in which he sings two verses in (phonetic) German. Elvis' latest hit, incidentally, "It's Now Or Never," alias "O Sole Mio," is selling at a terrific pace in Switzerland, copping the No. 1 position on the hit parade here for weeks with a phenomenal 55,000 copies sold in this country so far, according to reports from top Swiss diskery, Musikvertrieb A. G. Zurich, repping the RCA label here.

ASCAP

Continued from page 61

5,000 votes to one. Under the new system, the maximum votes controlled by a single writer is only 100.

It's expected that whatever happens, the representation from the Coast writer contingent will probably be steady or even increased on the board. At the present time, three writers from the Coast, L. Wolfe Gilbert, Ned Washington and Jimmy McHugh are board members. In addition to these three, others from the Coast on the ballot are Harry Ruby, Jay Livingston, Nacio Herb Brown, Ross Bagdasarian, Arthur Freed, Sammy Cahn, Andre Previn, Elmer Bernstein and Meredith Willson.

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MANTOVANI . . . . . LONDON
JACK PLEIS . . . . . DECCA
FELIX SLATKIN . . . . . LIBERTY
BOB THOMPSON . . RCA-VICTOR
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GREAT GREAT GREAT
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On The Upbeat

New York

Roger Williams signed harpist **Mary Jane Barton**, formerly with Universal and MGM studio orchs, to his concert company which will tour the south beginning Jan. 5 . . . Three of tunesmith's **Alice Simms'** calypso numbers will be in the **Eloise Trio's** next album for Decca . . . **Adam Wade** goes into the Holiday House, Pittsburgh, Dec. 19 for two weeks . . . **Lambert, Hendricks & Ross** return to the Village Vanguard Dec. 13 . . . **Modern Jazz Quartet's** cancelled a gig at the Cloister, Chicago, and all concert dates until mid-December because of vibraharpist **Milt Jackson's** hospitalization . . . **Gloria Lynne** and **Earl May Trio** currently at the Roundtable . . . **Monte Kay** back at his N. Y. desk after a week in Paris where his wife, **Diahann Carroll** is filming "Paris Blues."

Herbie Mann's Afro-Jazz Sextet returned to the Half-Note last night (Tues.) for a two-weeker . . . Singer **Jill Allen** began a two-week date at the Shoreham, Washington, yesterday (Tues.) . . . Publicist **Jay Weston** back from the Coast today (Wed.) after a week on the Coast on huddles for **Paul Anka** and Cinerama Productions . . . **Connie Francis** will be guest of honor at a special luncheon to be attended by Newark city officials and a group of New Jersey high-school editors at her birthday celebration Dec. 12 . . . **Toni Carroll**, MGM thrush, at the Empress Room, Cleveland, for the next two weeks . . . More than 800,000 Christmas records by **Dinah Shore** have been distributed to Chevrolet dealers across the country as the feature of the company's "Once Around The Block" demonstration campaign.

Coral Records songstress **Lillian Briggs** set for next **Jerry Lewis** film, "Ladies Man" . . . **Maynard Ferguson** band booked for Red Hill Inn, Pennsauken, N. J., Dec. 23-25 . . . **Kai Winding Septet** at London House Dec. 13 to Jan. 1 . . . **Kane Sisters**, now at the Desert Inn, Las Vegas, inked to disk producing pact by **Aubrey L. Maynew.**

Dorothy Raedler will direct the three-week Gilbert & Sullivan season for the N.Y.C. Opera beginning Jan. 17. Singer-harpist **Sue Evans** currently at the Stardust Lounge, Las Vegas. She's being backed by **Hank Wayland's** Dixieland band... **Brooks Arthur**, new Capitol disker, set for Richard Hayes "Big Beat" show Dec. 6.

London

Jazz Musicians' Assn. formed here, to get improved working conditions in jazz clubs . . . **Jack Nathan**, pianist and band leader at Churchill's, switches to The Pigalle Jan. 1 when **Woolf Phillips** quits . . . Norwegian pop singer **Jan Hoiland** debs in Britain tomorrow (Thurs.) when he does a stint for Tyne Tees Television . . . **Johnnie Gray's** band may tour the U. S. in exchange for the **Dave Brubeck** quartet tour that starts at Royal Festival Hall Jan. 21.

Hollywood

Don Durant, tv's "Johnny Ringo," formed two different pubberies. One, Janson Music, is for ASCAP, and the other is Durson, for BMI . . . **Bob Wills** cut a series for Liberty Records under **Joe Allison's** supervision . . . **Ray Gardner** formed his own label, Normandie Records, and is seeking a distribution tieup . . . **Roger Williams** cut his 26th Kapp Records album last week . . . **Roberta Linn** planed in for Coral disk sessions . . . **Odetta** set to warble the title tune of 20th-Fox's "Sanctuary," film in which she makes her thesp bow . . . Batoneer **Jerry Rosen** penned the overture which he'll play for the Queen of the Tournament Roses Dec. 29 at the Pasadena Civic Aud . . . **Leonard Feather** is collaborating with **Johnny Mercer** and **Pete Rugolo** on a jazz album suite . . . Disk deals are in the works for actress **Hope Holiday** at both Capitol and Dot . . . **Herb Shriner** taped an album of his act at Mr. Kelly's, Chicago, and plans to turn it over to any interested parties for distribution . . . **Guy Lombardo** pocketed $4,070. for a Thanksgiving eve one-niter at the Aragon Ballroom.

Chicago

Ornette Coleman is at the Chi Cloister . . . **Horace Silver** starts tonight (Wed.) at the Birdhouse here. Same spot booked **Quincy Jones** band to open Dec. 21 . . . **Signatures** are current at Freddie's, Minneapolis . . . **Rusty Richards Quartet** is at the American Legion Club, Minot, N. Dak. . . . **Bobby Lord**, Columbia disker, joined radio's "Grand Ole Opry" company.

San Francisco

Saxophonist **Judy Tristano** and pianist **George Abend** in an auto fire last week . . . **Faith Winthrop** returned to singing at the hungry i . . . **Jackie & Roy** opened at Neve . . . **Charlie Mingus** brings his group into the Jazz Workshop for three weeks starting Saturday (10) . . . **Helen Humes** at Outside-at-the-Inside, Palo Alto, then comes to Neve starting Dec. 27 . . . San Francisco Ballet's jazz ballet set for March, with score by **John Lewis** and a **Kenneth Rexroth** scenario . . . **Hi-Lo's** at the new Talk of the Town, with **Freddy Gambrellon** piano, **Sheri Rogers** singing . . . **Jerry Music** at the Purple Onion . . . **Frank D'Rone** into Enrico Banducci's Other Room.

Philadelphia

Anita Bryant current at Sciolla's, followed by **Adam Wade**, Dec. 12, and **Janice Harper**, Dec. 19 . . . **Frankie Avalon** set for the Latin Casino, May 29-June 1 . . . **Savannah Churchill** into Orsatti's, Dec. 5 . . . **Oscar Peterson** booked into the Red Hill Inn, Dec. 9-11 . . . **Four Aces** play the Eric Social Club, Dec. 17, 18 . . . Music publishers **Enrique Lebendiger** of Brasil and **Peter Meisel** of Germany visited **Jimmy Myers**, Meyers Music chief. Lebendiger is the local firm's rep in South America.

Kansas City

Deedy & Bill to play the new Bali Hai Club, Portland, beginning Dec. 12 for three weeks, following their current stand at Eddys', their second here in six months... **Michael Bondon** returns to Chi and series of club dates there in mid-December...Next in at Eddys' is **Corbet Monica** with singers **Jordan & Shepard**...**Billy Williams** Orch now well into its second year at Eddys'...**Big Maybelle** wound up a big week at the Mardi Gras Nov. 26...**Les Brown** orch did a concert for the Modern Jazz Workshop in the Music Hall last Sunday (27).

Dixie Maestro Clyde McCoy Gets High Energy Returns Out of 'Sugar Blues' Theme

Hollywood, Dec. 6.

"Sugar Blues," vet Dixieland bandman Clyde McCoy's theme since 1922, is still proving very serviceable shellac for the trumpeter. His eighth disk release of the wah-wah routine came out last week, via a new album marketed by Rank Records. To date, on sundry labels, 8,000.000 McCoy cuts of tune have been sold.

McCoy first etched the standard for Columbia in 1929. When he signed with Decca in 1934, it naturally was his first disking for that label. Then, successfully it was marketed by Vogue, Mercury, Capitol, Design and Todd.

McCoy quit bandleading shortly after serving a hitch in the Navy with his entire band during World War II. He sank a chunk of his platter coin in petroleum and emerged as veepee of Wyoming Oil Co., behind a big desk in Denver. With the philosophy "I'd rather wear out than rust out," he clambered back on the bandstand 19 months ago and has been working solidly on tour since, with exception of three weeks.

His stand at the Roundtable, N.Y., won him four repeats, three yet to be played. In tune with the times and tempo, he no longer carries an 18-piece orch, but seven (banjo, tuba, piano, drums, clarinet, trombone and his own trumpet, of course). Still touring with him is his wife, Maxine Bennett, who with her two sisters used to trio with the band two decades ago in vaudfilm houses.

Allen Joins Argo

Bill Allen, for the last 11 years a deejay on WLAC, Nashville, has joined the Chess-Checker-Argo disk combine to handle artists & repertoire, sales and promotion in the south. He'll headquarter in Nashville.

Allen had been with WLAC since 1949. He moves over to the diskery Jan. 1.

British Disk Bestsellers

Now Or Never .....Presley (RCA)
Save Last Dance .....Drifters (London)
Man Of Mystery ....Shadows (Columbia)
Goodness Gracious Me ..... Sellers and Loren (Parlophone)
Rocking Goose .....Johnny & Hurricanes (London)
Strawberry Fair .....Newley (Decca)
A Mind Of Its Own ...Francis (MGM)
Little Donkey ..... Nina & Frederik (Columbia)
He Needs Me .....Bassey (Columbia)
Dreaming .....Burnette (London)

Thelma Carpenter to Coral; Al Hirt Set With Victor; Other Signings

Decca's 30c Divvy

Decca Records, which owns 87% of the common stock of Universal, yesterday (Tues.) declared a regular quarterly dividend of 30c per share on the company's common stock.

Melon is payable Dec. 29 to stockholders of record Dec. 19.

5-Year Col Pact Awaits Doris Day

Hollywood, Dec. 6.

Doris Day will receive $100,000 yearly guarantee in new five-year contract with Columbia records. It's understood to be one of the largest ever given an artist by the label. Only singer's signature is needed to make it official.

Additionally, it is also understood label is advancing thrush $500,000 on her expected earnings over five year span to give her better tax break. New pact likewise includes separate deal for husband Marty Melcher, prexy of Arwin Records, whereby he'll produce disks, although not of his wife, for Col distribution. Miss Day, prior to okaying Col agreement, was romanced by Capitol and almost signed with that outfit. She's expected to resume waxing for Col within couple weeks, following actual inking.

Scott Sues Paradons In Row Over 'Diamonds'

Bakersfield, Cal., Dec. 6.

Hassle over who wrote "Diamonds and Pearls" has resulted in Edward Scott bringing suit against The Paradons, vocal group of which he was a founding member, and three recording companies in Superior Court here. Scott claims he and not West Tyler, member of current Paradons, but not named individually, wrote number.

The Milestone, Federal and Roulette diskeries, which have put out versions of tune, and Lode Publications are named as co-defendants in action which asks for record royalties of around $2,000, damages, and injunctive relief. With Scott as co-plaintiffs are Saralee Music and Maverick Music.

New Col Legalite

Clive Davis has joined Columbia Records' legal department. He succeeds Jerome Talbert, who recently moved over to the William Morris Agency.

Thelma Carpenter, vet blues vocalist formerly with Mercury Records, has been inked by Coral Records.

Her first disk, "Yes, I'm Lonesome Tonight," was rushed last week.

RCA Victor: Al Hirt

Jazz trumpeter Al Hirt has been signed to RCA Victor.

Hirt begins a stand at N.Y.'s Basin Street East tomorrow (Thurs.).

Sunbird: Sandyl Cordell

Sandyl Cordell, Dallas songstress, joined the Sunbird label.

Miss Cordell was a deejay on JOAK, Tokyo, and sang on Texas radio stations.

Argo: Buck Clarke

Washington, Dec. 6.

Argo Records has inked the Buck Clarke Quintet, jazz combo located here, to a disk pact.

First work cut is an album called "Buckskins."

Elektra: Bob Gibson

Folk singer Bob Gibson has joined the Elektra roster. The pact calls for a minimum of two albums a year. Elektra prez Jac Holzman and chief engineer Mark Abramson head for the Coast in mid-December to cut Gibson's first sessions.

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Dot
JANE MORGAN
Kapp
JOHNNY NASH
ABC Paramount
JOE WILLIAMS
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SARAH VAUGHAN
on Roulette
THE BUDS . . .
LEROY ANDERSON'S
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Basin Street East, N.Y.

Lenny Bruce, Al Hirt Band (6), Pat Morrisey with Johnny Knapp Trio, Georgie Auld Sextet; $3 music charge.

Ralph Watkins, a savvy nitery impresario who's built this eastside spot into one of the hottest music rooms in town, will have to make amends for this bill. Not only is it badly planned in an overlong three-hour-plus run but in his choice of headliner Lenny Bruce, it's often uncomfortable and embarrassing.

That there's a marquee lure in Bruce is undeniable. The joint was packed at opening night's (Thurs.) first show and there was a line waiting to get in for the second sesh but the anticipation never seemed to build into appreciation, at Bruce's first try anyway. There's a hip crowd around that adores him but even it was cool to his commentary.

Bruce is an original who steams up a lot of enthusiasm pro and con. He's got a lot on his mind, plenty of things bother him and he's not afraid to voice his opinion on some "holier than thou" people and attitudes. What's wrong is the approach. Worse than being antic thinking it's mostly unfunny.

His pitch for racial tolerance via a presentation of a choice between a beefy ofay and sexy Negro for a sleeping companion adds nothing to the "But I wouldn't want my sister to marry him" crack. And his naming names in that little observation makes it all the more tasteless.

He refers to himself as a "free movement" performer, but the freedom hampered him at the opening show. He drifted aimlessly, interjecting some comic thoughts and ideas, but on the whole it was a 50-minute sermon without much point. Basin Street's ad line for Bruce, "Socially Explosive Commentary for Adults Only," is a cheap come-on that the club doesn't need at this point in the game.

More in keeping with the room's policy is Al Hirt's band. Hirt is a swinging Dixieland trumpeter, recently signed to RCA Victor. With the aid of Pee Wee Spitelero on clarinet; Jack Delaney, trombone; Paul Ferrera, drums; Oliver Felix, bass, and Ronnie Dupont, piano, Hirt keeps the house jumping for an exciting 40-minute set.

Solid in the dixie groove are "Down By The Riverside" and "South Rampart Street Blues." Versions of "I Love Paris," "Carnival in Venice," "Birth of The Blues" and "I Can't Get Started" are given plenty of musical mileage. Hirt, who is a bearded 300-pounder, also adds visual appeal with an amiable demeanor and some nimble footwork to corn up some of the action.

Pat Morrisey, a stacked songstress, sets up a neat mood with her tune series. Working with the Johnny Knapp Trio behind her, Miss Morrisey gets lots of appeal into such numbers as "Everybody Loves Me But My Baby," "Goody, Goody," "He Needs Me," "House of Blue Lights" and "Get Happy." There are a lot of mood changes in her repertoire but she handles 'em all with finesse.

Show kicks off with Georgie Auld's sextet. The vet saxist leads a brisk outfit through such colorful melodies as "Soft Winds," "Flying Home" and "Sweet Lorraine." In addition to Auld's sax there are drums, piano, guitar, bass and vibes carrying the swinging ball. *Gros.*

Shoreham Hotel, D. C.

Washington, Nov. 29.

Jon & Sondra Steele, Bob Cross Orch (14); $2 cover.

Jon & Sondra Steele have plenty of appeal for the eye and ear. The Mr. & Mrs. team is just what a boniface can order for a sophisticated showplace like the Shoreham Hotel's Blue Room if he wants his classy clientele entertained without being overwhelmed.

The Steeles are able to create that special mood which makes performers and audience interested in one another. The silence maintained by the crowd during their numbers on opening night was an unusual tribute to them, for the big room usually has lots of yak-yak going.

The Steeles can put across a song in a highly satisfying manner. Their tricky arrangements give familiar tunes everyone likes an added flair. Their music for "Around the World in 80 Days," for instance, has a tempo which is as different as it is engaging. And they give extra elegance to "Sound of Music."

Spirituals have also been worked into their act with distinctive arranging which makes the most of the basic music. "Swing Low, Sweet Chariot" and "When the Saints Go Marching In" are linked together in a rousing showending combination. Sondra Steele even provides "Dry Bones" the suggestion of a sexy touch.

Jon Steele, a good pianist who also sings duets with his wife, pounds out a pair of solos, "Slaughter on 10th Avenue" and "Cumana," which are as fine as the big applause indicated.

Beautifully gowned, Sondra Steele is a delight to ogle. She has sparkle about her, with a manner which varies from sophistication to cutie-pie. For smart rooms, the Steeles are great.

Bob Cross orchestra does its usual superior job. *Carp.*

Riviera, Las Vegas

Las Vegas, Nov. 28.

Kitty Kallen, Rowan & Martin, Don Chastain, Riviera Dancers (12), Jack Cathcart Orch (13); produced by Elias Atol; $4 minimum.

Kitty Kallen, in her first Vegas-tint in five years, literally makes a comeback with this outing. The pert chirp, who lost her famed singing voice, has regained the mastery of her pipes, and socks across a songalog as if nothing had happened.

Her numbers include "Blue Skies," "If I Give My Heart To You," "Look To The Rainbow," "Some Of These Days," "Five Pennies," "Smile," "Little Things Mean A Lot," "Begin the Beguine," and a rousing "Saints Go Marching In," latter being dueted by maestro Jack Cathcart, who also scored with some casual terping on opening night with Miss Kallen.

Jack Paris French on the 88 fronts the Cathcart orch (13) for the star's informal and delightful turn which finds her at times in the audience with a portable mike.

Dan Rowan & Dick Martin return for this special one-week engagement, again demonstrating their calibre as comedians capable of headlining any room. They revive their classic drunk heckler skit this time, and it proves just as yockable as ever. *Duke.*

Churchill's, London

London, Nov. 28.

George Carden's Galaxy Show, with The Bottonds (3); Ron Bennett, Ravic & Babs, Sammy Wilde Fire Dancers (3), Carmita, Modern Jive Dancers (4), Barry Kent, George Carden Dancers (10), Jack Nathan and Monty Tyree Orchs; $2.80 cover.

George Carden has staged a bold and vigorous new show for this Bond Street nitery which, as a twice-nightly attraction, should comfortably stay the course for the next few months. Six standard acts make for a variation in the entertainment, and the dancing line of 10 gals is deftly employed to give the show broad appeal.

The limited floor space is used intelligently, the girls are colorfully costumed and the routines strike a lively note. Barry Kent adequately provides the vocals while the line is on stage.

Opening act is the trio Bottonds, a versatile acrobatic team from Hungary, with a three-high head-to-head stand as the high spot of their routine. Ron Bennett is a promising newcomer to the vocal stakes, though his choice of songs could easily be bettered. He gets by okay with "My Baby Just Cares for Me" and "The Wonder of You."

The Sammy Wilde fire dancers, a holdover from the previous show, have an exciting, though not unusual act. The fire-eating is done in almost ravenous style by the star, while his two femme partners dance energetically in between providing the flaming fodder and keeping an eye on the burner.

Carmita, a singer from Fiji, makes only a mild impresh with her three songs, the best of which is her opener, "Live Till I Die." The Modern Jive Dancers, four youthful Italians, dance with frenetic abandon, while Ravic & Babs (who only appear in the second part of the program) get yocks for their w.k. and very fast rollerskating routine.

The two longtime resident bands admirably fill in the time between shows with straight and rhythm dance music, and Jack Nathan's combo does a standout job of backin the cabaret. *Myro.*

Cocoanut Grove, L. A.

Los Angeles, Nov. 30.

Betty Johnson, Matty Malneck Orch (15); $2.50-$3 cover, $3 minimum.

If quality were all that mattered, Betty Johnson would fill the 850 to 900 seats in the lush but cavernous Cocoanut Grove every night of her two and a half week stay. She's a first-rate performer, amazingly similar to Dinah Shore, but her drawing power—at least at this point in her career—will have to be bolstered by pre-holiday parties if the Grove's economic demands are to be met.

Billed as "the singing star of the Jack Paar Show," Miss Johnson has a resonant, clear voice, a fine style plus a charming personality and stage presence. She has excellent control and considerable power which she lets loose only occasionally; but her act would benefit from a "topper," a song that would climax her act with full use of that power. Best in her opener were "Today I Love Everybody," the whimsical "Little Blue Man," "I Dreamed," "Baubles, Bangles and Beads," "The Party's Over" and particularly "My Love Is a Wanderer."

Matty Malneck and his orchestra (15) back skillfully, with Miss Johnson's husband, Charles Grean, handling the baton. Malneck brings his own applause with a medley of his hits, including "Goody Goody," "Shangrila," "I'll Never Be the Same" and "Stairway to the Stars."

The Grove has not gone to the trouble or expense of adding a contrasting opener—a good comic would have fit well—to round out the show. Miss Johnson looks and sounds even better in person than she does in her nocturnal soirees on the Paar show.

But if Los Angeles has anything to add to the blossoming career of an impressive performer, then what Miss Johnson needed was a booking in a more intimate club where word-of-mouth would result in droppers-in to catch the act. And at a $2.50-to-$3 cover plus a $3 minimum, the Grove is hardly the place. *Ron.*

Whispering Waters

Rancho Mirage, Calif., Nov. 29.

Carolyn Jones, Lloyd Bridges, Dennis Weaver, Hugh O'Brian, Betty Garrett, Don Kennedy, Bob Fortier, Gardner McKay, Nick Adams; producers Aaron Spelling & Steve Lord; Billy Marx Trio & Danny Hart; no cover, no minimum.

This is a bistro owned by Hollywood television stars who are willing and able to show that they are entertainers as well. They give the fastest, funniest hour show seen between Reno and the Mexican border and west of the Pecos.

All of them sang, acted and even kidded their specialties. Written by Aaron Spelling, whose wife Carolyn Jones owns a piece of the hotel, it zipped along from the opening crack of a chef to the effect "if you think the food is bad wait till you see the show" to the finale of all hands singing that old burlesque number about a guy who got stoned eating rum-soaked fruitcake and ended in the gutter with crumbs on his face.

Besides Miss Jones, Betty Garrett was the only gal in the show with much to do and most of her stuff comprised funny two-minute bits for the costume-changers. She once hopped on stage blowing bubbles and then hopped off raising her skirt showing she was a mermaid. "Lloyd Bridges' girlfriend," she explained.

Nick Adams surprised with his skill at impersonations and comedy as a swish in cowboy boots. But the top fringe gag in this fringe field went to Spelling himself who explained how frustrating it was to be married to Carolyn Jones. She came back from Alaska in "Ice Palace," switched to a nymph in "Bachelor Party" and brushed off his advances by saying she didn't want to be typed. "But think how it would have been for me if she played "The Nun's Story," was his consolation.

O'Brian, Weaver and Bridges had a grand time showing how good they were as parlor entertainers. It required some knowledge of their two characters to get the full humor of their frolicking but it was top quality and as a traveling unit would have been good enough to bring back big time vaude.

Marx's Trio was fortified by Lord at the piano. *Scul.*

Hotel Monteleone, N. O.

New Orleans, Nov. 29.

"Point Blank 1960 Revue" starring Johnny Bachemin with Jo Ann Adams, Jo Seiwert, Texie Waterman, Sue Wilson, David Heath, Jerry Kirkland and Tom Merriman; Nick Stuart Orch (7); $2.50 weeknight minimum; $4 Sats.

Johnny Bachemin, a hometown product, opened Monday (28) to full house at Billy Monteleone's plush Swan Room, confirming his stature in this area as a solid draw for any posh cafe.

He had his first "important" booking here five years ago and this trip is in for a two week stand. Again his reception from natives and visitors alike augurs a heavy b.o. because the talent-loaded Bachemin has a slick, neatly-paced, tuneful revue that rings the bell all the way.

He's a tireless worker and can do no wrong here. While he headlines his own show, Bachemin can easily satisfy the most discerning nitery patron in a one-man show if he chooses.

Bachemin's terping, especially the less energetic semi-classical bits, wins heavy palm pounding. But he's equally as good on the vocals or tickling the 88s, and he has a crackin' good sense of humor, too. At intervals during his dance routines he intersperses asides that net loud guffaws.

He's surrounded himself with plenty of young talent which also clicks nicely. Jo Ann Adams shows she knows her way about a bistro stage as she offers some sexy warbling to good response.

Jerry Kirkland and David Heath provide some genuinely amusing material in the fun department. A trio of sexy dames—Joe Seiwert, Texie Waterman and Sue Wilson share in the kudos with some slick choreography.

Tom Merriman presides at the piano to baton the Nick Stuart crew. Latter backstops show nicely and keeps the music sweet and Latino during the floor-crowded dance sessions. *Linz.*

Walker Hotel, Toronto

Toronto, Nov. 29.

Soocha Renay, Jimmy Amaro's Orch (4); no cover.

At a reported outlay of $250,000, George Schwab, g.m. of the Walker Hotel (across the street from the Royal York), has introduced the Continental flair to Toronto's night life with his Franz Josef Room. It seats some 200 and, though there is no cover charge, customers are expected to eat and drink, with dinners running from $4.50 apiece and imported wines at $15.25 a bottle.

For opulent surroundings in the built-in room, Schwab journeyed to Vienna to import 11 chandeliers at $1,000 apiece, grace his walls with mahogany, crimson plush and silk damask, bring over his petit-point chairs and mirrors, plus full-length oils and busts of the Emperor Franz Josef from the Palais Schoenbrunn in Vienna.

Emphasizing the Continental cabaret style rather than the North American idiom, Schwab will feature femme singers—every two weeks—with stress on languages. The European flavor, incidentally, immediately caught on here.

Teeing off is Soocha Renay, sexy, redheaded, singing comedienne—who has also sung in the swank spots in North America since gaining an international reputation in Europe. She speaks—and sings—in German, Italian, Russian, French, Polish and English. Songstress is in for three weeks at the Ritz-Carlton, Montreal, after her commitment at the Franz Josef Room.

Miss Renay is a naughty, haughty singer in the Continental manner who has a saucy and sophisticated salesmanship that includes her being able to laugh at Toronto and herself—with unobjectionable decorum. She is also exotically poured into a plush wardrobe that undoubtedly aids and sells her sentimental and comedy song stints in a polished performance.

Solidly backing her is Jimmy Amaro's small and intimate orch of four, with Norman Amadio on piano. *McStay.*

Downstairs at Upstairs, N. Y.

Julius Monk presentation, "Tenish, Anyone?" with Jane Connell, Jack Fletcher, Robert Colston & Paul Trueblood; staged by Frank Wagner; direction, Julius Monk; writing, words & lyrics, William Roy, Fletcher, G. Wood, Michael McWhinney, Jack Holmes, John Heller, Bob Terry, Lesley Davison, Louis Botto; $3.50 minimum.

The Downstairs at the Upstairs, like its companion cafe in the same building, Upstairs at the Downstairs, again becomes a unique operation. This portion of the building resumes the revue type of entertainment and effective it is, too. It's different than its Upstairs contemporary, and whether it becomes competitive or augments the larger room immediately above, remains to be seen.

Julius Monk, who impresarios both revues, seems to have a high degree of infallibility in producing these vestpocket musicals. His string of successes seems to be unmatched in revue annals. He has a stock company, which he expands upon occasion, and a stable of writers and producers who carry on through to creative paydirt.

This revue, "Tenish, Anyone?" is a two-performer affair, in which Jane Connell and Jack Fletcher knead a lively batch of material into a cohesive and smoothly flowing show. The pair are on for a little more than 40 minutes. The humor is always heady and meaningful and chi chi aspects aren't overdone even if the material is best for the eastside set.

Both are expert in the delineation of these revue songs, the twain being yets of many of the Julius Monk operas. They have the knack of building up to a laugh and get a wealth of humor out of the lines written for them.

Miss Connell has one moment in which she gets serious with "Daisy," a brassy tune with lullaby undertones, and she does well as a dietary diva with words and lyrics by Metrecal. Their top tunes include one with Mexican satire and a family crisis as seen on various income levels. There are some spots midsection in which the show loses some zip. But generally, it's a workmanlike and generally excellent job of entertainment.

The piano background by Robert Colston & Paul Trueblood gives a note of solidity to the proceedings, while the staging by Frank Wagner has the effect of building up to an applause laden climax. *Jose.*

Chi Chi, Palm Springs

Palm Springs, Dec. 1.

Paul Gilbert, Patti Moore & Ben Lessy, Nicki & Noel, Bill Alexander's Orch (7); $2.50 minimum.

Cold nights are finally driving tourists indoors and the Chi Chi Starlite Room has the right bill to keep them there this week. The three acts mesh perfectly. For a finale Patti Moore & Ben Lessy joined Paul Gilbert in a burlesque of a Sunday afternoon on the beach in the overdressed 90's. It brings the show to a rousing finish.

Though equally starred, Moore & Lessy have the edge on Paul Gilbert. No kids, they troupe, sing and dance with such gusto they have the whole place jumping. They make "Together" and the "Lichtensteiner Polka" an idiot's delight and when they sing about China's coming to old Broadway to the tune of "Give My Regards To Broadway," they sound as up-to-date as Kennedy's cabinet appointments. Much of this was new material supplied by Mac Maurada.

It was a Garrison finish as to whether Lessy or his femme partner, Miss Moore, showed the most zest. They both seem indefatigable.

After several encores Miss Moore shooed Lessy offstage so that she could introduce Paul Gilbert who comes on from the audience. He opens sort of cold, not surprising after all that zany hoofing of Moore & Lessy, but warms up to the top comedian he is, and when he goes into his old routine of an operation on tv he literally has the house in stitches. This bit continues to be the funniest crutch in materia medica.

Nicki & Noel open the bill. A symphony in black and white, real whirlybirds (though all their turns seemed to be to the right) they set a pace that only champs could follow. As an encore they do a parody on "Ten Cents A Dance" which could have been an act in itself.

Bill Alexander's orchestra took two bows for their backstopping. Norman Hall shared the piano with Lessy, having been the act's accompanist for 20 years. *Scul.*

Additional Night Club Reviews on Pages 74 and 75

South America Growing as Talent Export Market for U.S. Acts: Elkort

Barring any major political upheavals, South America will continue to be one of the more important buyers of American talent, says Eddie Elkort, General Artists Corp. veepee, who last week returned from Brazil, where he booked a one-ring circus on a three week deal.

The Brazilians, in particular, he said, have run out of their native names and are well on their way toward exhausting the top cut of U.S. headliners. But with U.S. disks creating new headliners in that area, there will be a sufficiency for some time.

At this point, Radio Record, Carlos Machado and Diarios Asociados are the prime name importers. Radio Record, which holds shows in its theatre in Sao Paulo as well as telecasts, has been expending major sums for U.S. talent and is constantly on the prowl for more names.

The major stops on the South American circuits, says Elkort, are Sao Paulo, Rio de Janeiro and Buenos Aires. In all cases, these various importers can make top-dollar deals, he added, because headliners double between personal appearances and televison.

The sole dark cloud on the horizon, according to Elkort, is the uncertain political picture in several countries. Argentina, he feels, is in no immediate danger of being scratched off the agency lists despite the recent flareup by Peronistas.

Elkort notes that some political unrest is evident in Brazil, but it's anticipated that this will disappear when the new president is inaugurated late next month. Venezuela is temporarily off the lists because of the student rioting in Caracas.

However, there is no abatement in the way deals are being pursued, particularly for Brazil and Argentina. Once the political picture is stabilized on the entire continent, it's likely that other countries will expand talent operations to include tours by American headliners, Elkort contends.

HAMPTON FLIES TO B.A. FOR 3-DAY AUTO SHOW

Lionel Hampton's band has been signed to play a three-day engagement in Buenos Aires. Hampton jetted out yesterday (Tues.) to play an auto show in the Argentine capital starting today (Wed.) and will give one television show in that city.

Joe Glaser, head of Associated Booking Corp., who negotiated the deal, says that the cost of this show, which will include 21 round-trip tickets, will make this one of the most expensive three-day engagements ever booked. Emphasizing the global character of today's show business is the fact that Glaser, who returned Sunday (4) from a trip to the Coast, jets out to Europe over the weekend for a week in order to set up several deals with European impresarios.

Schnoz's Smash Biz At Port., Ore., Motor Show

Portland, Ore. Dec. 6.

The Jimmy Durante Show pulled a whopping 58,612 customers at the Portland Motor Show last week (23-27) at the New Memorial Coliseum. Main gate admish of $1.75 for adults included exhibits and stage show. Kids under 12 were on the cuff. Of the total, 43,962 were adults and remaining 14,650 kids.

Vaude marked the northwest debut for Durante and the audience loved him. Layout called for five evening performances and six matinees. Take is considered a smash as the first two days' attendance was at a minimum due to a cloudburst.

Troupe included Durante, Eddie Jackson, Sonny King, Anita Bryant, Rudenke Bros. (2) and Monte Brooks Orchestra (12). Auto show always played 10 days in past, with 1957 setting an attendance mark of 60,000. Last week's bash nearly broke the record in half the number of days.

Honolulu Cafe Manager's Success Formula: Burley

Honolulu, Dec. 6.

Honolulu Junior Chamber of Commerce members listened attentively Thursday (1) as a prominent businessman recited his own success story. Jack Cione, manager of the Forbidden City nitery, explained how he adopted a burlesque policy after revues and an ice show failed to draw.

"Burlesque draws the local people and creates a good repeat business, bringing the same people back two or three times a week," he said.

Sands, Vegas, To Lure 'Em With 54 Luxury Suites

Jack Entratter, president of the Sands Hotel, Las Vegas, is making a newer pitch for the heavier spenders. Blueprints, he says, have been completed for a building which will contain 54 suites and private swimming pools.

It's a new design for living in Las Vegas, says Entratter, who in both his floorshow designs and accommodations believes in class pitches rather than aiming for mass trade. He feels that the general public will ultimately congregate where names hang out.

This is one reason why Entratter will not undrape his chorus lines. He believes that with his name lineup, he doesn't need the added lure of nudity and besides he faces the possibility of losing many of his topliners should he ask them to compete for attention with nudes.

In his headliner lineup, the Entratter stable includes Frank Sinatra, Dean Martin, Jerry Lewis, Sammy Davis Jr., Joey Bishop, Red Skelton and others. He feels that he can't risk creating conditions which would cause some of these names to look elsewhere. The new luxury accommodations will also aid him in keeping his major headliners contented.

Ottawa's Chaudiere Club Can't Move Its Stage, So It Moved the Customers

Ottawa, Dec. 6.

If you can't move the stage, move the customers. It's working at the Chaudiere Club where original stage location forced acts to work to two rows of eight tables, with the rest of the nitery's 1,000 seats at left or right.

When Harvey Glatt and Vivienne Stenson moved into the Chaudiere's booking-producing slot Monday (28), they arranged a switch by having the acts work to the left-hand (or north) side of the room, near the bar and entrance. Customers ar seated only in that area and not until it is capacity are the tables at the opposite side of the stage opened.

New format meant rearrangements of lights and one or two acts experienced difficulty with band backing coming from their left. Difficulties are offset by having customers bunched in front in a relatively smaller area.

New Glatt - Stenson policy preemed with Allen & Rossi (to Dec. 3) billtopping, plus Bet E. Martin and Cucho & Furn, with Harry Pozy house band backing. Pozy emcees. Coming in are Janice Harper (5), Guy Mitchell (12) and Leon Bibb (19).

Palace, N.Y., Again Eyes Two-a-Day

The Palace Theatre, N. Y., is again on the prowl for stageshows. House had a target date of Dec. 21 for revival of the two-a-day, but it's unlikely that it will get a suitable headliner by that time.

Among those who have been sought for the stand is Johnny Mathis. Every agency had been asked to submit likely candidates. But none thus far has been acceptable to the house.

Naturally, the paucity of top pix is responsible for the move into hard-ticket vaude. Theatre had been seeking a stageshow to open the fall season. But with the booking of "Sunrise at Campobello" the quest was called off since it was felt the film would be a longrun attraction.

However, with the failure of "Campobello" to hold up as a roadshow attraction, the search for a suitable stageshow is on again.

GAC, Centlivre in Top Echelon Meet On Agency Changes, Expansion Plans

A series of board meetings of General Artists Corp. with top echelon figures of Centlivre Brewing Co., GAC's parent firm, is expected to produce several changes in the firm's structure.

The first likely result of the confabs, now being held at the GAC N. Y. office, is stricter fiscal supervision in that firm.

Appointment of Larry Lewis, formerly with MCA, as budget director, is the second new addition to the firm in recent weeks. William Healy was recently made comptroller. Cy Donner, long the sole head of the GAC money department, has been treasurer, but the new appointments will free Donner for greater concentration on the policy making level.

In addition, the meeting, for which GAC general manager Milt Krasny planed in from the Coast, is expected to assess the findings of a recent survey by a team of efficiency experts. These findings are expected to concentrate on the field of inter-office communications and smoothening of rough spots in the organization. One spokesman declared that running a talent agency according to efficiency expert precepts would be the surest way into bankruptcy. However, several recommendations are expected to be put into operation. One will be a speedup of consultation with all GAC branches so that, for example, an act would not be booked in two places at the same time.

According to GAC president Larry Kanaga, the meetings, also attended by Herb Siegel, Centlivre topper, plus other execs of the parent concern, will look into possibilities of expansion. They are admittedly on the lookout for top people, and hope to go into orbit on expansion plans shortly.

Kanaga says that there will be major changes in any department. One table of organization was devised about a year ago. However, some feel that there will be a rearrangement of that setup. Among the anticipated changes are the possibility that Krasny will go into video in a bigger way. Another is that Joe Higgins, who is chairman of General Artists Bureau, a GAC subsid, will take on additional duties. He is currently on a swing of GAC offices. Now in Chicago, he's slated to hit Dallas next week. Another likelihood is expansion of foreign operations, now headed by veepee Eddie Elkort. Because of the large volume of business in this field, the department is likely to be expanded.

No announcement on the effects of the present series of meetings will come immediately.

Soph & Ted Lewis Duet Again at Latin Casino

Sophie Tucker and Ted Lewis are to be reunited as a team. They open at the Latin Casino, on the outskirts of Camden, N.J., April 10.

The duo had worked this summer at the Riviera, Las Vegas, but have since performed separately.

Penny's Rap Vs. AGVA Elections Into New Round

The American Guild of Variety Artists executive committee last week passed a resolution which continued the charges by Penny Singleton that the 1960 elections of officers and board members was fraudulently conducted. She alleged that the union provided financial and other aid to the campaign of Joey Adams who defeated Miss Singleton in the recent election. Resolution gave Miss Singleton and her attorney Henry T. Katz opportunity to file another presentation of her case not less than 15 days before any national board or executive committee meeting.

Previous hearing on Nov. 21 broke up when Miss Singleton's attorney declared that they had not filed an answer to her charges as provided for in the constitution, and since most of the executive committee were party to her charges, that body was not qualified to sit in on the hearing since they would be acting as judge and jury on themselves.

Katz again demanded that answers be filed in accordance with AGVA's constitution.

If Katz's charges are sustained by either an impartial body or in court, then Miss Singleton's allegations will go before the Secretary of Labor for further action in accordance with provisions of the Landrum-Griffin Act.

PENN. LIQUOR BOARD NOW OK'S COVER CHARGE

Pittsburgh, Dec. 6.

The Pennsylvania Liquor Control Board has abolished its ban against the nitery cover charge.

Last April, the board said a cover charge ban would go into effect on May 1. This was to curb the practice of charging admission at the door which still remains illegal. Here, the major clubs who use cover charges to pay off the show and band and then charge regular restaurant prices for food and liquor, objected and were granted a hearing. They were given to Dec. 1 to permit them to play acts booked and take care of their banquet commitments.

Morris Agcy. Picking Up NACM Lunch Tabs

The William Morris Agency is tendering a pair of luncheons to those attending the annual confab of the National Assn. of Concert Managers which opens Monday (12) at the Hotel Plaza, N.Y. Percentery will toss a luncheon on the opening day to the NACM, and on the following day will fete a unit billed as the Assn. of College & University Managers.

Members attending the convention expect to do the bulk of the year's buying at the Plaza meet.

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Vaude, Cafe Dates

New York

Barbara Gilbert to repeat at the Blue Angel Feb. 2 . . . **Eagle & Man** booked for the Elmwood Casino, Windsor, Ont., Dec. 26 . . . **Sophie Tucker** inked for Gallagher's, Milwaukee, April 21 for 9 days . . . Fisher & Marks go into Holiday House, Pittsburgh, May 8 . . . **Allen & Rossi** open at the Latin Casino, Merchantville, N. J., tonight (Wed.) on bill with **Bobby Darin** . . . **Helen Noga**, personal manager of Johnny Mathis, planed back to the Coast last week.

Chicago

Anna Maria Alberghetti at the Palmer House Empire Room . . . **James Komack** at Freddie's, Minneapolis . . . **Don Cornell** down for the Radisson Hotel, same town, March 16-25 . . . **Robert Clary** inked for Rancho don Carlos, Winnipeg, opening Dec. 16 . . . **Peggy De Castro III** booked by Colony Club, Omaha, Jan. 5 . . . Swan Room, New Orleans, pacted **Carolyn Richter** to start Jan. 23, with **Ruth Wallis** in Feb. 6-18.

Hollywood

John Raitt signed a two-year pact with the Mapes, Reno, with initial stint kicking off next month . . . **Bunny Bishop** holding down at Dino's . . . **The Crosby Bros.** (Phillip, Dennis and Lindsay) resume their nitery booking in January with a 12-week swing through the Western states and Canada . . . **James Komack** toplines show opening today (7) at Freddie's, Minneapolis, for one week . . . **Corky Hale's Trio** current at the Frascati Inn.

Freddy Martin's orch winds a 30-day midwestern tour of one-niters and returns to regular perch at the Cocoanut Grove, Jan. 10 . . . **M. A. Riddle**, managing director of the Dunes, Las Vegas, resigned New Orleans trumpeter **Al Hirt** and His Dixieland Band . . . **The Pud Brown Quartet** set for an indefinite run at **Paul Cummins'** Roaring 20's nitery . . . Capitol disker **Salli Terri** gives her initial L. A. concert at the Philharmonic Aud., Dec. 10.

Reno

Dick Shawn set for Christmas-New Year's show at the Mapes Hotel . . . **Della Reese** signed for January 2-weeker at the Riverside to follow **Gogi Grant** . . . **Nick Lucas** in playback at the Holiday . . . **Carmen Cavallaro** in for month at Harolds Club Fun Room . . . **Jack Ross** and **Dick Lane Quartet** at Harrah's in Reno . . . **Gaylords** topline new show at Wagon Wheel, Tahoe . . . **Trio Smeed** set to open at Holiday on Dec. 15 . . . **Herbie Kae** heading Hawaiian Revue at Golden Hotel . . . Vagabonds following Harrah's Reno date with booking at Tahoe Harrah's . . . **Kim Sisters** to Harrah's Reno Dec. 14 for lounge date . . . **Pars & Patti** in Reno debut at Mapes lounge.

Dorothy Loudon inked for three-year deal with the **Riverside** . . . **Mills Bros.** following local date with three-weeker at the Fairmont in San Francisco . . . **Stan Worth** and his new group debut in Reno at the Holiday on Jan. 12 . . . **Ted Lewis** set for Dec. 25—Jan. 7 bill at Tahoe Harrah's . . . **Gogi Grant** in Dec. 22 for double frame at the Riverside . . . **Carl Ravazza** opens in early December at Harold Club with **Carmen Cavallaro** . . . **Jack Ross** and the **Dick Lane Quartet** set for Hot Springs, Ark., booking after current stint at Harrah's, Reno . . . **Nick Lucas** in the 29th at the Holiday for four frames . . . **Back Room Boys** debuting at Mapes.

Patrice Wymore planning nitery tour in Southwest for December . . . **Johnnie Mathis** inked for Tahoe Harrah's date in early '61 . . . Ditto the "Holiday in Japan" show . . . **Roberta Linn** clicking solidly at the Holiday Hotel . . . **Carmen Cavallaro** billed for December date at Harolds Club . . . **Art** and **Dotty Todd** debuting at the Nugget in Carson City . . . Mapes Hotel paging **Bob Crosby** for New Year's show . . . **Gogi Grant** reprises at the Riverside Dec. 22 for a double frame.

Detroit

Sophie Tucker in for a week at the Elmwood Casino . . . Club 509, which was forced to move uptown when its building was condemned for a Civic Center project, is now back downtown with former owners Benny and Ethel Resh serving as managers for owner Timothy Athans. Opening attraction is singer **Nilda Reye** and the Dimas Latin Revue, along with the **Benny Resh** orch . . . Female impersonator **T. C. Jones** at the Club Alamo . . . **The Tunesman** new at the Roostertail . . . **Sheila Reynolds** at the Knife and Fork . . . **Kai Winding** Septet at Baker's Keyboard . . . Singer **Patti Leeds** at the Metropole . . . Folksingers **Jan Winkler** and **Bernie Kraus** have teamed at the Cup of Socrates . . . Comic **Jessica Gar Wood** at the Club Lido.

Dallas

Escudero did his flamenco dances Dec. 3 at Dallas Memorial Theatre . . . **Joey Bishop** plays his first local date March 10 in a one-nighter at State Fair Music Hall for the **J. David Nichols** office . . . **Bobby Rivera** combo now at The Gay 90s . . . **Johnny Bachemin's** new revue, "Point Blank, 1961," set for a two-week stay, Nov. 28-Dec. 11, at Hotel Monteleone's Swan Room in New Orleans and goes into the Vapors Club, Hot Springs, Ark., Dec. 26 for nine nights . . . **Eric Scott**, 88'er, into the new Club Marko, with singer **Lee Johnson** a weekend performer at the privatery . . . Songstress **Jewel Brown** and the **Three Bits of Rhythm** now at the intime Sovereign Club.

Scotland

Robert Earl, English singer, to Empire, Glasgow, in vaude . . . **Alex Frutin** launched his annual winter vaude layout at Glasgow Metropole with **Clark & Murray** headlining . . . **Andy Stewart**, Scot comedian, topping at Palladium, Edinburgh.

Inside Stuff—Vaude

"In our search for matters worthy of editorial comment," began a recent Chicago Tribune editorial, "we have never ventured to comment on a night club show. But we think there is good reason to compliment Herb Shriner for demonstrating nightly that wholesome humor can more than hold its own against the current fad of sick jokes."

This precedental salute to the humorist, current at the Mister Kelly's nitery in Chi, seems part of the Trib's evident new cordiality toward amusements. Two days earlier, for example, it broke precedent by frontpaging its tele editor's "obit" on the vanished radio soapers.

MCA has a new client—blonde Toronto thrush Joan Fairfax. After seven years on CBC-TV (with her own show last season and a taped special coming up in January), she worked on stage one night in Calgary with Professor Backwards, who suggested MCA. She went to N. Y., got Bobby Kroll to write her an act, and did it for a week in a Winnipeg boite. Marvin Josephson, of MCA's Chicago office, flew up to catch her, and she was signed. She opened last week for a month at Statler Hotel in Washington.

Gypsy Markoff, recently married to a Spanish flamenco dancer who is getting his immigration papers in order, has been round-robining the daily columnists as well as VARIETY about the alleged inequities and "tough" handling in some of her recent Caribbean dates. Her talk about AGVA contracts and "protection" apparently meant little to one Puerto Rico entrepreneur.

Pete Karalis, operator of Freddie's Minneapolis, is wondering whether he has Shelley Berman. He has the comic's word that he'll play for him next year, but so far no contracts. A spokesman for Berman has declared that he has promised Karalis a date which will probably be consummated when Berman returns from Europe.

Honolulu Nitery Biz In Seasonal Upswing; Lotsa Exotics on Clubs' Bills

Honolulu, Dec. 6.

Live entertainment is on a seasonal upswing.

The Traveler's Three opened Friday (2) at The Grog Shop with The Jesse Kalima Trio — all 1,000 pounds of 'em — opening a night earlier at the nearby Hofbrau in Waikiki.

Anna Louise and Del Graham and Trio are topping the downtown Swing Club show. Oasis nitery is featuring Rosa Maki, exotic dancer; Midori Oki, acrobatic dancer; 15 Kabuki dancers and Teddy Chinen, singing-emcee. Dyke's at Kalihi has an all-Japanese show topped by Hisako Seki, roller skating artist, and Anastasia, an exotic dancer.

Forbidden City continues its burlesque policy with Georgia Holden, "the 44-D Girl," and Little Egypt topping current bill. The Elbow Room is featuring the Will K Trio Thursdays through Saturdays. Downtown Hubba Hubba Club offers Ruriko Oka, Fumiko Sawa and Miya Ishihara, exotics; "Big George" Kosuke, comic; with K. Sakai as emcee.

Isa Bergen tops the show at the Ginbasha. Sylvia & Dusty, plus Momi Jones, swinging pianist, are at the Backstreet. Pearl City Tavern is holding on to The Pantomaniac (Dwight Allwyn), now in his eighth month; Jack Dali, comic-emcee; Olivia Ortez, singer; Dakkachan, dancer.

A few of the spots draw tuorist biz, but most of them depend upon the hometowners virtually entirely.

TERP SCHOOL BANKRUPT

Honolulu, Dec. 6.

Fred Astaire Dance Studios here, operated by Mr. and Mrs. David J. Studabeker, have been declared bankrupt.

Court records show almost $20,000 in liabilities, not quite $8,000 in assets.

TOM MCGINN RETIRES

Memphis, Dec. 6.

Tom McGinn, who served as the Hotel Peabody's first desk clerk here in 1925, will retire from his current post as skipper Dec. 31.

McGinn has been signing the top name bands for years to play in the Peabody's Skyway and Plantation rooms.

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PRESS REPRESENTATION / THE BERNARD COMPANY / BEVERLY HILLS

Roy Thomson's $1,890,000 Scot Bowling Alley Beats Film Circuit Into Field

By GORDON IRVING

Glasgow, Dec. 6.

Roy Thomson, head of Scot commercial tv and a leading figure in U.K. newspaper world, is branching out as an entertainment promoter, live variety. In the new Scot town of East Kilbride he's introducing bowling alleys to Auld Lang Syne territory.

Thomson is opening his new alley, which he'll name the Olympia, Dec. 15 in East Kilbride, a town minus cinema and theatre entertainment. In this capacity he'll be in opposition to himself, drawing customers out to bowl when they could be indoors watching his tv programs.

Observers who know Scots' fondness for getting together socially say the alleys will catch on quickly in this territory. Thomson also has plans for several more. He has beaten some of the major London-based cinema circuits to the post with his project, although latter are still going ahead with their plans.

Cost of the East Kilbride centre, not far from the mansion home of the late Scot minstrel, Sir Harry Lauder, is estimated around $1,890,000. It's claimed to be "the most modern bowling alley and ballroom in Britain." Three-story building, constructed in record time by a local firm, will house 16 lanes. In addition, a ballroom in the structure will handle 1,000 dancers.

Latching on to Scots' flair for confabs and social huddles, Thomson will offer his new bowling alleys as a meeting spot for committees, local tenants' associations, church and other organizations. The Olympia will also have a creche and day nursery, where mothers may leave their children while they bowl or sip a cup of tea.

When the alleys open, instructors will be on hand to assist townspeople who wish to learn the game. Group classes are planned for mum, dad and the moppets. There are also plans to form teams and leagues of all ages.

Thomson's main Scotland project remains his contract to give Auld Lang Syners a commercial tv service from his Theatre Royal base in Glasgow.

But his switcheroo to bowling alleys is a new departure. Fact that he has beaten large cinema chains to the post is indicative of his alertness for a new angle and a quick eye at seeing a fresh need by the public, which doesn't always want to stay by the fireside and watch a tv show.

'REMODELING' CLOSES FOUR VEGAS SPOTS

Las Vegas, Dec. 6.

Four showrooms on the Strip shut down last weekend for three weeks of "remodeling," which is a Vegas euphemism for "Let's face it fellows—it's the slack season."

Riviera reopens Dec. 22 with "La Plume de ma Tante," Thunderbird Dec. 23 with Les Paul, Mary Ford and all new "Scandals On Ice," Flamingo Dec. 22 with Joe E. Lewis and Frances Faye. New Frontier is negotiating for "Vintage '61."

Riviera, apparently going along with the adage "if you can't lick 'em, join 'em," will undrape some of the "La Plume" dolls and start an "adults only" policy which has been a gold mine for the Stardust, Tropicana, and Dunes.

Hawaii No Vacation For Peripatetic Brenda Lee

Honolulu, Dec. 6.

Brenda Lee show was anything but a vacation-with-pay for the young recording artist. Troupe gave two performances on Maui island Wednesday (30), two on Hawaii island Thursday, a 6 p.m. show at Schofield Barracks in rural Oahu and an 8:30 p.m. show in Honolulu Friday, and three Honolulu performances Saturday, with the headliner jetting back to New York the same night.

Troupe, appearing under "Show of Stars" auspices, also featured Chubby Checker, Garry Miles, Bob Beckham and The Casuals.

'Playboy Circuit' Eyes Top Names

Chicago, Dec. 6.

Playboy Key Club here, owned by the s.a. magazine, is raising its booking sights and taking aim on some prime names for its new showcase, the Penthouse, which debuts Dec. 29 with Robert Clary toplined. Among those being dickered, it's understood, is Mort Sahl.

Playboy previously signaled its intentions when it played comic Irwing Corey—who's doing a playback currently—in its smaller library. More recently it booked the comedy team of Burns & Carlin. The Penthouse room, approximately double the library's capacity, gives the keyer a crack at some plum attractions that before had been prohibitive.

Policy also looks to pit Playboy and the eminently successful Mister Kelly's in a tug for at least some of the same avant-garde turns —Sahl, for one, being a potent Kelly's repeater. But boxoffice skirmishing seems nil because of Playboy's quasi-private status—$75 a membership (or cover).

Move eventually may have some national impact, however, since a similar entertainment policy is contemplated for future Playboy links —in Miami (slated to bow in February), Los Angeles (on the Strip), and New York, where a site in the east fifties is being firmed.

Once these are operational, the axis manifestly will give Playboy potent booking leverage on the basis of ability to guarantee talent an impressive block of dates over the span of a twelvemonth, thus locking some names for the "Playboy circuit."

Big European Cities Seek Tourist Trade Via Gaiety; Sin of Niteries

By HAZEL GUILD

Frankfurt, Nov. 29.

Now that the other European top entertainment towns have figured out that they can't possibly vie with the glamor and excitement offered by those tops-in-pops-with-the-tourist cities, London, Paris and Rome, the other big towns are on a new kick to offer sex and lowdown clubs and pubs.

The new theme in public-relations and travel promotions in Europe is spelled S-E-X. And it's being offered at every price by a couple of Europe's large cities, to attract the last remaining playboys with some loot, the American soldiers stationed in Europe and the tourists who can be lured off the beaten path with some offbeat entertainment.

"City of light, gaiety and sin"" is the sort of tag that the promotion experts are trying to pin on such cities as Amsterdam, Copenhagen, Hamburg, Brussels and Munich—selling the seamy side of life instead of the glamor. Travel agencies are supplied brochures offering cut-rate package deals with flight, hotel accommodations and a "night tour of the town" which delves into some of the offbeat and downbeat clubs.

'Boy-Girls' in Frankfurt Spots

In Frankfurt, for instance, all the activity centers around the notorious Weserstrasse, where the GI or the tourist can buy a drink (at a semi-clipjoint-price of about $2) and watch the city's cabaret showgirls bump and grind over his tabletop. The biggest draw and most publicized show currently features transvestites who sing, dance and strip in a highly ornate club. The off-beat suggestions of the "boy-girls" is a big talking point for the visting German burghers and for the GIs who are out for something "strictly different."

Munich is now putting all its emphasis on attracting the trade to its beatnik section Schwabing where the clubs (and girls) are considerably less costly than the Parisian variety. A couple of the European towns are campaigning for American newsmen to visit their premises, offering the complete cuffo for the reporters to make the junket. They urge that the press visits the local fleshpots.

Find GI's Backbone of Biz

In Amsterdam, for instance, a travel official stressed that "The GI is here all year. He might not spend as much individually as the rich tourist but he makes up for it in numbers. He's the bread and butter of the business—the rich visitor is the cake."

"I don't mind what you write about us," added the travel official, stressing that what the GI and the off-beat tourist wants to see is the Seamen's Quarter, where girls line the neon-lit streets and drinks are only about 25c a throw.

The tourists' office in Amsterdam hands out a list of clubs, letting the visitor know just what a drink and entry will cost, and listing those are permitted to stay open until 4 a.m. so that the tourist can pick any price of entertainment.

At Copenhagen, reporters are urged to go out on the town at the expense of the tourist office. And the chief of the morals division in the police department is willing to talk about the city's wideopen nightlife and about the availability of girls.

Hamburg Has Reeperbahn

Hamburg in Germany always has played up its lowdown entertainment provided at the Reeperbahn, a Broadway-like jumble of neon-lighted clubs and pubs that are constantly under surveillance from the police. While being accused by other sections of the city of being "clippers," the clubs do a hefty business with jaded German businessmen from other cities, visting Scandinavians, GIs who want "something different" and sailors from all lands.

Usually, the tourist or soldier gets the impression that it's going to be cheaper to spend a weekend in one of these more out-of-the-way cities than it would be in a widely known fun center like Paris. But generally the prices are upped so that anyone's going to find his wallet flat when the weekend is over.

For American tourists and for American servicemen away from home, the offer of sex-and-sin wideopen is just about irrestible, and the cities of Austria, Italy, Switzerland, France, England and Spain and North Africa are proving that they can find the right combination to the money-locker by offering these package deal play-weekends.

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Gov't Entertainment Ban in Mex City Gin Mills Stirs Job Hunt for Talent

Mexico City, Dec. 6.

The State Department edict of the Federal government (embracing this metropolis and all suburban environments) banning use of entertainers in restaurants and bars is bringing about severe unemployment.

Owners of luxury bars and restaurants which featured entertainers, but below category of nightclub floorshows, are also feeling the pinch as customers trickle off to clubs in search of amusement with their drinks.

Singers, dancers, emcees, et al. have been let go by restaurants and bars, and competition is keen for the few available jobs left. Musicians who formerly found a steady source of income in plush spots are without jobs.

And the axing of live music has also seriously affected receipts of the Mexican Society of Authors and Composers, although there has been a partial recovery through installation of jukeboxes.

In Televicentro, talent director Luis de Llano said that there is a flood of performers seeking placement. But there are too many unemployed and too few spots open on tv. One outcome is that entertainers are eager to work at any price.

So far unions have not made any aggressive move to obtain a revoking of the entertainment ban in bars and restaurants. And city authorities insist that these establishments will not be licensed for entertainment.

Mathis' Sock 60G, Chi

Chicago, Dec. 6.

Johnny Mathis package grossed a fine $60,000 or over for seven performances last week in the 4,123-seat Medinah Temple. House had a $4 top, hiked to $5 for three weekend shows.

Stand was promoted by Frank Fried's Triangle Productions.

Hot Springs Club Gets Mickey Rooney for Week

Hot Springs, Ark., Dec. 6.

Hot Springs, is going out for names to lure customers to the spa here.

Array of names is headed by Mickey Rooney for a week's stand at the Vapors Club. Rooney will close on Dec. 21. The Coronados have been inked for a week's stand at the Southern Club with Buddy Walples' orch on tap beginning Dec. 17. Gary Wells and the Barton Sisters also open the same day at the Tower Club, another top nitery.

Arlington Hotel, has inked Eddy Rogers orch for its 10th straight season.

Femme Workers Can't Sit at Milwaukee Bars, Court Says in Test Case

Milwaukee, Dec. 6.

Female employees of a nightclub or tavern may not sit at a bar either after hours or on their time off on the basis of a ruling handed down here last week by District Judge Christ T. Seraphim. His decision stemmed from the arrest last February of Martha Artis, a pianist at the Lamp Post Tavern, who was charged wtih quaffing a drink at the spot's bar after hours.

Judge Seraphim fined Miss Artis $1 for violating a city ordinance prohibiting women tavern employees from bar sitting. Also fined $1 were Charles Pisciune, licensee of the Lamp Post, and the tavern's manager, John Pisciune.

The court had reserved decision on the case pending legal clarification of the ordinance by the Milwaukee Common Council license committee. Judge Seraphim indicated he had been advised that the law was applicable to women employees all the time.

Albany Thruway Motel Riding With the Ink Spots

Albany, Dec. 6.

Motels may pick up talent operations where hotels left off in some areas. This seems to be the case in Albany where Nat Hellman's Thruway Motel will open the New Guard Room, Christmas Eve (24) with the Ink Spots. Hellman is lining up attractions into February.

The last major entertainment operation in this area was the Empire Room of the Sheraton-Ten Eyck Hotel, which was the last spot to go in for name shows locally.

The luxury type motel adjoins the 1,060-seat Hellman theatre. Hellman's father, the late Harry Hellman, was a pioneer Albany exhibitor.

BELAFONTE, BORGE TO PUERTO RICAN HOTEL

San Juan, P.R., Dec. 6.

The Intercontinental San Juan Hotel here is filling in one of its biggest talent lineups in its history. Harry Belafonte has been signed to appear Christmas Day until New Year's Eve and Victor Borge will start a three-day stand the following day.

The hotel has also signed The Vagabonds for Jan. 5, Ray Bolger starting Feb. 3 and Johnny Mathis to come in March 6. Other names are being sought to round out the season.

La Concha Hotel here, another user of names, has not yet announced its talent prospectus.

Hawaii Hotel's Slump

Honolulu, Dec. 6.

Hawaii hotels are experiencing a presumably inevitable seasonal slump that's expected to continue until Christmas. Some resorts are operating at 35 to 40% capacity.

Conventions in the past six weeks have helped immensely in Waikiki, most notably the convention of the American Society of Travel Agents (ASTA), which had virtually all major hotels jammed.

Booking Patterns Change With Headliners Moving Into Wider Orbits

One of the key developments of 1960 has been the breaking up of old booking patterns for many topliners. In previous years, various names would play a comparatively few dates, dividing their time in specific spots in New York, Miami Beach, Las Vegas, Chicago, Hollywood and a couple of optional spots. With present day rates, they felt that this was all they needed for maximum earnings.

However, the old patterns no longer apply due to several developments. For example, the razing of El Rancho Vegas, Las Vegas, put several headliners on the open market. Joe E. Lewis played that spot for about six months of the year. He's now free to take several dates at the nearby Flamingo in that town, has expanded his employment centres to hotels in Texas, is committed for hotel dates in Los Angeles and Chicago and is being submitted to other spots.

The virtual retirement of the Chez Paree, Chicago, as a top talent showcase has not only permitted the hotels of that town to look into the standup comics, but has also freed some of its former roster of entertainers for work elsewhere. The Drake Hotel and Palmer House, among others, have sought out the headliners from the old Chez.

As a matter of fact, the success of such performers as Myron Cohen, Joe E. Lewis and others in the Chi inns is causing New York hotels to peer into the possibility of using comics. The booking of Shelley Berman into the Waldorf Astoria's Empire Room next month is regarded as a major breakthrough in that direction.

The shuffling of headliners into a wider orbit has been salutory for the trade in general. It has forced some of the more established cafes to seek new stars. For example, the regular roster of the Copacabana, N.Y., has dwindled. With the execption of Lewis, Sammy Davis Jr., Nat King Cole, Joey Bishop and a few others, operator Jules Podell is using an increasing number of performers new to that spot from year to year.

Time was when a fresh name had to break into the Copa in a featured role or during the summer doldrums. Of late, they've been coming from the record shops into the headline position there.

Suit Vs. N.Y. Police Head Seeks a Court Test Of Fingerprint Regulations

A court test to determine the constitutionality of the fingerprint regulations for cabaret performers in New York has been started by attorney Maxwell T. Cohen, counsel for the Citizens Emergency Committee, against Police Commissioner Stephen P. Kennedy.

Filed last week in N. Y. Suprme Court, the action was brought by singer Nina Simone, bandleader Quincy Jones, Art D'Lugoff, operator of the Village Gate, and musicians Alfred Nano and Sam Magazine. Latter pair head a ticket in opposition to incumbent officers of Local 802 of the American Federation of Musicians.

Miss Simone filed on behalf of herself and other performers, D'Lugoff on behalf of himself and other cafe owners, Jones on behalf of himself and other bandleaders and musicians on behalf of themselves and other tootlers. In addition, Jones and D'Lugoff claimed that their right to hire musicians and performers of their choice was impaired by the regulations on fingerprinting.

The suit also asks for an accounting of over $1,000,000 said to have been paid to the police dept. for fingerprint fees, which Cohen alleges was turned over illegally to the Police Dept. Pension fund. The action also is seeking triple damages, amount to be determined by the accounting.

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Blue Angel, N. Y.

Kaye Ballard, Odetta, Ted Markland, Reneaux; minimum, $6 and $7.

Comedy, the beat and unbeat variety, folk songs and magic are diverse elements, but the combination, in separate doses of course, provides the Herbert Jacoby-Max Gordon boite with a savory potpourri.

Leading the parade is Kaye Ballard, a comedienne who gains stature with each outing. Miss Ballard is in her milieu in an intime nitery with her wacky ditties, funny asides clever routines and straight singing.

From her opening "What's A Nice Kid Like Me Doing in A Joint Like This?" to her closing hilarious takeoff of a trouper of the old school (obviously Sophie Tucker), she has the audience convulsed. Not only is her material of high calibre, but it is also geared for Miss Ballard's comedic approach.

She can mug with the best of them when it's necessary and do wild contortions, as in her impression of teenagers, for example. She combines comedy and pathos in her interpretation of the corner newsboy as depicted in the films of the '30's. In "I Saw Arthur Again," she devastatingly recounts a meeting with the high school beau she didn't marry.

In light of Miss Ballard's general excellence, it's perhaps captious to mention one slight letdown. That's when she teams with her piano accompanist, Arthur Segal, to do the Lucy and Charlie Brown characters of the "Peanuts" series they have recorded. But Miss Ballard is back on the high road with a straight socko version of "Second Hand Rose," which Fanny Brice made famous.

Another unquestionable hit of the current show is that fine spiritual and folk singer, Odetta. Garbed in a flowing African-type robe and accompanying herself on an electric guitar (with an assist from bassist Bill Lee), this handsome Negro woman held the rapt attention of the minimum payers. She covers a wide range of folk songs and spirituals and garners a heavy mitting after each number.

The audience wanted more and Odetta proved generous with her helpings, but the effect might have been even more compelling if she left the customers a little hungry. Adding to her strong appeal is the underplayed sense of humor she employs for the introes.

One of Odetta's spirituals, "What Month Was Jesus Born In," serves as an antidote to a descent into bad taste exhibited by comedian Ted Markland. He opens with a bit about not knowing his "identity" as a comedian, but on the basis of his approach and material, Markland easily fits into the "beat" and "sick" category.

The gaunt, sunken-cheeked West Coaster, making his first appearance in the east, shows definite promise in the modern school of comedy, but he also displays a lack of discipline. His targets are familiar — off-Broadway shows, particularly Ionesco; the Klu Klux Klan and the integration problem, Nixon and Kennedy, the current police card controversy and Tennessee Williams plays.

Markland, to be sure, shows courage in tackling the sacrosanct institution of religion. Although his motive — the belittling of un-Christian Christians — may be justified, his remarks and actions are bound to cause resentment, as they did on opening night.

Members of the audience were offended by Markland's story about the return of Christ. Markland's point is that if Christ returned today, he'd be executed again for his teachings, but this time instead of being crucified, he'd be electrocuted and people would go around wearing miniature electric chairs around their necks.

Some members of the audience expressed their resentment loudly and Markland poured fuel on the fire by making the sign of the cross on his exit.

Reneaux, who kicks off the proceedings, is an outstanding magician. He works quietly and unobtrusively, but scores brightly with each sleight of hand movement. He needs no patter or explanations, but makes his mark with his prestidigitation. *Holl.*

Society, London

Barbara Velasco, Gipsy Adams orch; $3.50 minimum.

London, Nov. 30.

Barbara Velasco, a pert gal from South America who is best known on the North America nitery route, is making her West End nitery bow at this plush Jermyn Street cafe, and her engagement should yield fair returns over the next four weeks. She has little name value at the moment, so word of mouth will be needed to stir up interest.

Though calypsos are clearly her forte, Miss Velasco saves her sole West Indies number for her bowout, and that's a pity, as the customers would readily have accepted more. For the rest, she alternates between lively pops and dramatic ballads, and scores more effectively in the former category. Typical entries include "Mademoiselle de Paris," "Talk to Me" and "From This Moment On," all of which she delivers in an assured style.

Miss Velasco is petite, but commands attention and displays authority on the floor. She has a well trained set of pipes, and once her routine is properly adjusted, will have all the ingredients for a hit show. Gipsy Adams, longtime maestro at the Society, gives suitably restrained backing to the singer. *Myro.*

Town Casino, Buff

Buffalo, Nov. 29.

Duke Hazlett, Buddy Greco, Jackie Vernon, Paris & Claire, The Adorables (5), Moe Balsom Orch (10); $3 minimum, $2 entertainment charge.

This is one of the most pretentious shows the T. C. has offered all season. And with Alan King coming for Friday and Saturday, it packs a load of something special in the way of a nitery show bargain. This sort of booking is probably one reason for the Casino's continued appeal to the over-the-border trade as well as its local large party clientele.

Buddy Greco is back after an absence of a decade. With a load of musical know-how, he is presently rolling off all of his recent platter hits both sweet and offbeat. The arrangements are distinctively his own and size up as an immeasurable asset.

Vocally he has the vibrant timbre essential for both mike and disk registry and his occasional pianistic assists (of which there should be more) reveal his genuine ability in this line—a talent which has been his since his old Benny Goodman days.

With striking brass and drum interpolations, Greco eases into a varied vocal repertoire starting with "World on a String" and running the gamut with "Not For Me," "Just In Time," "Too Much in Love," "So Young" and his presently popular trademarked groovy version of "Lady Was a Tramp."

An earnest worker with a load of musical savvy, he should continue to climb. As a novelty, the Casino features him not only stand-up for the stage show but also intime at the piano in the adjoining Basin Street Lounge and in both spots he more than fills the billing.

Even for Sinatra admirers, Duke Hazlett's 30 minute imitative stint of the chairman of the board is too much of a good thing. Carrying an impersonation this far is a trial on the viewer. It is understandable that in a brief video spot this sort of stunt may be an acceptable novelty, but for a full act's dosage it could be varied to much better effect.

Even Hazlett's Dean Martin bit is lost in its Sinatra overtones. The contributions of his own outstanding guitarist and drummer help somewhat, but not enough.

Jackie Vernon is one of the best of the single comics who seem to be haunting the niteries these days. He delivers a monolog in quiet low-pitched tones and deadpan serious style.

His patter is unusually clean for a night spot and he projects it in a unique, straight faced fashion. When the diners caught on to his routine, they warmed up fast and rewarded him with plenty of yocks.

His beat-up trumpet routine at the close is a top comic item. Compared with some of the alleged comedians appearing on tv, this boy could make it—and more—easily.

Paris & Claire are a hard working adagio duo, the distaff member being a noticeable cute and shapely youngster. Lenny Page is replacing George Walker as emcee this week, filling the slot with his customary aplomb. The Adorables round out the show with two well costumed and highly presentable routines. *Burton.*

Harrah's, Lake Tahoe

Lake Tahoe, Nov. 30.

Gordon & Sheila MacRae with Van Alexander conducting, Francis Brunn; Dorben Singers & Dancers. (14), Leighton Noble Orch (15); a Russ Hall production; no cover.

Gordon & Sheila MacRae for this playback keep it pretty much the same as the last time around—making for a pleasant 30 minutes-plus of song and chatter. They go it on individual solos, in tandem, and mix the vocaling and chit-chat with a few slick impreshes.

The duo's turn follows a smart opener by the Dorothy Dorben Dancers and Singers (re the cold weather theme) in equally smart gowning, and the fantastic, rapid-fire and accurate rubber ball juggling by Francis Brunn, making his Tahoe debut.

MacRae, with a hint of chord trouble on opening night in this mile-high ozone comes on for immediate endorsement with "If I Loved You," then essays another title or two beforee making with a Prima-Smith carbon with spouse Sheila. It, like the other impressions, is an accurate copy, for both sound and actions. Pair also mimic such as Zsa Zsa, Dean Martin, Lena Horne, Como, Dinah Shore, et al.

Mrs. MacRae scores well with the many wardrobe changes, all in taste. And from her mate there's the expected medley of his hits: "Moonlight Bay," By the Light of the Silvery Moon," "Tea For Two," and the "Oklahoma" numbers. Exit titles include the two on "I Remember It Well."

Brunn is small in stature but a giant in talent. His timing is to perfection and his accuracy in uncanny. Complete turn is to the uptempoed "Sabre Dance." And for the visual appeal, he includes a bit of choreog suggestive of the flamenco school.

A lot of his seemingly effortless stuff is aschewed by other juggling acts. His timing with the orch is to the final note. Brunn proves without question his billing as the "world's fastest juggler."

The Dorben Dancers, with costuming and choreog effectively carrying through the winter theme, command attention for both the eye interest and for the terp routines. It's a click opener. Leighton Noble's orch, augmented with extra strings for this session, shows usual fine form under the baton of Van Alexander.

George Gobel due in on Dec. 8. *Long.*

Downstage Room, Chi

Chicago, Nov. 30.

Blossom Dearie, Larry Green Orch (4); no minimum or cover.

Blossom Dearie, the whispery-styled jazz fave with chi-chi Gothamites (and with Jack Paar boosting), is debuting in Chicago and is second thrush booked into this cellar dancery adjunct of the Happy Medium cabaret-theatre.

Miss Dearie wields a strange fascination—she's decidedly different with that small voice, and a stylist who's not likely to permit much middle-ground opinion. The showtunes and evergreens all have a perfunctory sameness in her care. This can be viewed as subtly satiric, unpretentious, or disarming naivete. In any case, it seems especially suited to huddle-round-the-piano friendship — the keyboard also being in Miss Dearie's care, and she handles it tersely but with skill.

What is more certain, at any rate, is that her personality is readily identifiable, and when assayed by this reviewer before an SRO crowd, chirper's peculiar chemistry apparently jelled, for she came away with nice auditing. She gets okay assist, by the way, from Larry Green's band.

Miss Dearie, refreshingly enough, just announces her tunes straightforward (i.e., "next number is," etc.), with no attempt to ornament the musicianship. She's on an indefinite ticket here. *Pit.*

Roundtable, N. Y.

Adam Wade, Tyree Glenn Quartet, Ben Ludlow orch (5); $4 minimum.

With this billing the Roundtable exhibits something of a split personality as regards entertainment policy, and with notable success in customer turnout.

For terping segs, tablesiders have a choice between the docile business-man's-bounce style of the Ben Ludlow five and the slick, melodious jazz tempos of Tyree Glenn's swinging vibes and his piano, bass, drums backing.

Between times, customers can cool their heels and toes during a sock ballad turn by young sepia stylist Adam Wade, who has had a couple of hit disks and is now obviously working hard to develop a solid nitery act.

At show caught, Wade cooed and belted a catalog of nearly a dozen numbers with an impressive variety in the beat and projection style. Show tunes and upbeaters (like "Witchcraft") predominate, with a smattering of offbeats ("Hang My Tears Out to Dry) and special material. Latter category included a lengthy salute to the late Oscar Hammerstein 2d—a nicely paced pot-pourri of his hits—that is especially effective.

Wade builds aud acceptance all the way to a begoff pitch. Glenn quartet, augmented by the leader on trombone and three extra brass, gives the young vocalist solid support.

Show moves out this week for Deep River Boys, Cootie Williams quartet and jazz singer Gloria Lynn. *Bill.*

Shamrock Hilton, Houston

Houston, Dec. 1.

Homer & Jethro, The Hamilton Twins, Paul Neighbors Orch (10); no cover or minimum.

Homer & Jethro bring Homer's hillbilly twang, their electric mandolin and guitar, expertly played, and some recognizable tunes with outlandish and sometimes blue-tinted lyrics to a club always considered somewhat staid. And the auditors almost wouldn't let the longtime partners leave the stage.

Pair play just enough straight strings to show that they are actually expert musicians, then stick to the parodies that have made them famous. Best known perhaps are "Jam-Bowl-Lair," "Let Me Go, Blubber," "Sink the Bismarck," "Tattooed Lady," "Rain," "She Wore a Big Red Rose" and "Pagliacci."

Boys twice try legit begoffs, have to return for more to stretch act to a not overly long 65 minutes.

The Hamilton Twins open show. The lively pair are on long enough (10 minutes) to not overdo their precision, jazz and acrobatic dancing.

Twins (Gill and Jackie) have been in U. S. about a year. Fast-moving femmes are from England, and their timing and precision steps are on par with the Rockettes. They open with song and dance to tunes from "My Fair Lady," do modern jazz and acrobatic steps to "Night Train," and close with Can-Can number featuring acrobatic flying splits. They are blonde, shapely lookers and get good palming.

Paul Neighbors does fine job backing or making with the dance rhythms.

Jerry Vale with Lola De Carlo, Remy & Kelly come in Dec. 15 for two frames. *Skip.*

London House, Chi

Chicago, Nov. 30.

Barney Kessel Quartet, Audrey Morris Trio; $3 min. Fri.-Sat. only.

This smart mainstem jazzery, which easily does its share of trailblazing for locals, is the setting for Barney Kessel's first Chi stand. Guitarist otherwise, however, is no stranger, per his impressive Coast credits via soundtracks, Verve disks, and p.a.'s out there.

Kessel's four is in the progressive tradition that hallmarks the Coast postwar jazz flowering, but less atonal, more lucid and uncluttered in presentation. Enough so to satisfy most drop-in rounders as well as the cognoscenti.

Fronter displays considerable guitar expression through the combo's book of standards, neo stuff and Kessel originals. It can put out a fairly-to-the-point "Laura," or go cerebral whole hog with an arty flute original, dull stuff for any but the hardiest disciples of the idiom.

Seems certain Kessel will keep the black ink on the books with no trouble, and just as sure the receipts will hike on playback, since that's been the pattern for "new" names in this room. London House exposure has that reputation, like no other jazz club in town.

Audrey Morris' house trio alternates with some effective, if hardly inimitable, listening. Kessel stays through the 11th, with Kai Winding Septet in the 13th. *Pit.*

Palmer House, Chi.

Chicago. Dec. 1.

Anna Maria Alberghetti (and Jeff Lewis) with Marc Alden and Jimmy Huntley, Johnny O'Brien, Ben Arden Orch (10); $2.50 cover.

It seems a show biz axiom that a classical voice in a supper club is a virtual cinch for auditor homage. Not to mention, in this case, the extra-vocal allure. So it's predictable, per her Empire Room teeoff (and her first Chi cabaret stand), that Anna Maria Alberghetti will make the wait of three or four postponements worth it for this Hilton link.

With a couple of song and dance helpers (Marc Alden and Jimmy Huntley) efficiently employed, her act is a sporadically cheerful concoction that could vault to sock class were it meatier and less superficial in concept. Overly-brisk pace doesn't help it, either.

Miss Alberghetti serves a warm-up recital that's versatile and captivating, but also too businesslike without even the barest patter to bridge the numbers. With her consorts joining, session shifts to a teaser takeout of Broadway nostalgia anent show biz modes and luminaries of yore via song and old vaude turns. Capping with an aria, star offers the overworked "One Fine Day" that in this context is anti-climactic and condescendingly bravura.

Though thin of substance, the Broadway lookback, with its production elements, is something to build on for fuller values, and even as it stands allows the star to display a pleasant sense of satire. As for the tailend operatics, a judicious rewrite should scratch it in favor of some at-your-ease stroll-songstering, and/or perhaps an affectionate parody of soprano types. As it is, the finale, replete with Oriental wig and costume, is better left to transplanted divas.

On the virtue side (aside from splendid voice), Miss Alberghetti has impressive poise and knows how to flatter her figure. Jeff Lewis is her competent maestro at the 88, and Ben Arden's crew does its usual excellent job, though the room's acoustics make things a bit strident at times.

Humorist-harmonicist Johnny O'Brien attempts a country bumpkin image, but the dull, well-travelled jokes don't jell with the rube pose. He's also partial to Herb Shriner's "It's possible" punctuater. On the mouth organ, though, he's effective via whimsy arrangements and a skillful steam locomotive impresh with props. It pleased, and indicated he'd be wiser to upgrade the harmonica fun.

Sophie Tucker playback starts Dec. 31. *Pit.*

Eddys', K. C.

Kansas City, Nov. 25.

Deedy & Bill (4), Michael Bondon, Billy Williams Orch (6); $1.50-$2 cover.

It was just six months ago that Deedy & Bill made their first appearance at Eddys', and won a following with their wacky comedy. Now it's a return date, and with them is Michael Bondon, a local boy who has been away some time. The combo is more than 60 minutes of show with clicks in both music and laugh departments.

Bondon has appeared here occasionally in the past, although he now circulates generally around Chicago. This is his first nightclub date in this area, and he brings off a songful 25 minutes creditably (New Acts).

In their nearly 40 minutes Bill Greer handles most of the chatter in commentary fashion at the mike, while Deedy Peters pulls her goofy antics out front. There are such props as a break-away trombone, a drum used as a washtub, and mike-heads used as shavers.

They click on both comedy chatter and visual gags, and work in some musically high moments, as Miss Peters' vocal of "Can't Help Loving That Man" and "The Party's Over," and Greer's sax bit on "Night Train."

Since the last time around they have added guitarist Sam Stewart and drummer Bob Stone, fitting them ideally for lounge work. They also have a bevy of laughs in their Murrow interview and impressions of song stylists of today. Their brand of comedy is a pattern of their own developing, but they keep it moving and sharp for plentiful laughs.

Show holds through Dec. 8. *Quin.*

Bon Soir, N. Y.

Sallie Blair, Tony & Eddie, Gina Wilson, Jimmie Daniels, Three Flames: $6 minimum Saturday, $5 other nights.

Sallie Blair is a wow in her current stand at the Bon Soir. The sexy songstress, who's been around the larger rooms, has worked out an act with her new manager, Stan Greeson, that marks her as a natural for intime bookings. Miss Blair, is not only an eyeful in a skin tight gown, which makes walking somewhat difficult, but she also knows how to sell a song.

The singer, who's headlining at this Greenwich Village cellar club, has had her booking extended from four to six weeks. Sharing the bill with her are Tony & Eddie, whose record mimicry is a Bon Soir staple; singer-host Jimmie Daniels and the Three Flames, another of the spot's regulars

Also on tap for the forthnight ending last night (Tues.) was comedienne Gina Wilson, who's reviewed under New Acts. She's been succeeded by comedian Paul Dooley.

The show in which Miss Wilson appeared was up to the usual fine entertainment standard of the club. Miss Blair's tasteful songalog covers ballads and some lighter items and she knows how to vary her delivery from torrid to cute. Daniels continues to do a good job on the show tunes and the Three Flames contribute their standard spark, working alone and backing the acts. Incidentally, Miss Blair's own drummer, Curly Beninto, works with the trio during her stint.

The Tony & Eddie disk routine remains a top audience-pleaser. Their act includes a few items they've been doing for years, plus new routines. Although some of the bits are corny in their lack of subtelty, the team apparently can do no wrong as far as the club's patrons are concerned. In a topical vein, the boys tossed in a couple of lines in connection with the current police crackdown on cabarets.

N.Y. Police Commissioner Stephen P. Kennedy was the butt of one crack connected with the team's standard routine, in which waiter is spotted in a gorilla mask for surprise effect. The bit is followed by a comment about Kennedy occasionally coming in to play the part of the gorilla when the act is in town. And, in a burlesque of strippers, there's a remark about having to be fingerprinted twice for that particular stint. *Jess.*

Riverside, Reno

Reno, Dec. 1.

Swe-Danes (3) with Bendt Hallberg, King's IV (6), Starlets (8) with Frank Fanelli, Lou LeVitt Orch (10); $3 minimum.

Albeit an odd booking (two vocal-instrumental groups back to back) for this intimate room, current bill makes for hour-plus of good entertainment—despite the accent on instruments.

For the Swe-Danes it's a Reno debut, for the King's IV it's one of their many repeats—but the first time to play a main-room in the Reno-Tahoe area. Prior dates have all been lounge work. As noted, the booking prompts a bit of a question. But the two groups show much in difference of appeal to counteract any other similarities.

The Swe-Danes (Svend Asmussen, Ulrik Nuemann and Alice Babs) are a delightful diversion from the routine instrumental-vocal acts in both material and in presentation. And it's polished to perfection. The three (of Danish and Swedish extraction) eschew, for this date, a too-heavy play on their native stuff, and keep it mostly within the confines of what the average tabler expects—and it wins top rating.

Miss Babs rates superlatives for the use of her wide range and tones with instrumental precision. From the high registers to the low, she is in full control, and with no apparent effort. And the personality shows through with equal facility.

The Swe-Danes' offering includes a lot of "doo-wah" vocaling along with class instrumental work from the two male members on violin and guitar, and with Miss Babs' high-soaring voice matching the violin with surprising accuracy. Asmussen gets good reaction with violin work seguing from one melody to another (in the manner of Borge at the piano), with guitar accomp.

Full turn calls for each on solo stuff, in tandem on instruments, and on both instruments and vocals. Titles include "Side By Side" (for class harmony), Swe-Dane Symphony ("doo-wahing" with no backing from orch—making for sock instrumental impreshes), "Lullaby of Broadway" and "When Your Time Comes To Go," and uptempoed spiritual.

The Swe-Danes have had limited exposure in the U.S., but it's not for lack of talent or appeal. They'd fit most any class room, and are a natural for video spots.

The King's IV—with Billy Kay, George Worth and Frank Cicuilla in the out-front spots—work at a tremendous pace and show much talent on the instruments. The comedic work can also rate good mention. High spot, though, comes with the instruments. Boys double on drums, clarinet, sax, trombone, base, and tuba. Opener is "Sing, Sing, Sing," and from then on it's no stop for the 30-minute offering.

Kay comes across well with his comedy hat routines, Cicuilla scores with some intricate work on sax, and Worth gives with much authority on bass and also does an okay job with the vocaling. Much rehearsal is evident on such as "Sit Down, You're Rocking the Boat," and "76 Trombones." Exit is to a rousing "Mack, the Knife." Some passages could be pianissimoed a bit (for this room) with no loss to full turn. Tablers give the IV good response.

The Starlets (in Moro-Landis productions) show for a couple of neat terp routines, with Frank Fanelli capably handling the emcee-production singer chores. Lou LeVitt batons.

Sarah Vaughan in for a double frame on Dec. 8. *Long.*

Tidelands, Tucson

Tucson, Dec. 1.

The Four Preludes, featuring Page Cavanaugh; no cover, no minimum.

The Tidelands Motor Inn here, sister of the Tidelands in Houston, begins a name policy with the engagement of the versatile Four Preludes, and indications are the innovation may stick. Combo centers around pianist Page Cavanaugh, who foorsook his well-known trio for the more flexible foursome.

Tucson nightclubbers are generous with the palming for this predominantly musical group, which features some 16 instruments and vocals a la Hi-Lo's. Also heard is the "shadow singing" trademark, identified with Cavanaugh during his trio-years.

Outstanding is a vocal production of "County Fair," but group is becoming identified anew with treatment of "Bye, Bye, Blues." Crew members Tom Hall, Ernie Chapman and Ronnie Tutt are equally adept with the vocals and instrumentals.

Preludes also play for terps, with modern treatment of evergreens like "There'll Never Be Another You," and hep piano by Cavanaugh. *Alex.*

Henry Grady, Atlanta

Dukes of Dixieland (6), Papa Jac Assunto; $2 minimum.

Devotees of jazz, New Orleans style, will find the music dished out by the Dukes of Dixieland the McCoy. Backbone of the sextet are trumpeter Frank and trombonist Freddy Assunto, brothers born and bred in the Louisiana metropolis. The freres have assembled a capable combo of two-beat exponents seldom heard in a single group.

Rich Mattison huffs and puffs into the tuba, Mo Mahoney massacres the drums, Jerry Fuller gets high squeals out of his clarinet and Clyde Pound pops the piano. The Assunto boys also bring on their dad, Papa Jac, who's featured on banjo and slide trombone. Frank Assunto, in addition to fine lip work on trumpet, doubles as emcee, mixing levity with his introes.

Just about everyone does a solo. Mattison gets a big hand with his "Yellow Dog Blues" tuba solo. Fuller's clarinet pleases "High Society" and Freddy Assunto's trombone scores in "Slide, Frog, Slide." Papa Jac wins plaudits with his banjo solo, "Dear Old Southland," and joins with son Freddy in a trombone duet, "76 Trombones," to nab vigorous palming.

Dukes use special arrangements that are obviously worked out in detail. Their notes are sharp, clear and loud, with meaningful interpretations. In short, musicianship is their forte. *Lucc.*

Tidelands, Houston

Houston, Nov. 30.

Bob Newhart, Holly Twins, Don Cannon Orch (6); no cover or minimum.

Bob Newhart returns to the spot where he played his first club date just 10 months ago, thanks to foresight of boniface Bill Newkirk who has options. Seldom has a comic made it quite so well. For most of routines in this act, which can be heard on his two fabulous albums, "Button Down Mind" and "Button Down Mind Strikes Back," are on verge of becoming standards.

There's applause and laughter when Newhart announces next routine, and knowing auditors laugh as heartily at material as those who haven't heard his act before. Thus, if he can hold down tv exposure and add fresh material occasionally, there's no reason why he won't be around for some time, whether he plays club dates or concerts, drunks or no drunks.

In his return to Tidelands, Newhart finds the ropes up on preem nite, which wasn't true in his first appearance. However, he had packed 'em in before his closing 10 months ago, and that will probably be case during this entire engagement.

Newhart does his new w.k. retirement party routine, the griping soldier of the Revolutionary War (who loses sleep hunting the dollar "Nutty George" threw across a river, because of the idiot who flashed lights in the tower all night and by a "drunk" riding his horse through town and shouting) and the nuclear submarine and driving instructor bits.

Then there's the executive of a new products corporation calling Orville Wright about his and his brother's invention (the exec doesn't believe airplane passengers will go for extra charge of having a "John" on plane, because it has to land every 105 feet anyway). Newhart gets top returns during his 57 minutes on stage.

The Holly Twins (Glenell and Jonell), a brunet and a blonde, provide lively opener with vocals and electric guitars. Husky-voiced thrushes do good turn, and if they can be faulted it's only because of overly-exaggerated mouth movements. In their 17-minute turn they run through "Lover Come Back To Me," "Lazy River," "La Vie En Rose," "Semilau" and "Shake, Rattle and Roll," all to excellent backing by Cannon and boys. *Skip.*

Copa Theatre, Miami

Miami Beach, Dec. 3.

Alan Gale presents Arthur Treacher, Fran Warren, Arnold Dover, Ray Mambo, Boots McKenna Lines (12), Dave Tyler Orch (15); admission $2.25-$3.30.

Alan Gale has taken over this long-dark plush example of the once-glittering indie night club in these parts he's spent a considerable refurbishing and transforming the main-room precincts into as posh a theatre setup as one could find anywhere, all in pursuit of what he terms his "dream"—to bring vaude-theatre back, but in the sort of lush nitery setting that will provide a luxury place that will act as a spur to getting the prospective ticket-buyers out of their living rooms, to see live shows at what can be conservatively estimated as the biggest show-buy in this high-tariff town. There's an admish scale of $2.25 and $3.30 twice-nightly for either the eight or 11 p.m. presentations.

In this competitive area, Gale's operation can be regarded as chance-fraught what with its location across the Beach, away from hotel-row, the competition of the "freebie" topliner shows handed hotel guests and of course, the legit cafe offerings in the hostels, albiet some have bought season blocks of tickets for them at the Copa. Going on first weekend's results, Gale may have himself a winner, once he gets bugs and booking ideas into a click balance. His promotion stresses the theme of a lush house providing top entertainers at prices anyone can afford.

Gale hadn't counted on the parking problem inherent in getting first-show crowds out while second show customers were arriving. Another fault was in the booking idea of a "new name here" as Arthur Treacher and his talented ilk. He did well opening night, but withal, did not have the sort of nitery-angled act that even this experiment will require for a solid hit. Material was above par in his case, gauged on his butler pic parts and British accented rep. It is clever, pleasant but not for the tough laugh-requirements of Beach tourist and localite audiences. That he offed to warm response is credit to his showmanship, buttressed by instinctive timing on to-music patter routines. Indictive of his potentials in the medium is the big-laugh stream he garned from seemingly ad-lib one-liners.

Show stealer is Fran Warren. Long a staple in this resort's better spots, she never looked, sounded or delivered better. A continuous belting style has been eliminated from her delivery. It's now a smartly assorted approach in phrasing and arrangements to a clever mixture of hits, pops and evergreens.

Alan Gale opens the show, and as always, is the authoritative, assured and big-response winner. His command of auditors whims and fancies is complete as he ranges from home-life and family warmers to yock-stirring yarns that build from what seem a casual beginning on places, people—Miami Beach types in particular—and current topics. He also works with his acts, per custom, to set aud-reaction on a receptive plane. As with Arnold Dover, who's been with him before and sets himself a click niche with his series of incisive, like-life impreshes of the better performers around. Ditto with Treacher and with his "new discovery," and ex cha cha orch leader, Rey Mambo, who comes on as a Cubano fugitive and shows plenty potential with his routine on Castro troubles and causes in the satirical vein. Routine as of now shows spots in need of tightening and pacing. Going on first-nighter reaction, he can make it as a fresh-note intro in topical comedy.

The Boots McKenna line are an attractive assortment who fill their job adequately in the two spots assigned theme. Dave Tyler and his 15 man crew back the show in solid and knowing manner to build the overall effect.

There is no food or beverage service in the room-for that, the libationers must have it before or after. Gale won't have it any other way—"it's vaude house," he insists "with a bar in the lobby "—and a soft drink and candy counter, tooll" Show changes weekly, with new lineup arriving Thursday, topliners being Gale, Paul Winchell, Arthur Lee Simpkins. *Lary.*

Bradford Roof, Boston

Boston, Nov. 28.

Buddy Thomas' "Black & White Revue" with Margie Anderson, Lisa Carroll, Fouche Dancers (3), Alan Fontaine & Cassie Hale, George Canavan, Buddy Thomas Dancers (11), Harry DeAngelis Orch (10); $2.50 minimum.

Buddy Thomas has come up with a sizzling sepia and white musical revue to inaugurate a new policy at this rooftop boite and the first effort of new director of entertainment Ruth Shapiro. Thomas' layout of tall-stemmed showgirls, fresh young voices, specialty terpers, and production numbers along the Haiti voodoo trail culminating with a lavish "Rose of Washington Square" finale looks to bring good biz.

In for two weeks, with an option for three, opening night (28) gave the 60-min. package a fine reception. Plans are underway to tour the show, budgeted at $3,000. Margie Anderson, sepia singer with a bouncing beat, in the No. 1 spot in the show, whams over a rousing "Rose of Washington Square," and a torrid "Bill Bailey," with asides ala Pearl Bailey.

Lisa Carroll, who toured with Sam Snyder's "1960 Water Follies," as prima donna, takes a spot for terrific "In His Hands," follows with great "April in Portugal." Fouche Dancers, formerly with the Larry Steele Revue, are in for some standout terp acro with the sepia team of two lads and femme nabbing big mitting for their efforts. Alan Fontaine and Cassie Hale score with modernistic impresh bits in West Indies costumes and win salvos with their "boy meets girl" routines. Femme shows comedienne calibre with calypso in Mother Hubbard smoking big black cigar.

Production numbers are slickly produced, and Miss Anderson and Miss Carroll join with "Sing You Sinners" for rousing effect. Show holds through Dec. 11. *Guy.*

Sands, Las Vegas

Las Vegas, Nov. 28.

Sammy Davis Jr., Hal Loman Dancers (10), Garr Nelson, Copa Girls (12), Antonio Morelli Orch (23); produced by Jack Entratter; choreography, Renne Stuart; $4 minimum.

It gets more difficult to review Sammy Davis Jr.'s act each time he comes in as a potent cog in Jack Entratter's powerhouse Copa Room lineup. It's difficult because Davis always seems to top himself, and as his sometime character would say, "Daddy, there just ain't that many adjectives to go around."

The act is basically the same as before—Davis is a super-charged, versatile bundle of energy, clicking in the singing, dancing, and comedy departments. This time he bypasses his instrumental solos, but adds a marvelous hunk of choreography involving himself with the Hal Loman Dancers (10).

Songs include "Lady Is A Tramp," "Birth of the Blues," "Someone To Watch Over Me," and he revives an interesting bit done here once before, the record mime to Robert Preston's "Music Man," complete with fancy footwork.

George Rhodes 88s and conducts the Antonio Morelli orch (23), Davis' drummer, Michael Silva, and guitar man Bob Morgan deserve special nods for their contributions to the festivities.

This show is skedded until Dec. 14, when Dean Martin returns. *Duke.*

Drake Hotel, Chi

Chicago, Dec. 2.

Henry Youngman, Jimmy Blade Orch. (6); $2 cover.

If reaction at his opener sustains for the run, Henny Youngman should be all the proof needed that plushy Camellia House has shed its chantoosy typecasting. This bluebook smallery gambled first with Myron Cohen as season teeupper, and his stand clicked. If Youngman can ditto (as augured), then Drake veep (and booker) Ben Marshall has surely made his point to the trade and nightlifers.

In the case of both Cohen and Youngman, in fact, the intimate spa seems very right for their styles, no less than for a thrush. Physically, room's drawbacks are several stocky pillars, but since they're mirrored, tablers can still usually have a suitable sightline.

Youngman's bow brought out lotsa pals, yet not that many to confuse the total audit. He clicked at the preemer both despite and because of the partiality. And he did it without alterations, assuming sensibly that in this room much of the stuff was unheard of.

He got the laughs on the strength of his usual take-it-or-leave-it string of jokes (nothing new), song parodies and fiddling. Much cornier you can't get, but that's the essence of the Youngman cafe track record, and that's the payoff for the comic, GAC, the boniface, etc. And if pre-Xmas biz holds, Youngman will more than earn his keep here.

He's in for three frames, with Jimmy Blade's band assisting and cutting their usual slick dance sessions. *Pit.*

Crescendo, Hollywood

Hollywood, Nov. 25.

Mary Kaye Trio; $3 cover, two-drink minimum.

The Mary Kaye Trio (Mary, Norman K. and Frankie Ross) has become a familiar landmark at this boite and whenever they're perched here they draw a capacity crowd. Wednesday's (23) opener was no different.

One of the most versatile vocal groups in the biz, they generate excitement from start to finish of their 40-minute turn. Whether it's Mary's turn at mike to solo ("Willow Weep"); or duet with brother Norman ("Funny Valentine"), or Ross' turn to front the comedy antics, group scores high.

Trio launch into orbit with "Sitting On Top of the World" and continue to remain in sphere with both new and old material. Among new bits is a standout "Like Young" routine whereby each of the trio whiskers about a la beatniks with the bop gab. Still effective and sentimental is "End of A Love Affair." A plug from their latest Verve album. "Up Front" is woven in via several numbers from the lp.

Kayes' regular backing of five is swingingly effective. Mort Sahl and The Limeliters open next booking, Dec. 22. *Kaja.*

New Acts

CONNIE FRANCIS
Songs
30 Mins.
Copacabana, N.Y.

Copameister Jules Podell currently has a bill designed to build future headliners. For this occasion. Connie Francis has been plucked from the diskeries (MGM label) for a more adult orbit. She impresses as a singer of ability with a solid base upon which to build in the nitery field. Major difficulty at this point is an act that doesn't quite make it by Copa standards, but in no way diminishes the fact that she has the basic ability. It's just that sounder planning might have pushed her on the way to stardom in this spending man's sphere.

On voice and performance, Miss Francis impresses as a good entertainer. She establishes a rapport with the audience and there were times when she seemed on her way. Unfortunately, she was a victim of overplanning in some spots. There seemed to be too much loud music, too much gab, and too much special material. Her forte is singing and that is what she should have done, almost to the exclusion of all else. One error was going afield with a Jolson medley. Having made it as a singer on her own in the record field, Miss Francis should have continued with items closer to her own feelings.

However, there were moments of merit with her straight renditions. "Many Tears Ago" and two Anglo-Italian tunes were among her major positive scores. There might have been a higher ratio of ballads in her catalog. Also, a softer musical background by her conductor, Joe Mele, working with Paul Shelley's band, would have made her path easier. In short, it's too much masterminding and not enough Connie Francis. *Jose.*

MARK CARROLL
Songs, Piano
30 Mins.
The 90th Floor, Dallas

Mark Carroll, a rising act before the army nabbed him, is back at the 88—at which he excels—and also offering his throaty vocals to make him a top asset for the bigger lounges, or a fine opener for a dual bill in large rooms.

While his keyboarding is beaucoup, his choice of vocals, via his piping style, accents his half-hour of solid entertainment. Carroll includes "Witchcraft," "Down in the Depths on the 90th Floor" and "Let's Get Away From it All" to good response. It's when he gets both piano and vocal shading into "Misty" and the seldom-heard "Mountain Greenery" that he scores heavily. Youngster has a great future with his dual talents. *Bark.*

JOHNNY McKAY
Songs
18 Mins.
Frolics, Revere, Mass.

Good looking piper, out of New York, and with two records under his belt ("After You" and "Garden of Love," both UA). Johnny McKay has been out for a short period, but not yet documented in VARIETY. As an entry in the crop of new singers, McKay looks to have something that sets him apart, excellent phrasing and sincerity in his word painting. Opening with a strong "Let There Be Love," he sets the romantic mood from start in big baritone voice, segues to "Lucky Ole Sun" and "I Know." Turn includes "Should I," "Just in Time," "There Goes My Heart" and "Riding on the Moon."

Versatile singer seems right for big night spots as well as intimate rooms and could add plus to any visual sound situation. *Guy.*

CUCHO & FURN
Dancing
14 Mins.
Chaudiere, Ottawa

Though it's brief, Cucho & Furn stint of terp shows plenty attention to detail and training. Duo has youth, slickness, and assurance in routines that include some Latin and Gay 90s and exhibit ability in all slots. What the stanza needs is more dancing; it's too short. Costuming is adequate and staging is okay.

Act is good for niteries, television. *Gorm.*

JACKIE MASON
Comedy
23 Mins.
Copacabana, N.Y.

Jackie Mason who has been exhibiting locally in various cafes and in the Catskill belt, apparently has developed sufficiently to hit in the bigtime. Mason takes an entirely different view of matters. Instead of deprecating himself or being humble, Mason takes the view that the audience is extremely lucky to be entertained by the likes of him. "At the very least," he tells the crowd, "I'm brilliant." He selects his spots he tells the audience; "there are thousands of cafes in this country, but you won't see me in many of them." This reverse-English is as funny as it is different, and it works out extremely well for him.

Like many comics of the lower East Side genre Mason dwells for a time on his background and his genesis. His intonations, whether deliberate or not, are Yiddish and he dwells at some length on his accent. It provides a peg for much funny monology on this point.

Mason has a lot of funny stuff sprinkled throughout his turn, and many of them come from unexpected directions. He shows enough potential to be a steady tenant on the bigtime. He's a fresh voice and a fresh viewpoint, and even though there's a lot of polishing to be done on the act, he indicates enough to inhabit the more expensive employment centres. *Jose.*

TOTIE FIELDS
Songs, Comedy
Town House, Pittsburgh

Totie Fields says she is a very happy Boston housewife and for the past five years has stayed pretty close to home which may account for the fact that this is her first appearance in New Acts.

Discovered last season in Wildwood, N.J., by Eddie Suez where she was a click, she preems on this date in any spot other than the eastern seaboard. She is fast, clever and gets big yocks from her one-liners and bits. Her singing is in the Roberta Sherwood style.

There may be more expensive comediennes in the country but there are few funnier. *Lit.*

MICHAEL BONDON
Songs
25 Mins.
Eddys', Kansas City

Although he is known about town from his earlier days here, Michael Bondon is making his first night club appearance in town with this date at Eddys' Restaurant in combo with Deedy & Bill and the Billy Williams Orch (6). He is also remembered for having sung in the Starlight Theatre outdoor musicals and concerts here.

On the night club stage he takes to tunes from the musical comedies and light operas, giving the baritone touch to "You Belong To My Heart" in English and Spanish, "Love Is the Sweetest Thing," "Every Day Is Ladies Day" and "Nothing Like a Dame." Then switches to guitar for a couple of folk ballads, and back to the more standard tunes, winding strong on a "Showboat" medley and "I Believe."

Bondon shows an accomplished baritone in the straight manner, is gracious enough, and brings off his section of the show capably. *Quin.*

ROSE & CAVALIER
Dance
15 Mins.
Steuben's, Boston

Toni Rose and Joe Cavalier are not new to vaude and niteries. Both were out with other dance teams, she as half of Rocco & Toni, and he as Kim & Cavalier. The two halves of the two teams in less than 12 months have come up with a terp act that is well knit, fresh, young and exuberant. She's 20; he's 21, and both pros, showing no signs of "new actness."

Beautifully costumed; new costume each show, the winsome brunet essays brilliant sequin white flowing chiffon while he wears Jose Greco type outfits.

Opening with modern version of flamenco, they segue into a slick adagio with good lifts, then to a modern jazz chacha, all with excellent visual effects. They're young, goodlooking and nicely paired; floor presence is outstanding. Their big effort, and it's a slick trick, performed only by about three or four dance teams in the whole country, makes for terrific bowoff. It's a coffeegrinder, wherein femme starts on a pirouette, lowering herself to kneeling position, turning on partner's index finger for 40 spins. With fine visual attraction, slick pro showmanship and real ability, they're solid bets for class rooms, musicomedy, tv, vaude and all visual spots. *Guy.*

GINA WILSON
Comedy
25 Mins.
Boin Soir, N.Y.

Gina Wilson, a comedienne with sex appeal shows up well in her New York nitery debut at the Bon Soir. There are, however, some weak spots and occasionally a yock idea falls flat after a bright getaway.

An opening medley of World War I songs launches the act nicely. Her Italian torch singer impression is funny in concept, but loses effectiveness as it progresses. Ditto for her two-way straight and southern-style takeoffs. The material is sophisticated in spots also sometimes of the mountain variety.

A more consistent flow of humor would naturally be beneficial, but, as it is, Miss Wilson's performance is likeable and there are enough risible moments to make the act an overall pleaser. *Jess.*

VAL-AIRES (5)
Songs
25 Mins.
Town House, Pittsburgh

This is a new group whose stylings are a cross between the Four Lads and the Four Freshmen. They have been observed by this reviewer many times during the past year of their development but this is the first time that they appear ready for national attention.

The five handsome youngsters have an excellent blend, top drawer choreography, and an excellent balance in their program. Ready now for most rooms and especially ready for an o.o. by the disk companies. *Lit.*

House Review

Metropole, Glasgow

Glasgow, Dec. 6.

William Mutrie Ltd. presentation of Fraser Neal's "Pride o' Scotland" extravaganza. Stars Gracie Clark & Colin Murray; features George Cormack & Irene Sharp, Moira Briody, Alexander Bros., (2), Pete Martin, Danny Regan, Jimmy Currie's Waltzing Waters, Jack P. Masterton house orch,. twice-nightly.

Lashings of tartan and kilts, plus skirling of bagpipes, make this annual Scot vaude-revue a b.o. success through the festive season and into springtime. Loaded with Scot comedy, Irish blarney, Highland melody and fast dancing, it's becoming an annual institution hereabouts, and satisfies the outfronters who pack the Frutin family's downtown vaudery from now until April.

Emphasis is on the well-loved Scot songs, bringing out native pride in such gimmicks as the stage kilt, the bagpipes, and settings of Highland clachans and mountains.

Gracie Clark, only femme comedy artiste on the local vaude stage, is again partnered by Colin Murray (her real-life husband), and portrays the typical working-class Glasgow housewife in domestic comedy scenes.

Moira Briody is a personality thrush giving out with safe and pop melodies at the piano. Scot tunes are offered pleasingly by the mixed duo of George Cormack & Irene Sharp.

The Alexander Bros. are a pair of upcoming singer-instrumentalists who show potential for future; they score in rendering of "A Scottish Soldier," new tune based on an old bagpipe theme. The Danny Regan Trio (two males, one female) are a nimble threesome, while Pete Martin, rotund funster with cherubic face, offers some familiar comedy support.

Jimmy Currie's Waltzing Waters are aqua-spectacle in tradition of this show. Anne Fields and Billy Leslie give adequate support in sketches. A line of Moxon Girls, daintily garbed in tartan, complete the Auld Lang Syne touch.

Jack P. Masterton batons the resident orch. *Gord.*

VARIETY BILLS

WEEK OF DECEMBER 7

NEW YORK CITY

MUSIC HALL
Marvin Roy
Helen Wood
Alan Cole
Bruce Peyton
Rockettes
Maria De Gerlando Choraleers
Corps de Ballet
Raymond Paige Orc

AUSTRALIA
MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
June Bronhill
John Larsen
Deidree Thurlow
Howell Glynne
Raymond Nilssen
Kevin Mills
Robert Eddie
Bruce Williams
John Godfrey
Helinka De Tarczinska
Thea Phillips
Elizabeth West
Renee Osbourne
Douglas Stuchberry
Ronald Austrom
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN
BRISTOL
Hippodrome
Hylda Baker
Earle & Vaughan
Jack Storey
Max Norris
B & J Young
Eva May Wong
Elizabeth & Collins
Flack & Lemar
EDINBURGH
Empire
Robert Wilson
Joe Gordon 4
Murray & Maidie
Jimmy Shand Jr.
Aileen Manson
Isobel James
Desmond Carroll
Jeannie
Sydney Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry O'Duffy
GLASGOW
Empire
Calum Kennedy
Hall & McGregor
Dave Willis
Charlie Sim
Three Coronets
Four Jays
Anne Gillies
Will Hannah
Highland Light Infantry
HANLEY
Royal
Dallas Boys
Sally Barnes
Peter Cavanagh
Trio Vitalites
Richman & Jackson
Juggling Brauns
Joy & Dave Adams
Marcies
LIVERPOOL
Empire
Craig Douglas
Arthur Worsley
Avons
Reg Dixon
Joe Church
Johnny Laycock
Judy Moxon
Jean & Verne
MANCHESTER
Hippodrome
Jones Boys
Gladys Morgan
Freddie Frinton
Benson Dulay & Co
Kay & Kimberley
Allen & Albee Sis
Emerson & Jayne
NEWCASTLE
Empire
Joe Brown
Billy Fury
Tommy Bruce
Dave Sampson
Nelson Keene
Dickie Pride
Duffy Power
Valentine Girls
Peter Wynne
Viscounts
Johnny Gentle
Georgie Fame
Red Price
Johnny Goode
Jimmy Nicol & Co
Billy Raymond
NOTTINGHAM
Royal
Anthony Newley
Don Lang & Co.
Four Ramblers
Joan Small
Garth Meade
Meggido Dancers

CHICAGO

Blue Angel
Mighty Panther
"Calypso Voodoo"
Marilea & Lationgo
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Fatkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (6)
Drake
Henny Youngman
Jimmy Blade Orc
Edgewater Beach
"Evening with R. Rodgers"
Betty Renee
Larry Douglas
Felix Knight
Gate of Horn
Shai K. Ophir
London House
Barney Kessel 4
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Herb Shriner
Geo. Alexander
Marty Rubinstein 3
Marx & Frigo
Palmer House
Anna M. Alberghetti
Marc Alden
Jimmy Huntley
Johnny O'Brien
Ben Arden Orc
Trade Winds
Vic Damone
Alan Drake
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Ann Hathaway
Jackie Gale
Ben Blue's
Ben Blue
Cully Richards
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ciro's
D. Washington Rev
Brian Farmon Orc
Cloister
Sam Butera and the Witnesses
Cocoanut Grove
Betty Johnson
Matty Malneck Orc
Crescendo
Mary Kaye Trio
Dino's
Bunny Bishop
Jack Elton
Steve La Fever
Slate Bros.
Sonny King
Michael St. Claire
Mort Weiss Quart.
Statler Hotel
"Playmates of '80"
Skinnay Ennis Orc
Ye Little Club
Nora Evans
Trini Lopez

LAS VEGAS

Desert Inn
McGuire Sisters
Jack Durant
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Ink Spots
Starr Sisters
Bill Reddie Orc
El Cortez
Joe Sante 4
Don Corey
Ike Carpenter
Don Friend
Johnny Hayden
Topnotchers
Flamingo
Harry James
Della Reese
Belasco 4 plus one
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
Harry Ranch
Sawyer Sisters
Allison McKay
Nighthawks
Ann Weldon
Riviera
Bob Crosby
Billy Williams Rev
Sahara
Ken Murray
Marie Wilson
Leo Diamond
Rod Lauren
Don Cherry
Freddie Bell
Tunejesters
Louis Basil Orc
Sands
Sammy Davis Jr.
Morrey King
Hal Loman Dancers
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Larry Collins
Johnny Cash
Merv Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
Billy Daniels
Sue Evans
Helen O'Connell
Hawaiian Revue
Thunderbird
Fred & Marcey
Frank Gusto
Tropicana
Folies Bergere
Kathy Barr
Bernard Bros.
Lily Niagara
Perez Prado

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Orc
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Folies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Copa Theatre
Alan Gale
Arthur Treacher
Fran Warren
Arnold Dover
Boots McKenna Line
Dave Tyler Orc.
Desauville
Henry Levine Orc
Gwen Earl & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
The Blazers
Rascha Rodell
Luis Varona Orc
Betty Reilly
El Patio
Maxie Rosenbloom
Susan Shepard
Jimmy Drew
Myrt Jones 3
Everglades Roof
Underwater Ballet
'Stars of Tomorrow'
Don McGrane Orc
Fontainbleau
Varadero Sextet
Len Dawson Orc
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Duck Ducky
Patti Lynn
Eddie Bernard
Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader Orc

NEW YORK CITY

Birdland
Herby Mann
Gloria Lynne
Basin St. East
Lenny Bruce
Pat Morrissey
Al Hirt
Georgie Auld
Bertolotti's
Charley Manna
Romeros & Estelita
Casey Anderson
Betty Joyce
T. Quartel Orc
Blue Angel
Kay Ballard
Zetta
Ted Markland
Reyneaux
Jimmy Lyon 3
Ben Soir
Sallie Blair
Tony & Eddie
Paul Dooley
Gina Wilson
3 Flames
Jimmie Daniels
Camelot
Matt Dennis
Isobel Robins
Chardas
Janine Peret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Tun Tun
Estrellita Salinas
Henry & Leonella
Angel & Carmenlita
Ralph Font Orc
Panchito Orc
Copacabana
Connie Francis
Jackie Mason
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones 4
Harold Quinn 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc
Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Eyck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Pat Windsor
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Bud & Travis
Milt Shaw Orc
Walter Kay Orc
International
Al Kelly
Joey Adams
Tina Robin
Lane Bros.
Little Buck
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Hairston & Kossi
Novelites
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Alice Darr
Danny Apolinair
Mickey Manners
Living Room
Betty Reilly
Bob Vincent
Bobby Cole 3
No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Nina Dabore
Damian Mitchell
Joan Bishop
Roundtable
Adam Wade
Sahbra
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Ferahko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Cell Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jack Fletcher
William Levy
M & C Allen
Viennese Lantern
Yvonne Constant
Pawel Prokopeine
Ernest Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc
Village Gate
Cannonball Adderly
Art Farmer
Benny Golson
Nina Simone
Village Vanguard
Gerry Mulligan
Bernard Peiffer
Waldorf-Asteria
Kim Sisters
Emile Coleman Orc
Theo Fanidi Orc

RENO-TAHOE

Golden
Hawaiian Rev
Barons
Harold's Club
Carmen Cavallaro
Helen Boice
Harrah's (Tahoe)
George Gobel
Page & Bray
Dolores Perry
Dorben Dancers
Hank Penny
Leighton Noble Orc
Harrah's (Reno)
Vagabonds
Lancers
Ross Lane 4
Denis & Rogers
George Rock
Abbie Neal
Holiday
Nick Lucas
Joe Maize
Coquettes
Charles Gould
Mapes
Esquires
Pars & Patti
Joe Karnes
Back Room Boys
Riverside
Swe-Danes
Kings 4
Starlets
Commodores
Buddy La Plata
Lou Levitt Orc
Wagon Wheel (Tahoe)
Gaylords
Darias
Wilder Bros.
Bobby Peace

SAN FRANCISCO

Blackhawk
Earl Bostic
Boule Noire
Stagg McMann
Joel Jeffrey
Benny Barth 3
Earthquake
McGoon's
Turk Murphy Orc
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers
Hungry I
Jack Douglas
Faith Winthrop
Frank D'Rone
Jazz Workshop
Ramsay Lewis
On the Levee
Kid Ory Orc
Neve
Red Norvo
Jackie & Roy
365 Club
Gonzalez Gonzalez
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc

Round-Heel Heroines Paying Off

'Irma' Heads for Big Payoff, Recalling Merrick's Previous 'Suzie'—Audited Expenditures

"Irma La Douce," which has been clearing around $10,500 weekly on steady smash business, is expected to hit paydirt by the end of next week, reasonably assuming the musical continues its sock pace. The show, currently in its 11th week at the Plymouth Theatre, N. Y., is figured to have thus far recouped about $175,000 of its $190,000 investment on the basis of an Oct. 15 audit and estimated subsequent operating profit.

The production shapes up as producer David Merrick's second big moneymaker, in which a prostitue is the pivotal character. His prior production of "The World of Suzie Wong," which he's farmed out to another management for its current tour, involves a Hong Kong waterfront tart. In "Irma," the lead is a Parisian streetwalker.

"Irma," which originated in Paris and was then done in London prior to its N. Y. unveiling, cost $175,994 to produce for Broadway. The Main Stem debut was preceded by a two-and-a-half-week tryout stand early last September at the National Theatre, Washington. The presentation, produced by Merrick, in association with Donald Alberry and H. M. Tennent, Ltd., by arrangement with Henry Hall, earned a $21,410 operating profit on its out-of-town booking.

Film Rights

Income from a pre-production sale of the film rights to Billy Wilder and the Mirisch Bros., represented revenue of $40,500 in the Oct. 15 accounting. Thus, the cost of opening the show in N. Y., after deducting tryout profit and picture income from the production cost, was $114,084. It's assumed the film rights were sold for $225,000, of which the N. Y. production's share was 20% instead of the usual 40%.

Usually when the picture rights to a British import are peddled

(Continued on page 82)

GAVE 31% MGT. SHARE FOR 'DAUGHTERS' COIN

Jack H. Silverman, whose projected Broadway production of "13 Daughters" is budgeted at $350,000, has assigned 31% of his share of the show to nominees of two investors who put up front money totaling $9,000. That's revealed in a registation statement filed with the Securities & Exchange Commission last month. Front money is the term for preliminary coin used to launch a venture.

In the statement, Silverman divulges that he obtained exclusive rights to present the Eaton "Bob" Magoon Jr. musical in the U. S., Canada and Great Britain last August. As producer of the show, he would receive 1% of the gross until the full capitalization has been repaid. The profit split between the backers and management is to be 50-50, which means that Silverman's cut, providing no other deals are made, will be 19% after the deduction of the 31% front money commitment.

The estimated budget on the venture includes $120,000 for production, $95,500 for rehearsal, $37,500 for general expenses $5u,000 for bonds and advances and $46,000 reserve.

Ray Massey and Brother Donate College Building

Toronto, Dec. 6.

Through the Massey Foundation, Raymond Massey and his brother, Vincent Massey (first Canadian ambassador to Washington and former Governor-General), have earmarked $1,500,000—though the sum is expected to be more—for the construction of a new residence at the Univ. of Toronto for international scholars in graduate studies. Ronald Thom, Vancouver, has been appointed architect.

The Masseys will provide a master's residence, quarters for some 85 students, a study hall, chapel and library, with the building to be ready by the autumn of 1961. The brothers have already given the university the Hart House at cost of $1,500,000, in memory of their grandfather.

Alec Guinness Deplores Bad Mannered Audiences

London, Dec. 6.

Alec Guinness hit out at "bad manners in the theatre" in his speech at the recent annual dinner of the Gallery First Nighter's Club. He cited television as the villain of the piece.

At home, the stage and film star pointed out, people drink, knit, chat and comb their hair while watching television plays and they think they can do the same in the theatre. He insisted that coughs are no longer suppressed and candy paper rustling is louder.

The actor complained of a couple talking throughout a recent performance of his current London show, "Ross," and asserted that they even fed each other candy. He declared, "I don't remember that sort of callous behavior to live performers when I began acting in the 1930's. We must have a more human approach to the wretched performing animals on the stage."

Guinness suggeted that a solution may be a National Theatre, to set an example. He does not want such a theatre to be underground, below a block of offices, as he could not be proud of such a building.

'Home' Continues On Gratis Plugs

The public has come to the rescue of "All the Way Home." Generally lukewarm reviews of Tad Mosel's adaptation of James Agee's novel. "A Death in the Family," which opened last Wednesday night (30) at the Belasco Theatre, N.Y., prompted the management to announce the closing for last Saturday (3). However, there was agitation for a reprieve and a boxoffice upturn Friday (2).

Receipts that night jumped from $881 the previous evening to $2,600. The climb continued Saturday (3), with receipts of $3,754 at the matinee and $4,011 that night.

(Continued on page 80)

LIPPERT'S NEW YEN: AN INTIMATE LEGIT

Hollywood, Dec. 6.

Robert L. Lippert, film theatre chain operator and producer, is formating an excursion into legit, to mark his first crack in this medium.

Lippert has taken an option to buy a site in Westwood, in West L.A., now occupied by a filling station, and plans constructing a four-story building around an intime type of legit theatre, to be tabbed Plays & Players.

Toronto O'Keefe Eyes Season Of Summer Tuners

A summer session of legit musicals is contemplated for Toronto's new O'Keefe Centre, which opened Oct. 1 with the pre-Broadway break-in of "Camelot." If an arrangement can be worked out, the presentations may include productions of the Civic Light Opera in Los Angeles and San Francisco.

Broadway producer Alexander H. Cohen, who's also New York representative for the O'Keefe, planed to the Coast last week to confer with Edwin Lester, general director of the CLO, about the possibility of booking the presentations for the O'Keefe. The O'Keefe summer session would run 10 weeks beginning June 26.

Cohen and his actress-wife, Hildy Parks, who returned from the Coast last Wednesday (23), planed the next day for England, where the producer hopes to line up a new offering to follow his current "Evening with Mike Nichols and Elaine May" at the Golden Theatre, N.Y. While on the Coast they attended the opening of his touring "At the Drop of a Hat." at the Huntington Hartford Theatre.

Boretz's Music Legiter On Life of Babe Ruth

TV scripter Allen Boretz has holed up in Madrid working on a legit musical based on the personal life of Babe Ruth which, curiously enough, he's calling "Babe."

He is due back in the U.S. in March to huddle with the producer who is interested in mounting it. Songsmiths as yet unselected.

Archdiocese's Own Theatre Gives All Belafonte Ducats to Tyson

Boston, Dec. 6.

The Tyson Ticket Agency here is in control of all the tickets for the one-week engagement Jan. 9-14 of the Harry Belafonte show at the local Donnelly Memorial Theatre. The unusual situation involves a presentation which has been playing to capacity business in most of its road stands.

The ticket brokerage outfit was "hired" by sponsors Stanton Shifman and Richard Earle to handle mail orders only. The explanation for the move is that the theatre, a former film house sold by Loew's to the Roman Catholic Archdiocese, does not, at present, have a box office. However, a representative of the producers states a b.o. is to be opened at the Donnelly around Dec. 19.

The distribution of the Belafonte tickets, according to the management, is being supervised by one of its employees.

The Donnelly, which has been used since its takeover more than a year ago by the Archdiocese for special bookings such as the Spanish-made "Rosary" film and local opera, seats around 3,200. Thus, the Tyson Agency is in charge of the allotment of about 25,600 tickets on the basis of a regular eight-performance week. The showcase has been rented for the Belafonte presentation on a four-wall deal and it's believed the offering will be the first regular touring entry to play the spot.

Sidney Ross, Tyson treasurer, asserts that only mail orders are being handled now and at regular b.o. prices. As yet, there's been no public sale of tickets. Ross claims tickets will be made available to other brokers, with one outfit having gotten an allotment yesterday (Mon.). Although the first mail order ads for the attraction ran in local papers last Sunday (4), the response to fliers already accounts for an advance sale of around $11,000, according to Ross.

The placing of the show's enitre rack with one agency is figured to be burning other local brokers since the entry stacks up as a hot ticket. Tradesters contend that even if tickets are allotted by Tyson to other agencies, the outfit controlling the distribution is in the position of keeping the choice locations for itself. That's also applicable to the distribution of mail order ducats.

Shifman and Earle, who are also planning a Broadway production of "From Paris With Love" later this season, run the Carousel Theatre, a canvastop in Framingham, Mass.

700G Ticket Agency Buy For Stratford's London Run

London, Dec. 6.

What's believed to be the largest theatre ticket deal ever signed in Britain has been signed between the Shakespeare Memorial Theatre, Stratford-on-Avon, and the Keith Prowse agency. It guarantees the purchase of $700,000 worth of seats for the Shakespeare company's season starting Dec. 15 at the Aldwych Theatre, London.

The agency tickets will be spread over the three-year lease which Stratford has taken at the Aldwych. That will comprise about a quarter of the entire supply for the period. The deal is the first concluded before the season opens.

The Stratford outfit moves into the London theatre under a pact with Prince Littler, head of Associated Theatre Properties. But three years isn't the essential limit of Stratford's Aldwych tenure, inasmuch as Littler has promised to provide a West End venue for a minimum five years and could extend the tenancy for a further two years. On the other hand, he could make any of the other eight ATP houses available after the initial three-year period.

Mull 'Off-B'way' House on B'way

An off-Broadway theatre is contemplated for Broadway. Charles Bloomfield, owner of the Ticket Corner, a cutrate agency on the northwest corner of Broadway and 46th St., is considering converting the second floor operation into a small-seater similar to those off-Broadway.

A possible obstacle may be the Actors Equity rule defining off-Broadway as being outside the area bounded by 5th and 9th Aves., from 34th to 56th streets. However, the Equity regulation was relaxed in the case of the off-Broadway 41st St. Theatre, situated on 41st St., between 6th and 7th Aves.

The Maidman Playhouse on 42d St., situated between 9th and 10th Aves., qualifies as off-Broadway without equivocation.

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UNCLE SAM'S 'CULTURE' MASTERMINDS IN PARIS

Paris, Nov. 29.

Pat Hayes, Washington (D. C.) impresario, is here for a couple of days on special assignment of the State Department's cultural division. From here he goes to Barcelona, Lisbon, Rome, Zagreb, Zurich and London, in order to get an overall picture of the cultural setup and how the U. S. and ANTA can fit into it best.

Meantime Robert Thayer, who heads up the whole U. S. shows-to-the-world program at the State Dept, has settled in Paris for about a month. He will huddle here with the heads of the U. S. Information Service officials from various European countries, all of whom have been "invited" to come visit him.

Houston's Alley Theatre Signs 10 for Company

Houston, Dec. 6.

The Alley Theatre has signed four more members for its stock company, under a Ford Foundation grant matched by local funds. The troupe will will $200 per week apiece for a year.

The newcomers are Robert Donley, Myron Natwick, Patrick Miller and Angela Wood. Previous engaged were Eleanor Wilson, Hal Burdick, Robert Quarry, Ann Williams, Tom Toner and John Wylie. The Alley is headed by Nina Vance.

Shows on Broadway

Camelot

Alan Jay Lerner, Frederick Loewe & Moss Hart presentation of two-act (20 scenes) musical comedy, with book and lyrics by Lerner and music by Loewe, based on T. H. White's novel, "The Once and Future King." Staged by Hart; choreography and musical numbers, Hanya Holm; settings, Oliver Smith; costumes, Adrian and Tony Duquette; lighting, Feder; musical direction, Franz Allers; orchestrations, Robert Russell Bennett and Philip J. Lang; dance and choral arrangements, Trude Rittman. Stars Richard Burton. Julie Andrews; features Roddy McDowall, Robert Coote, Robert Goulet, M'el Dowd, John Cullum. Opened Dec. 3, '60, at the Majestic Theatre, N.Y.; $9.40 top.

Sir Dinadan ..... John Cullum
Sir Lionel ..... Brute Yarnell
Merlyn ..... David Hurst
Arthur ..... Richard Burton
Guenevere ..... Julie Andrews
Nimue ..... Marjorie Smith
Page ..... Leland Mayforth
Lancelot ..... Robert Goulet
Dap ..... Michael-Clarke-Laurence
Pellinore ..... Robert Coote
Clarius ..... Richard Kuch
Lady Anne ..... Christina Gillespie
Lady ..... Leesa Troy
Sir Sagramore ..... James Gannon
Page ..... Peter De Vise
Herald ..... John Starkweather
Lady Catherine ..... Virginia Allen
Mordred ..... Roddy McDowall
Sir Ozanna ..... Michael Kermoyan
Sir Gwilliam ..... Jack Dabroub
Morgan Le Fey ..... M'el Dowd
Tom ..... Robin Stewart

Singers: Joan August, Margie Sue Berry, Marrell Bruce, Judy Hastings, Benita James, Marjorie Smith, Shelia Swenson, Leesa Troy, Dorothy White, Frank Bouley, Jack Dabdoub, James Gannon, Murray Goldkind, Warren Hays, Paul Huddleston, Michael Kermoyan, Donald Maloof, Larry Mitchell, Paul Richards, John Taliaferro.

Dancers: Virginia Allen, Judi Allinson, Laurie Archer, Carlene Carroll, Joan Coddington, Katia Geleznova, Adriana Keathley, Dawn Mitchell, Claudia Schroeder, Beti Seay, Jerry Bowers, Peter Deign, Randy Doney, Richard Englund, Richard Kuch, Joe Nelson, John Starkweather, Jimmy Tarbutton.

Musical numbers: "I Wonder What the King Is Doing Tonight," "Simple Joys of Maidenhood," "Camelot," "Follow Me," "C'est Moi," "Lusty Month of May," "Then You Take Me to the Fair," "How to Handle a Woman," "Usurper," "Before I Gaze at You Again," "Seven Deadly Virtues," "If Ever I Would Leave You," "What Do Simple Folks Do," Persuasion, "Fie on Goodness," "I Loved You Once in Silence," "Guenevere."

To vary a phrase of a generation ago, "Camelot" is beautiful and not very bright. The Alan Jay Lerner-Frederick Loewe musical, which opened last Saturday night (3) at the Majestic Theatre, is perhaps the most splendorous ever seen on Broadway, but it's considerably short of the most entertaining.

The show reputedly cost a phenomenal amount, and looks it. It arrived in town with what's believed to be an unprecedented advance sale, said to be about $3,000,000 and probably something over $2,000,000 (depending on several variables), and is therefore an almost certain boxoffice hit. And while it doesn't nearly live up to the glowing preliminary expectations, it's better than some of the dire reports from deprecating insiders had indicated.

The musical, presented by Lerner, Loewe and Moss Hart, is based on the T. H. White novel, "The Once and Future King." It's the show that, as countless news and feature stories have chronicled, incapacitated a number of people involved during the tune-up engagements in Toronto and Boston. Hart was hospitalized with a heart attack and had to withdraw as stager, Lerner leaving the same institution after a bleeding ulcer attack in order to take over the direction. Numerous other major and minor accidents and illnesses also marked the tryout tour.

While the production was being doctored en route to New York, it received few favorable reviews, and the word seeping back to Shubert Alley was progressively ominous. It's not hard to see why, for despite its evident assets, "Camelot" is far short of a triumph, with a heavy, humorless book in a sort of operetta treatment of the King Arthur legend and, despite the much ballyhooed cutting, overlong to the point of tedium.

The score is excellent, probably much better than it sounds at first hearing, particularly as arranged and sung by the present company. Although there are no rousing, uplifting or throat-catching songs, there are a number of likely hits, especially when top recording stars do them. Also, the physical production is one of the most sumptuous and tasteful in Broadway history, with breath-taking scenery by Oliver Smith and dazzling costumes by Adrian and Tony Duquette. The dances by Hanya Holm avoid the excesses that occasionally mark Broadway choreography and, in strictly appropriate function, are decorative and animated.

Finally, there are outstanding performances by Richard Burton, top-starred as a King Arthur who acts with expressive, regal authority and sings audibly and dramatically, if not lyrically, and by Julie Andrews, costarred as a rapturously melodic though somewhat cool and distant Guenevere. There's also Robert Goulet as a robustly singing, stiff and stuffy Lancelot, Robert Coote as an amusingly Col. Blimpish non-errant knight, Roddy McDowall as a delightedly malignant Mordred and M'el Dowd as a pixy-like Morgan La Fey.

It's idle to speculate on what the response would be if "Camelot" had been written by unknowns. The point is that it will be a disappointment to the army of theatre party or mail order patrons who may expect the authors of "My Fair Lady" and the film "Gigi" to have come up with something comparable. Conversely, it is so eye-poppingly stunning,, has songs that may become established as pops and is so winningly performed that many open-minded showgoers may be pleasantly impressed, especially in reaction after the grudging reviews.

In treating the legend of King Arthur and the Round Table, librettist-lyricist Lerner and composer Loewe have chosen a sentimental approach, wavering between outright fairy story fantasy and almost soap opera literalness. The comedy is sparse and mild, the pace is slow and the flavor at times becomes gooey. Arthur is an earnest king who becomes an adult man and a civilized monarch, but he's never adventurous or dashing.

Guenevere is lovely, if somewhat bloodless, with an infectious touch of feminine guile but a disconcerting tendency to sound moralistic. As for Lancelot, the script says the queen finds him irresistible, but the reason isn't apparent, for he's a self-righteous dullard, even though he lives up to his self-proclaimed (and strangely humorless) prowess in a couple of offstage battles. Any sensible lady in the audience would surely prefer Arthur, if only because he's played with expert ease by an attractive actor.

The show tends to come to life when Coote clumps about the stage with his comic blustering, or when McDowall sparks the proceedings with his zestful Iago-like schemes. Curiously for a musical, several of the better moments are in the dramatic interludes, including Lancelot's miraculous revival of the supposedly slain opponent, Arthur's lonely decision not to be avenged on Lancelot and Guenevere, and the final scene in which the despondent king gives paternal instructions to a young would-be knight.

There are standout songs, however, mostly as sung by Miss Andrews. The notable ones include her solos. "The Simple Joys of Maidenhood," "Before I Gaze at You Again" and "I Loved You Once in Silence," and her duets with Burton, "Camelot" (at least her chorus of it) and "What Do Simple Folk Do?" Burton's solo, "How to Handle a Woman" is a likely pop hit when a disk star does it, and Goulet's "C'Est Moi" and "If Ever I Would Leave You" are good enough.

No one is program-billed as stager, succeeding Hart, but Burton is understood to have assisted Lerner on the assignment, and the results seem to be satisfactory in terms of uncluttered stage and movement. With its advance sale and the fact that it will easily ride out the downbeat reviews. "Camelot" is presumably assured of at least a year's run and is virtually certain to pay off. It should make a very impressive picture when the time comes. *Hobe.*

All the Way Home

Fred Coe, in association with Arthur Cantor, presentation of three-act drama by Tad Mosel, based on James Agee's novel, "A Death in the Family." Staged by Arthur Penn; settings and lighting, David Hays; costumes, Raymond Sovey. Features Colleen Dewhurst, Arthur Hill, Aline MacMahon, Lillian Gish, Clifton James, Thomas Chalmers, John Megna, Tom Wheatley, Lenka Peterson, Dorrit Kelton, Art Smith, Edwin Wolfe, Georgia Simmons, Lylah Tiffany. Opened Nov. 30, '60, at the Belasco Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Rufus ..... John Megna
Boys ..... Larry Provost, Jeff Conaway, Gary Morgan, Robert Acker
Jay Follet ..... Arthur Hill
Mary Follet ..... Colleen Dewhurst
Ralph Follet ..... Clifton James
Sally Follet ..... Lenka Peterson
John Henry Follet ..... Edwin Wolfe
Jessie Follet ..... Georgia Simmons
Jim-Wilson ..... Christopher Menth
Aunt Sadie Follet ..... Dorrit Kelton
Great-Great-Granmaw ..... Lylah Tiffany
Catherine Lunch ..... Lillian Gish
Aunt Hannah Lynch ..... Aline MacMahon
Joel Lynch ..... Thomas Chalmers
Andrew Lynch ..... Tom Wheatley
Father Jackson ..... Art Smith

The late James Agee's Pulitzer Prize novel, "A Death in the Family," has been adapted by television writer Tad Mosel as a tender and touching drama, "All the Way Home," which opened last Wednesday night (30) at the Belasco Theatre. Despite the play's appealing qualities, it's questionable boxoffice, but could make a fine picture.

This may be one of the rare times when the quality of a stage adaptation creates a desire to read the original book. Agee's posthumously published novel is about a vividly remembered incident, centering in the death of his father, when the writer was an acutely aware but dimly comprehending six years of age.

Possibly the emphasis has been changed for the stage, as the drama accents the shattering tragedy for the boy's mother, whose bumpy marriage to the restless, high-strung father was apparently on the way to achieving reasonable stability. The play shows her first stunned, angry reaction to the news, then her courageous, calm adjustment.

The show's title, taken from a line in the final scene, suggests the idea of acceptance, a sense of unity that the grieving mother and her young son achieve, plus a new understanding with the bereaved relatives. The implication seems to be that tragedy has brought the wife sympathy with her late husband, and a new sense of realization of herself.

Mosel's dramatization, which reputedly takes considerable liberties with the novel, actually gives the impression of being faithful to it, of retaining the essence and spirit of an intense and affecting story. There are touches in the stage version, that could come only from an autobiographical work.

For instance, there is a scene of the typically, unintentionally cruel playmates, and the lad's confused pride, fright and misery at the loss of his father, or the incident of the family's hysterical laughter at an unconsciously incongruous remark by the deaf grandmother. The unquestionable authenticity is, in fact, a potent element in the play's impact.

"All the Way Home" adheres to the novel's locale in and around Knoxville in May, 1915, and the time covers four days. The general family setup is established in the first act, with the father's warm, trusting relationship with the boy and the taut, confused but essentially affectionate state of the marriage. The two in-law groups are also presented, including an admirably theatrical family visit to the child's ancient, barely-still-alive great, great grandmother.

The second act, and the dramatic core of the play, opens with the foreboding wait for the overdue father. The news that he's been in an auto accident, then erupts with emotion with word of his death. The third act, comprising the scenes just before and after the funeral, is something of a letdown, but contains the vital scene of understanding between the mother and her confused, hurt son.

There are moments of lightness, even occasional comedy, but "All the Way Home" tends to be preponderately dramatic in tone. That, and what the general public may assume to be the morbid nature of the play, are likely to limit the boxoffice draw, despite the switch from the established title of the original novel. On the other hand, the book's reputation and presumably large readership, should help,

(Continued on page 83)

John Reich
writes on Chicago's unique Goodman Theatre
'Method' Acting With Common Sense
* * *
another Special Story in the upcoming
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Which 'Mirror' Do You Read?

AP drama critic William Glover beat the metropolitan New York press with notices on "Camelot" when the N. Y. Sunday Mirror used his critique, captioned "'Camelot' a Splended Spectacle' and concluded "'Camelot' will be a happy town for a long, long time."

The regular Mirror drama critic, Robert Coleman, waited until Monday, following the Lerner & Loewe musical's Saturday night premiere, along with the other six metropolitan New York critics, and captioned his review, "'Camelot' Is Not 'My Fair Lady.'" He concluded ". . . to tell the truth, on the whole, 'Camelot' is an expensive disappointment."

Because of the size and importance of this musical—especially because of the "MFL" artisans being involved—there was accented interest in the "notices." John Chapman's was the lone out-and-out rave. The Times (Taubman) faint-praised it; Walter Kerr (Trib) was almost savage in his opinion.

Frank Aston's World-Telly notice was the only out-and-out rave in the afternoon sheets. Dick Watts (Post) expressed "modified rapture" and concluded "There is so much that is splendid and moving in 'Camelot' that it seems a shame to quibble, but the troublesome suggestion of heaviness does cling to it." John McClain (Journal-American) was even more captious: "Beautiful to behold, but lacks distinction" read the heading and concluded "by means the most notable effort of the Mssrs. Lerner, Loewe & Hart. But, thanks to Mr. (Oliver) Smith, it shore is purty!"

As happened before, Dorothy Kilgallen, Broadway columnist for the Journal-American, also reviewed the show. Her notice, which lauded the musical, appeared on the page preceding McClain's review. For those who might be confused as to who's the paper's legit reviewer, McClain's by-line is underscored by the designation "Drama Critic."

Show Out of Town

Show Girl

New Haven, Dec. 6.

Oliver Smith, James A. Doolittle & Charles Lowe presentation of two-act (16 scenes) revue with music, lyrics and sketches by Charles Gaynor; additional material, Ernie Chambers. Staged by Gaynor; musical number staging, Richard D'Arcy; settings, Oliver Smith; lighting, Peggy Clark; costumes, Miles White; musical direction and orchestrations, Robert Hunter; additional orchestrations, Clare Grundman. Stars Carol Channing; features Jules Munshin, Les Quat' Jeudis. Opened Dec. 5, '60, at the Shubert Theatre, New Haven; $5.50 top.

Cast: Carol Channing, Jules Munshin, Les Quat' Jeudis (Georges Denis, Raoul Curet, Andre Fuma, Roger Lagier).

Carol Channing's one-woman (plus five men) revue, opening a sort of re-tryout tour, is a combination of revised versions of previous material, plus new creations. The program of divertissment fills an evening entertainingly but not outstandingly.

There are numerous highlights and the effect is promising, but it's going to take considerable improvement for "Show Girl" to make the big time. Miss Channing is a clever clown. She sings, dances, and mugs, generally scattering her talents about freely and providing good fun. The barbs are devastating at times, as in the Marlene Dietrich and Judy Garland impersonations, and although the style is broad there is a high percentage of accuracy.

Jules Munshin serves as an able male lead and has a classic solo caricature of impressario Sol Hurok. He also does well in combination with the star, and puts over an okay vocal with Les Quat Jeudis. The latter quartet lends a diversified touch and a Paris flavor to the show, and score with novelty numbers.

A number of segments have been excerpted from Miss Channing's "Show Time" cabaret presentation, which had a limited tryout tour last season. In each case, the approach has been altered to conform to the present format. Among the new elements are sketches about Alfred Lunt and Lynn Fontanne attending a performance at "their" theatre, a spoof about keeping up with the family next door, the Hurok bit, and two songs, "The Girl Who Lived in Montparnasse" and "My Kind of Love."

Among the revises are "Channing Musical Theatre," "Report from Las Vegas," "Inside Story," "Calypso Pete" and "The Story of Marie." A new opening and finale have been added to provide some semblance of a book, or at least a theme, by expressing the star's early ambition to make the grade in show business.

Functional rather than splash settings are emphasized. *Bone.*

Plan 100G Underwriting For State Fair Tuners; Tom Hughes as Director

Dallas, Dec. 6.

State Fair of Texas board of directors, at its recent annual meeting, voted to continue the State Fair Musicals in 1961 under a plan for a public underwriting of $100,000. The executive committee, recommending this plan to the board, revealed that the Musicals took a $116,000 loss during the 12-week season, June 13-Sept. 4, bringing the loss for the last three seasons to $250,000. The deficits have been paid out of the expo's operational fund.

"Such continuing losses would seriously endanger the future operation of the State Fair," the board statement said. "Payment of the deficits from the fair's operational fund for three seasons has prevented the exposition from carrying out its much-needed program of expansion and improvement."

Terms of the proposed underwriting call for the State Fair to absorb the first $25,000 of any future seasonal loss. Any additional deficits would have to come from the $100,000 underwriting. This underwriting campaign will be started shortly, with the underwriters asked to deposit 50% by Jan. 31.

The board took no action on replacing Charles R. Meeker Jr. the Fair vice-president and managing director of the Musicals, where he also frequently doubled as producer. He has resigned, as of Dec. 31 to head a new hotel project due for opening about a year hence. At the Dec. 13 stockholders meeting, Tom Hughes, Meeker's assistant, is due to be named managing director of the Musicals.

Irving Maidman Building 2 More Off-B'way Houses

New York realtor Irving Maidman has begun construction of two new off-Broadway theatres on West 42d Street, N.Y. Earlier this year he launched the Maidman Playhouse in this same vicinity.

Russell Patterson is designing the new houses with a similar decor to that of the Maidman, which he also drafted. In addition to the usual stage, lobby and backstage facilities, the new houses will contain rehearsal space, offices and workshop area.

The new theatres will be the Jewel Box, at 420 W. 42d St., with a seating capacity of 146, and the Showcase, at 590 Ninth Ave., with a capacity of 198. One of the houses will be leased to a nonprofit theatrical group for the testing and development of new and experimental types of plays.

The buildings are to open in January.

Ned Armstrong
echoes the thinking of all and anybody in the business there is no business like in his
Valentine to Show Biz
* * *
one of the interesting Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Shows Abroad

The Bride Comes Back

London, Nov. 28.

Geoffrey Hastings & Joseph Fenston presentation of a comedy in three acts. by Ronald Millar. Staged by Harold French; decor, Michael Weight. Stars Cecily Courtneidge, Jack Hulbert, Robertson Hare, Angela Brown. Opened Nov. 25, '60, at the Vaudeville Theatre, London; $2.80 top.

Barbara Kilpatrick.....Margaret McCourt
Mrs. Gow .... Viola Lyel
Jason Kilpatrick .... Robertson Hare
Isabel Kilpatrick.....Ceciley Courtneidge
Serena Tilney .... Polly Adams
Smith .... Jack Hulbert
Young Woman .... Angela Browne
Joe Tilney .... Warren Stanhope

As a sequel to his commercially successful "The Bride and the Bachelor," playwright Ronald Millar has come up with "The Bride Comes Back," a lively, inconsequential, farcical comedy which looks destined for b.o. honors in the West End, but is certainly not for Broadway. It should be a particularly stout attraction over the Christmas holiday season, aided by the strong marquee appeal of three of the four stars.

It would be pointless, if not impossible, to try and put the plot in capsule form, as it is a series of rambling incidents with the flimsiest of storylines. In the loosest way, the author has fashioned a four-star piece and virtually left it to them to get on with it. It's up to the artists to provide the life, vitality and inconsequential humor that eventually emerges. Few authors have been better served in such circumstances.

The action occurs during the Christmas holidays and involves a series of trivial domestic mixups. There's neither shape nor subtlety to most of the proceedings, and for the most part it is just a carefree romp. Though the situations are confused and the dialog is mainly indifferent, it is, paradoxically, a popular vehicle for the star cast.

Cecily Courtneidge marks her West End return with a typical zippy performance, full of energy and vitality. Robertson Hare has lost none of his flair for farce and adds typical touches to an otherwise colorless role, of her husband. As a mysterious visitor, Jack Hulbert turns in a familiar portrayal. Angela Browne adds a lively and colorful touch as another stranger, though her role is purely diversionary.

Harold French has staged the piece as a free-for-all romp and Michael Weight's set is excellent.

Myro.

The Life of the Party

London, Nov. 23.

Frith Banbury presentation (in association with Thane Parker and Honor Blake) of drama in three acts (four scenes) by Ray Mathew. Staged by Frith Banbury; decor, Loudon Sainthill; lighting, William Lorraine. Stars Alan Badel. Opened Nov. 22, '60, at the Lyric Theatre, Hammersmith, London; $1.75 top.

Jack .... Anthony Booth
Moira .... Olive McFarland
Alex .... Alan Badel
Marina .... Davina Dundas
Bert .... Charles Rea
Tanya .... Martina Mayne
Peg .... June Ellis
Lorna .... Jill Melford
Sylvie .... Dorothy White

Bohemians, it appears, are of a breed, and behave as badly in Sydney as they do in Greenwich Village or Chelsea. Ray Mathew lived for two years in the Bohemian quarter of Sydney, and all the characters in his play are promiscuous, shiftless and aimless, spending their time discussing who is to sleep with whom. Long before two-and-a-half hours have passed, monotony and boredom have set it.

There is a thread of a story line, but as the play lacks construction technique, it keeps getting bogged down by the one-track dialog. The author, who was awarded an Arts Council bursary on the strength of this play, has a flair, but his talents will have to be harnessed and disciplined if he is to write successfully for the commercial theatre.

The plot, such as it is, centers about an ill-matched husband and wife. He's an inveterate gambler who always loses, but she wouldn't mind so much if he got a job to earn the money to gamble away. Nor does she object to his roving eye, until he gets romantically entangled (at first sight, of course) which induces a state of jealousy that prompts her to get pregnant by another man.

The others are local beatniks who drop in and out of the apartment, the only one having any individuality being the title character, who has a lech for women and also a pronounced homosexual streak.

The theme is somehow neither unsavory nor sniggery, but merely tedious. The significance of a couple of suicides is never clarified, and all the talk about the purpose of life and living treads familiar territory.

Frith Banbury's casual staging fails to give cohesion to the rambling play. Within its loose and ill-fitting framework, however, the show provides a colorful vehicle for Alan Badel's acting of the title part, the only one that offers scope, even though much of the dialog is unnecessarily pretentious.

The other eight members of the cast have unrewarding roles, notably Anthony Booth and Olive McFarland as the married couple. June Ellis offers some vitality as the free and easy landlady who has the adjacent apartment, and Jill Melford makes a desperate bid to make her beatnik role look provocative.

Dorothy White does not suggest explosive love-at-first-sight chemistry, while Charles Rea, Davina Dundas and Martina Mayne try hard in uninspired parts. Loudon Sainthill's decor is adequate, though he economizes too obviously by using the same basic structure for two different apartments. William Lorraine's lighting is technically okay, even if it's disturbing for the audience to hear the off-stage switches being pulled when the on-stage lights are dimmed.

Myro.

Trials by Logue

London, Nov. 24.

English Stage Co. presentation of two one-act plays by Christopher Logue. Staged by Lindsay Anderson; assistant director, Piers Haggard; designer, Joeelyn Herbert; composer, Bill Le Sage; musical numbers set by Eleanor Fazan. Stars Mary Ure, George Rose. Opened Nov. 23, '60, at the Royal Court Theatre, London; $2.30 top.

ANTIGONE

Ismene .... Zoe Caldwell
Antigone .... Mary Ure
Head Stewards..... Morris Perry, Trevor Martin, Murray Evans
Creon .... George Rose
Guards...... Dickie Owen, Peter Fraser, Tony Selby, Lawrence Harrington
Sentry .... Peter Duguid
Haemon .... Peter Holmes

COB AND LEACH

Magistrate .... George Rose
Court Clerk .... Peter Duguid
Policemen ..Morris Perry, Murray Evans
Whore .... Zoe Caldwell
Mabel Cob .... Mary Ure
Henry Leach .... Peter Fraser
Miss Edith Peaches....... Hazel Hughes
Sgt. Pokesdown .... Trevor Martin
Police Horse....Tony Selby, Dickie Owen
Dog .... Peter Holmes
Policewoman Suet (Bass)... Tony Stone
Constable Mogg (drums)....Brian Pickles
Sergeant Posy (Piano).....Stanley Myers

Two one-act verse plays by Christopher Logue comprise diverting and absorbing entertainment. It would be difficult to imagine two more contrasting subjects. One is a powerful modern-dress version of the Antigone myth, the other broad slapstick which would not be out of place in an adults-only pantomime. But is it boxoffice? Undoubtedly at the Royal Court, but problematical elsewhere.

Few people will quarrel with the English Stage Co. ideas on experimenting in the theatre, and in recent months Lindsay Anderson has made a distinguished contribution to the Royal Court's repertoire with his distinctive direction. But this time he forsakes theatrical illusion by having the scenery shifted into position ("A little more this way, Alfie") in full view of the audience. It's a gimmick, admittedly, but one that doesn't help achieve anything.

Of the two plays, "Antigone" is the one with topical and social significance, as the theme is forcefully adapted as a dramatic swipe at authoritarian rule, and there's little doubt the author had Hungary in mind when he was writing it. Theatrically, it is not notably impressive, as it depends largely for effect on a duolog between Mary Ure in the title part and

(Continued on page 80)

Taking the Breakage?

Toronto, Dec. 6.

Canadian currency is at a premium nowadays vis-a-vis American dollars. Hence the question has arisen about paying American actors with touring companies in the more valuable Canadian money. Actors Equity Assn. in Manhattan is believed to be pondering the matter.

With contracts specifying U.S. dollars, that's how the actors have been compensated. It is thought that companies (and/or the company manager) have been pocketing about $300 on every $10,000 of payroll in Canada.

Dancers Steele, Tobias Ballet Guests at Tokyo

Tokyo, Nov. 29.

Barbara Steele, of the Chicago Opera Ballet, and Roy Tobias, of the N.Y. City Ballet, will guest for a series of 10 performances with Japan's Komaki Ballet at Yomiuri Hall in this city, starting Dec. 12.

Under sponsorship of the Yomiuri newspapers and the Yokohama branch of the American cultural Center, the run will offer three different programs at a $2.80 top.

Touring Shows

(*Dec. 4-18*)

Andersonville Trial — Shubert, Det. (5-10); Lafayette, Buffalo (12); Stanley, Utica (13-14); Rochester (15-17).

At the Drop of a Hat—Hartford, L.A. (5-10); Layoff (12-18).

Conquering Hero (tryout)—National, Wash. (5-10); Erlanger, Philly (12-17).

Critic's Choice (tryout)—Shubert, Boston (5-10, moves to N.Y.).

Destry Rides Again—Curran, S.F. (5-17).

Do Re Mi (tryout)—Colonial, Boston (5-17).

Fiorello (2d Co.)—Memorial, Wichita Falls, Tex. (5); Civic, Austin (6-7); Music Hall, Houston (8-10); City Aud., Beaumont (12); Texas, San Antonio (13-14); Civic, Harlingen (15); Del Mar, Corpus Christie (16-17).

Five Finger Exercise—Royal Alexandra, Toronto (5-17).

Flower Drum Song—Shubert, Chi (5-17).

Holiday in Japan—O'Keefe, Toronto (5-10); Shubert, Boston (12-17).

J. B.—High School, Grand Junction, Colo. (4); Capitol, Salt Lake City (5-6); Moore, Seattle (8-10); Temple, Tacoma (12); Capitol, Yakima (13); Queen Elizabeth Theatre, Vancouver (14-15); Civic, Portland (16-17).

Majority of One—Erlanger, Chi (5-17).

Midsummer Night's Dream—Aud., St. P. (5-6); Aud., Denver (8-10); Biltmore, L.A. (13-17).

Music Man (2d Co.)—Forum, Wichita, Kan. (5-10); Municipal, Tulsa (12-17).

My Fair Lady (2d Co.)—Shubert, Philly (5-17).

Once Upon a Mattress (Hurok)—American, St. L. (6-17).

Once Upon a Mattress (bus-and-truck)—City Aud., Pensacola (4); Lanier H.S., Montgomery (5); H.S. Aud., Tuscaloosa (6); Fine Arts, Nacogdoches, Tex. (8); New Downtown Municipal, Dallas (9-11); Municipal, Amarillo (13); Ector H.S., Odessa, Tex. (14); Liberty Hall, El Paso (15-16); Univ., Tucson (17).

Pleasure of His Company—High School, Topeka (5); Stuart, Lincoln, Neb. (6); Municipal, Sioux City (7); Paramount, Waterloo, Ia. (8); Shrine Mosque, Peoria (9-10); Orpheum, Madison (11); Appleton (Wis.) High School (12); Orpheum, Davenport, Ia. (13); Regent, Grand Rapids (15); Memorial Hall, Dayton (16-17).

Raisin in the Sun—Shubert, Cincy (5-10); KRNT, Des Moines (12-13); Aud., Denver (15-17).

Show Girl (tryout)—Shubert, New Haven (5-10); Locust, Philly (12-17).

Threepenny Opera (2d Co.)—Music Box, L.A. (5-17).

Wildcat (tryout)—Erlanger, Philly (5-10, moves to N.Y.).

World of Suzie Wong—Forrest, Philly (5-17).

Off-Broadway Shows

(*Figures denote opening dates*)

Balcony, Circle in Square (3-3-60).
Connection, Living Th'tre (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Emmanuel, Gate (12-4-60).
Fantasticks, Sullivan St. (5-3-60).
Greenwich Village, 1 Sher. Sq. (8-28-60).
Hedda Gabler, 4th St. (11-9-60).
Krapp's & Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rosemary, Alligators, York (11-14-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).

SCHEDULED OPENINGS

When a Child, 41st St. (12-8-60).
Summer Pygmies, Jan Hus (12-12-60).
Borak, Martinique (12-13-60).
Jungle Cities, Living (Rep) (12-16-60).
Rules of Game, Gramercy Arts 12-19-60).
White Cargo, Players (12-29-60).
Beautiful Dreamer, Mad. Ave. (12-27-60).
Epitaph for Dillon, Actors (12-28-60).
Ballet Ballads, E. 74th St. (1-4-61).
Montserrat, Gate (1-8-61).
Anne Cinquefoil, E. End (1-10-61).
Donogoo, Greenwich Mews (1-11-61).
Ladies Night, Provincetown (2-6-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Marcus High Grass, Mews (11-21-60); closed last Sunday (4) after 16 performances.

LONDON SHOWS

(*Figures denote opening dates*)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Antonio, Royalty (11-30-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude (11-25-60).
Caretaker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58).
Life of Party, Lyric H'smith (11-22-60).
Little Darlings, Adelphi (11-16-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
Mr. Burke, Mermaid (10-6-60).
My Fair Lady, Drury Lane (4-30-58).
Naked Island, Ats (11-28-60).
Oliver, New (6-30-60).
Playboy W. World, St. Mart (10-12-60).
Progress Park, T'tre Royal E. (11-16-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Priuce Wales (11-17-59).
Stars in Eyes, Palladium (6-3-60).
Tiger & Horse, Queen's (8-24-60).
Toys in Attic, Piccadilly (11-10-60).
Trials by Logue, Royal Ct. (11-23-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Apollo (2-24-60).
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Tinker, Comedy (12-7-60).
Duchess of Malfi, Aldwych (12-15-60).
Peter Pan, Scala (12-16-60).
Hooray Daisy, Lyric, H'smith (12-20-60).
Toad of Toad Hall, W'stm'st'r (12-20-60).
Young in Heart, Vic. Pal. (12-21-60).
Lion in Love, Royal Court (12-21-60).
Imperial Nightingale, Arts (12-21-60).
Cinderella, Adelphi (12-23-60).

CLOSED

Passage to India, Comedy (4-20-60).

U.S. Soprano Wows Paris Opera

Teresa Stritch-Randall's Click—Julian's Experiment With Original Language

By WOLFE KAUFMAN

Paris, Nov. 29.

It has been a long time since an American girl stopped the show cold at the Paris Opera, but Teresa Stritch-Randall managed to do it at the opening of a new version of "Don Giovanni." Her second-act aria got such a big hand that the orchestra and the other actors had to start three times before they were allowed to continue. It was a distinct triumph for the blonde soprano, making her local debut on loan from the Vienna Opera, which has her under contract.

It was a significant performance for other reasons, too. It was the first time the Mozart opera has been sung here in its original Italian. Always, in the past, it has been retitled "Don Juan" and sung in a French version. A. M. Julian, head of the Opera, says this is a forerunner of opera performances here in their original language. He credits growing importance and sale of stereo and tape disks.

In the past, Julian explains, Parisian audiences have insisted on local language productions because following the story seemed to be important. But with the rise of original language disks, music lovers more and more tend to understand and prefer original language production. Supporting this theory is the fact that recording companies in France have noticed a decided fall-off of sales of local language opera recordings, in favor of imported original language productions, even though the local product often has important local stars.

Naturally, there is a goodly segment of nationally-inclined populace which doesn't like this and some of the reviews of the performance the following morning were distinctly perturbed. But by and large, the Opera management feels that the experiment was a distinct success. One major problem is, of course, that most of the local singers don't know operatic scores in their original language. Thus, at the "Don Giovanni" premiere, the chorus sang in French. Which was distinctly distracting. Time, M. Julian feels, will take care of that.

Another important thing, M. Julian points out, is that he has been thwarted many times in the past, when trying to bring important name stars to the Opera as "guest stars," because they knew the various operas in the original languages, but not in French.

Rest of show, unfortunately, was uneven. As now usual in this theatre, physical production was exciting. Very ornate and elaborate sets, good costumes, about a hundred choristers romping all over the place (one good thing about Opera stagings is that, no matter how many people they march out on the stage, the scenery is always visible and unhampered) and fine dancing staged by Harold Landers. A bad mistake was the batoning of Maurice Leroux, making his debut at the head of this fine house orchestra. Leroux may have been nervous on opening night, of course, but he left a distinct impression that the job is too big for him.

Also the distribution was uneven. Gabriel Bacquier in the title role consolidated the opinion that he is the best baritone in France and ready for international acceptance; Alain Venzo as Don Ottavio is a charming and acceptable tenor, Jaqueline Brumaire as Donna Elvire, Edmee Sabran as Zerline and Louis Noguera as Leperello are all from (and belong to) the minor leagues. The Paris Opera is too big a house for them. Pierre Germain is excellent as Mazetto.

But singing honors all belong to Miss Stritch-Randall. She has voice, stage presence and looks. Now, if she will only take off 10 or 20 pounds, she can really go places.

Theo Bikel, male lead in the Broadway production of "Sound of Music," will leave Dec. 18 for a week of appearances in London. He will return for the resumption of performances Dec. 26 of "Sound," which lays off for a week following the evening performance Dec. 17.

Handle With Care

Plot device used in the new Theatre Guild-Don Herbert presentation of the Robert Davies comedy, "Love and Libel," opening tonight (Wed.) at the Beck Theatre, N.Y., calls for the reproduction of a news item on a front scrim. Later in the play the newspaper page is recovered from a bird-cage. Again thrown upon the scrim it is now bird-marked. That gets audience giggles.

There's a hidden gag, however. The news item's wording the second time is not identical with original text. It's director Tyrone Guthrie's private trap to catch the critics.

London Critic' Score

London, Dec. 6.

The following are the tabulations of the critical reactions to recent London openings:

Progress to the Park, Theatre Royal, Stratford, East. Eight favorable (Bentley, Pictorial; E. S., Telegraph; J. Lewis, Reynolds; Nathan, Herald; Richards, Mirror; unsigned, Times; Tynan, Observer; Waterman, E. Standard; four yes-and-no (Holland, E. News; Lambert, S. Times; Wall, Guardian; Worsley, Financial Times) and one unfavorable (Muller, Mail).

Little Darlings, Adelphi Theatre. Unanimous pans (Barker, E. News; Barnes, Express; Bentley, Pictorial; Conway, Sketch; Darlington, Telegraph; Lambert, S Times; F. Lewis, Dispatch; Muller, Mail; Pryce-Jones, Financial Times; Shepherd, People; Shulman, E. Standard; Smith, Herald; unsigned, Times; Tynan, Observer).

The Life of the Party, Lyric, Hammersmith: one favorable notice (unsigned, News of World), 10 pans (Barker, E. News; Bentley, Pictorial; Darlington, Telegraph; Hall, Sketch; Hope-Wallace, Guardian; Nathan, Herald; Muller, Mail; Richards, Mirror; Shulman, E. Standard; Tynan, Observer) and four mixed (Hobson, S. Times; Levin, Express; unsigned, Times; Worsley, Financial Times).

Trials by Logue, Royal Court: four favorable (Hope-Wallace, Guardian; F. Lewis, Dispatch; Shulman, E. Standard; Tynan, Observer; nine mixed (Conway, Sketch; Hobson, S. Times; Levin, Express; J. Lewis, Reynolds; Nathan, Herald; unsigned, News of World; Richards, Mirror; "E.S." Telegraph; unsigned, Times) and two pans (Barker, E. News; Muller, Mail).

Out of This World, Phoenix: 15 unfavorable (Barker, E. News; Conway, Sketch; unsigned Graphic; Hobson, S. Times; Oope-Wallace, Guardian; Levin, Express; Nathan, Herald; Muller, Mail; unsigned, News of World, Richards, Mirror; Shepherd, People; Shulman, E. Standard; unsigned Times; Tynan, Observer; Worsley, Financial Times) and one mixed (Darlington, Telegraph).

The Bride Comes Back, Vaudeville: two favorable (Darlington, Telegraph; F. Lewis, Dispatch); four unfavorable (Levin, Express; Muller, Mail; Nathan, Herald; Wardle, Observer) and four yes-and-no (Conway, Sketch; Hope-Wallace, Guardian; Richards, Mirror; unsigned, Times).

Operatic Boston

Boston, Dec. 6.

Goldovsky Opera Co. from Boston has been touring the hinterland this fall with an English-language "Don Giovanni," which was reviewed Nov. 30 issue of VARIETY from Peoria, Ill. Now Sarah Caldwell's Boston Opera Co. is lined up to road-tour its English-language "Otello" starting in February via Columbia Management of N.Y.

Meantime Caldwellians will present at the Donnelly Memorial here a season of intermittent productions including "La Boheme" and "La Traviata" plus others.

Off-Broadway Reviews

Paths of Glory

Equity Library Theatre revival of two-act drama by Sidney Howard, based on the novel by Humphrey Cobb Staged by Victor Gabriel Junquera; settings, Elliott Joslin; lighting, Martin Aronstein; costumes, Joanne Beck; sound, Victor Sack & Frank C. Andriello. Opened Nov. 23, '60, at the Lenox Hill Playhouse, N.Y.; admission by contribution.

Pvt. Langolis .... Jay Sheffield
Proprietress .... Barbara Colton
Pvt. Lejeune .... Brian St. Pierre
Cpl. Riviere .... Richard Benter
Pvt. Duval .... Leo Rutman
Pvt Clermont .... Gabor Morea
Pvt. Perdreau .... Tony Lo Bianco
Pvt. Dufor .... Harold Cherry
Pva. Juneau .... Scott Webster
Pvt. Bazin .... Marvin Reedy
Pvt. Sarcy .... Lyle Lorentz
Pvt. Didier .... Alfonso Rostai
Col. Dax .... Leonard Hicks
Capt. Renouart .... Frank Alex
2d Lt. Roget .... Michael Lombard
Gen. de Guerville .... James Arenton
Gen. Assolant .... Warner Schreiner
Pvt. Ferol .... John Cazale
Pvt. Meyer .... Harvey Jason
Lt. Mercier .... Gordon Smith
Capt. Charpentier .... Kim Allyson
Sgt. Major Jonnart .... Clifford Pellow
Capt. Sancy .... William Poore
Sgt. Picard .... Richard Marr
Capt. Herbillion .... Edmund Williams
Capt. Nicholas .... James Watkins
Capt. Saint-Auban .... Bryan Clark
Capt. Pelletier .... Cliff Ammon
Col. Labouchere .... Robert Baines
Capt. Tanon .... Cliff Ammon
Doctor .... Lyle Lorentz

Sidney Howard's adaptation of Humphrey Cobb's novel, "Paths of Glory," which ran for only three weeks when presented on Broadway in 1935, seems over-long, particularly in a three-hour production with only one intermission. As an Equity Library Theatre revival, the drama of the horrors of war is done with understanding and passion by an able cast.

Although it provides ample opportunity for all concerned to show their wares, "Paths of Glory" is not an ideal showcase presentation. The company at the Lenox Hill Playhouse does a fine job, however, displaying consistent versatility and skill.

Howard's play depicts the brutality of World War I. The drama concerns a heroic company of French soldiers in and around the front lines of an army sector on the western front in 1915. Among the agonies are physical anguish, political influence within the ranks, military corruption, fanaticism among the officers and depravity of the men, all not only mentioned but carefully and categorically discussed.

The result is a stark and often-moving declamation against war in all its forms and possibilities. Climactic scenes, with men drawing lots to decide who is to be executed because an egotistical general blames his men for the failure of an attack he designed, are presented with intensity and drama.

There's no doubt, in seeing "Paths of Glory," that war is hell. But it is also difficult to sit through these grim sequences with practically no comic relief, and the intensity on stage gradually becomes more contagious.

The physical production helps to heighten the effect of the corrosiveness of battle, through Elliott Joslin's clever scenery, Martin Aronstein's creative lighting, and Victor Sack and Frank C. Andriello's realistic sound effects. Joanne Beck's costumes lend authenticity and Victor Gabriel Junquera's direction is inventive, if uneven.

Alfonso Rosati gives a properly horrifying performance as a soldier caught between the war with the Germans and a personal struggle within the ranks, and Michael Lombard is right as a cowardly officer who sends him to his death. Warner Schreiner is effective, if overintense, as the egocentric general who executes men when his plan of attack fails, and John Cazale gives a sensitive performance as a depraved yet valiant beatnik.

Other notable contributions are provided by Leonard Hicks, James Arenton, Jay Sheffield, Kim Allyson, Richard Marr and Edmund Williams. *Kalt.*

The Premise

Theodore J. Flicker, in association with David W. Carter & Allan H. Mankoff, presentation of improvised scenes (two intermissions). Staged by Flicker; designer, Dave Moon; gown designer, Hugh Whitfield. Features Thomas Aldredge, Joan Darling, George Segal, Dolores Welber. Opened Nov. 22, '60, at The Premise, N.Y.; $3.90 top.

Cast: Thomas Aldredge, Joan Darling, George Segal, Dolores Welber, Theodore Flicker.

It has long been the theory that off-Broadway should be the "laboratory" for the theatre, a place for experimentation and testing of new forms and styles of theatrical presentation. Of late, criticism has been directed at the designers and producers of off-Broadway presentations for not following this credo.

The charge has been made that they have abandoned the experimental for the commercial and, in so doing, have surplanted the original intention with a miniature Broadway, a theatre that does not fulfill its obligation and cannot survive under the rigorous competition from its "big brother" uptown.

As an apparent answer, a new institution has taken root downtown. It is the cabaret theatre and last week a new such house opened in Greenwich Village. Unlike many of its cramped and technically

(Continued on page 84)

Concert Review

Bach Aria Group
(Town Hall, N. Y.)

The devotion of the group's following (Town Hall filled to the last seat) was evident. Concert this time had its shortcomings, in spite of a brilliant cast of musicians, a well thought-out program by the groups' director, a Bach scholar, and some big-name singers. The flaws were minor and the standard always on a respectable level.

Jan Peerce's voice seemed tired and dry. Interpretation or stylization can't alter such a condition. Miss Farrell's glorious soprano did not seem perfect for Bach's small scale essence, though in her solo arias of the wedding cantata No. 202 "Weichet nur, betruebte Schatten" her voice was clear on top and sumptous in the lower range. Norman Farrow's aria would have been more effective, had his German pronunciation been more intelligible—his voice is small but extremely well-focused.

Greatest drawback was the lack of a harpsichord which even Ulanowsky's expert piano playing could not excuse. The composer intended other sounds, so as not to overpower the other instruments, especially the flute as it was the case here. Impeccable was the performance of the Fifth Brandenburg Concerto by the solo-instrumentalists. *Goth.*

Future Productions

BROADWAY

"Roots," drama by Arnold Wesker. Producer, Norman Twain.

"Dear Miss Phoebe," musical comedy with book and lyrics by Christopher Hassell; music, Harry Parr Davis, based on Sir J. M. Barrie's "Quality Street." Producers, Joan White and Robert Paine Grose. For February.

"Dust in Your Eyes," comedy by Gaston Labiche, based on his play, "La Poudre aux Yeux"; translator, Emanuel Wax. Producer, Arthur Cantor. For next season on double bill with "Magic Goblet."

"Magic Goblet," drama by Jean de la Fontaine; translator, Emanuel Wax. Producer, Arthur Cantor. For next season on double bill with "Dust in Your Eyes."

"Gladiator's Millions," comedy by Gaston Labiche; translator, Emanuel Wax. Producer, Arthur Cantor. For New York after presentation in London, in association with a British management.

"Take Me to Your Leader," collective presentation of Norman Corwin's "Undecided Molecule," "Odyssey of Runyon Jones" and "Descent of the Gods." Producer, Paul Gregory. For next season.

"Louis and the Cannibals," musical with book by Norman Corwin; score, Lyn Murray; lyrics, Sid Kuller. Producer, Edwin Lester. For next fall.

OFF-BROADWAY

"There Is a Play Tonight," comedy by Ferenc Molnar. Producers, Rosemary Murray and Joyce Henry.

"Summer Pygmies," drama by Gerard Marchette. Producer, Richard Mardirosian. Scheduled to open Dec. 12, at the Jan Hus Theatre.

London Bits

London, Dec. 6.

Margaret Rutherford will star next spring in "Dazzling Prospect," a comedy about horse doping.

New **Slade-Reynolds** tuner, "Hooray for Daisy," is due Dec. 20 at the Lyric, Hammersmith, with **Ellen Drew** as star.

George Rose takes over Jan 2 from **Leo McKern** as the Common Man in "A Man for All seasons," at the Globe. The show folds in March, as **Paul Scofield** is committed to Stratford, Ontario.

LAMBS CLUB TRYOUT OF 'SIXPENCE' PLAY

The scheduled tryout tomorrow evening and the next night (Thursday-Friday) of "Song of Sixpence" at The Lambs (Club) Theatre, N.Y., is being treated as an audition for backers. Charles W. Curran, producer of the property for The Lambs, has sent letters to "Play Angels" stating, "This is your opportunity to see a play before you make any substantial investment in its commercial production."

"Sixpence," directed by Marlyn Green, was co-authored by Russel McLauchlin and John McCabe. McLauchlin, drama critic of the Detroit News, is also a professor at the University of Detroit. McCabe is on the faculty of NYU. The cast includes Blanche Collins, Jean Bruno, Lee Cass, Michael Twain, James Wright, Annette Hunt, William Martel, Dorothy Laming and David Metcalf.

Tickets for the production are cuffo, but seats have to be reserved.

George Devine to Talk; Do Twin 'World' Revivals

George Devine, British producer-director currently in New York to stage double-cast presentations of Congreve's "The Way of the World" for the Institute for Advanced Studies in the Theatre Arts, will lecture on his "impressions of American Theatre," at midnight tomorrow (Thurs.) at the Morosco Theatre, N. Y. He plans to return Dec. 17 to London, where he's the artistic director of the English Stage Co., which operates the Royal Court Theatre, London.

The two casts of professional actors will present four admission-free performances of "World." One group will appear Dec. 16 at 2 p.m., Dec. 18 at 5:15 and 9:15 p.m., and Dec. 20 at 2 p.m. The other company will appear Dec. 16 at 11:45 p.m., Dec. 17 at 2 p.m., and Dec. 19 at 2 and 8:30 p.m.

Shows will be presented at the IASTA's playhouse, and tickets are available to members of the theatrical profession on application. Devine is the fifth noted foreign director to stage plays in his native idiom under IASTA sponsorship for the theatrical profession in New York. Others have been Willi Schmidt, of West Germany; Jacques Charon, France; Yuri Zavadski, Russia, and Onoe Baiko VII, Japan. Due this winter and next spring are Marcello Moretti and Giorgio Strehler, Italy, plus a representative from Greece.

Mary K. Frank Prez of New Dramatists Group

Broadway producer Mary K. Frank has succeeded playwright Robert Anderson as president of the New Dramatists Committee in a general reorganization of the group's governing board. Richard Davidson is the new secretary and Rea Warg the new Executive Director of the organization.

Other new members of the governing board are Mrs. Alfred Lippman, Liska March, William Inge, Arthur Cantor, Lester Osterman and Milton Rindler.

'Home' Continues

Continued from page 77

The total gross for the five performances and one preview played by the show last week was $19,824. Last Monday (5) $4,300 was taken in at the b.o., of which $3,300 represented the gross for that evening's performance.

Producers Fred Coe and Arthur Cantor now intend keeping the play on the boards until Dec. 17 at least. The management has received around 60 letters requesting the show's run be continued. In the N.Y. Times yesterday (Tues.) a small display ad, placed by Paul and Blake Hunter, read, "As non-professionals interested enough in good theatre to take this ad at our own expense, may we urge you to see 'All the Way Home'."

Another ad endorsement by Hal Holbrook, who's touring in his one-man show, "Mark Twain Tonight," is scheduled for the Times today (Wed.). Also figured to give the play a boost was Ed Sullivan's high-voltage plug on his Television program last Sunday night (4).

Shows Abroad

Continued from page 79

Trials by Logue

George Rose as her dictator-uncle Creon, though it is dramatically absorbing, and occasionally moving. It is, however, distinguished by a confident and shrewd interpretation by Rose, and a display of powerhouse drama by Miss Ure.

Even though it fills the latter half of the bill, "Cob and Leach" is just a lightweight curtain raiser in which Miss Ure is in the dock (with Peter Fraser) for indecent behavior in the park, and George Rose is the presiding magistrate. It has a pronounced panto flavor, with song and dance bits effectively smothering any social pretensions the author may have had in mind. It's a lively romp, with a walkaway performance by Rose and a vivacious contribution by Miss Ure. *Myro.*

Out of This World

London, Nov. 25.

Basil Dean Productions (with Howard Bougein Ltd. & John Counsell Ltd.) presentation of comedy in three acts, by Giuseppe Marotta and Belisario Randone, translated by William Weaver. Staged by Basil Dean; decor, Disley Jones; musical motifs, Humphrey Searle. Stars Odile Versois, Paul Massie, Daphne Anderson, Ferdy Mayne. Opened Nov. 24, '60, at the Phoenix Theatre, London; $2.80 top.

Gaby .... Mercy Haystead
Marcel Goldor .... Henry Soskin
Gregoire Doriot .... Ferdy Mayne
Baron Gaston .... Peter Gray
Col. Thibon .... Andre Van Gyseghem
Bichette .... Daphne Anderson
Charles Gallant .... Paul Massie
Veronique Doriot .... Odile Versois
Official .... John Cater
Prof. Krumm .... Milo Sperber

It is apparent after a few minutes that this frail piece of whimsy will not hold up. That is borne out by the first curtain, and inescapably true by the end of the third act.

"Out of This World" is another example of the imponderables of show business. The original production with virtually the same cast was a hit during its recent tryout at Windsor and that encouraged Basil to bring the show into town. Yet there is little in its favor except the handsome set by Disley Jones.

There is a germ of an idea in the Giuseppe Marotta and Belisario Randone comedy translated by William Weaver. A Paris tycoon wants to develop a disused cemetery as a luxury housing estate, but three of the residents return in ghostly form to resist the takeover bid, and a fourth given earthly shape and appetites by "head office," becomes entangled with the tycoon's accommodating wife.

Odile Versois, in her West End debut, looks delightful and is gorgeously dressed, though she cannot do much with the role of the amiable wife. Paul Massie hardly has a chance as the earthly looking visitor from up above and Ferdy Mayne struggles in vain to make the tycoon look credible. Daphne Anderson, Andre Van Gyseghem and Peter Gray have the embarrassing job of playing the ghostly visitors.

There are the inevitable gimmicks such as revolving sofa and dancing bottles, but they are little more than elementary devices. In the dual role of impresario and director, Basil Dean must take his full share of the blame.

("Out of This World" is not to be confused, of course, with the similarly-titled revue of the 1950-51 season at the London Palladium, or the Cole Porter-Dwight Taylor-Reginald Lawrence musical comedy done on Broadway the same season. The present, straight-play adaptation from the Italian closed last Saturday night (26) after four performances.) *Myro.*

Les Joies de La Famille
(The Joys of Family Life)

Paris, Nov. 23.

Claude Sainval presentation of comedy in four acts, by Philippe Heriat. Starring Gaby Morlay. Staged by Claude Sainval; settings, Leon Barsacq. Opened Oct. 8, '60, at the Comedie-des-Champs-Elysses Theatre, Paris.

Mme. Turpin .... Gaby Morlay
Mme. Desmazieres .... Raymonde
Adele .... Germaine Delbat
Jacotte .... Simone Paris
Urusule .... HeleneDuc
Mascart .... Bernard Noel
Boullau .... Marco Perrin
Barbara .... Francoise Vatel
M. Anglard .... Marcel Cuvelier
Mlle. Sarthou .... Dominique Chautemps
Director of Clinic
Pierre-Jacques Moncorbier

Phillipe Heriat's comedy, "Les Joies de La Famille" ("The Joys of Family Life"), is a vehicle for an older star actress. It seems neatly carpentered at first glance, but it rattles a bit on its long journey through the evening.

The heroine is a Lady Bountiful of charm, wit, gentleness, dignity, intellect, and a heart of gold. In all, she is a delightful old dear and does not seem a match for her greedy relatives who conspire to put her in a mental home to get their hands on her money. As the play is a comedy, the ending is pleasant.

Gaby Morlay, a Paris favorite and a versatile actress (her last appearance was as the drug-addicted mother in the French production of O'Neill's "Long Day's Journey into Night"); makes the most of this acting field day, exuding kindness and pathos.

Simone Paris and Helene Duc register as viperish daughters. Bernard Noel is an exacting study as the icy, calculating son-in-law. P. J. Moncorbier plays a wicked asylum proprietor with skill, and Raymond has nice, wistful scenes as the harassed lady's old schoolmate and confident.

The pace and development of the satirically title piece is low-gear and, despite a scene in a lunatic asylum, it is a quiet play. It recalls some other shows, notably "Kind Lady" and "The Curious Savage," in which nice old ladies were similarly abused. It has found an audience and might do well with a sound English company both in London and New York. *Curt.*

De Doux Dingues
(Two Loonies)

Paris, Nov. 17.

Elisabeth Hijar presentation of comedy in three acts, by Michel Andre, adapted from "Roger the Sixth," by Joseph Carole. Staged by Jean Lepoulain; sets Jean-Denis Maillart. Stars Suzanne Flon. Opened April 8, '60, at the Edouard VII Theatre, Paris.

Paul .... Jean Le Poulain
Pierre .... Dominque Rozan
Colette .... Nicole Mirel
Marie .... Sylvie Favre
Sophie .... Suzanne Flon
Michel .... Jean-Jacques
Arturo .... Gilles Brissace
Georges .... Roger Pelletier
Aunt Anna .... Alice Tissot

Can hundreds of thousands of French playgoers be wrong? Not in Paris.

This Michel Andre farce is an adaptation of "Roger the Sixth," an American original by Joseph Carole, author of long-run "Separate Rooms" (in collaboration with Alan Dinehart, Alex Gottlieb and Edmund Joseph).

Opening here last April as end-of-season filler, it clicked so resoundingly that it was brought back after a summer lay-off and is still drawing a public, with weekend sellouts. There is deal afoot for a French picturization with Danielle Darrieux in the lead role, played by Suzanne Flon in the stage version. The play was done as "Roger the Sixth" in London last June, but closed quickly. It is yet to be produced on Broadway.

The yarn is a fast-moving gag situation farce about a newly-wed husband who discovers that his wife has been married before—and more than once. Children of the earlier unions swarm the house, making life one long headache with their problems, ranging from a goonish daughter (who, of course, turns out to be a beauty at the final curtain) engaged to a passionate, comic Italian speaking French, to a dragon of an aunt who shows up to the embarrassment of all and raises the roof in the last act.

The actors seem to enjoy themselves, injecting all the old vaudeville bits they can remember, and the show becomes a sort of non-musical "Hellzapoppin." Suzanne Flon and Jean Le Poulain (who has also directed), both usually associated with high-brow drama, score in wild, farcial parts and the entire company catches the spirit of this holiday from sense and decorum.

For American production, an expert cast and direction would be required, for the flimsy text cries for star performers and shrewd management. This is no critic's play, but the U. S. public might like it. There might be a potential in it for summer stock. *Curt.*

Set 'Waltz in Afternoon' For Dallas Center Test

Dallas, Dec. 6.

The local Theatre Center, which began its second season Nov. 17 with "The Matchmakers," will preem Jason Miller's "A Waltz in the Afternoon" as the second offering of the semester.

The Miller play bows next January (8) and will be followed by "The Visit."

Road Okay, 'J.B.'-Split, $32,300 (7), 'Fiorello'-Split, $40,103 in 7 Perfs., 'Andersonville'-Split, $28,907 (7)

The road was generally satisfactory last week. The number of hinterland shows has begun to decline with the seasonal slowdown in tryouts.

There were no road debuts last week, but new to the lineup this session is the Broadway-targeted "Show Girl," which bowed last Monday night (5) in New Haven.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

My Fair Lady, Ford's (MC-RS) (2d wk) ($7; 1,819; $68,294) (Diane Todd, Michael Evans). Previous week, $64,086 with Theatre Guild-American Theatre.

Last week, $67,444.

BOSTON

Critic's Choice, Shubert (C-T) (1st wk) ($4.95-$5.50; 1,714; $45,000) (Henry Fonda). Previous week, $27,283, Forrest, Philadelphia.

Opened Nov. 28 to three favorable reviews (Doyle, American; Maloney, Traveler; Norton, Record), and three unfavorable (Durgin, Globe; Hughes, Herald; Maddocks, Monitor).

Last week, almost $33,500.

Do Re Mi, Colonial (MC-T) (1st wk) ($6.50-$7.50; 1,685; $62,000) (Phil Silvers). Previous week, $66,590, Shubert, Philadelphia.

Opened Nov. 29 to three endorsements (Doyle, American; Hughes, Herald; Maloney, Traveler), one yes-no (Durgin, Globe) and two thumb-down notices (Maddocks, Monitor; Norton, Record).

Last week, $51,756 for seven performances.

Love and Libel, Wilbur (CD-T) (2d wk) ($4.95-$5.50; 1,241; ($33,699) (Dennis King). Previous week, $24,500 with TG-ATS subscription.

Last week, $25,064 with TG-ATS subscription.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (3d wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $60,559 with TG-ATS subscription.

Last week, $62,435 with TG-ATS subscription.

Majority of One, Erlanger (C-RS) (10th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $36,995.

Last week, $35,058.

Midsummer Night's Dream, Blackstone (C-RS) (3d wk) ($5-$5.50 1,447; $41,000) (Bert Lahr). Previous week, $28,053 with TG-ATS subscription.

Last week, $28,699 with TG-ATS subscription.

DETROIT

Five Finger Exercise, Shubert (D-RS) (2d wk) ($4.95-$.40; 1,700; $40,000) (Jessica Tandy, Roland Culver). Previous week, $18,748 with TG-ATS subscription.

Last week, $23,437 with TG-ATS subscription.

Holiday in Japan, Cass (R-RS) (2d wk) ($5-$6; 1,482; $48,000). Previous week, $20,946.

Last week, $22,947.

KANSAS CITY

Music Man, Music Hall (MC-RS). Previous week, $70,083, Murat. Indianapolis.

Last week, $50,447.

LOS ANGELES

At the Drop of a Hat, Hartford (R-RS) (2d wk) ($4.85-$5.95; 1,024; $35,000) (Michael Flanders, Donald Swann). Previous week, $18,298 with TG-ATS subscription.

Last week, $22,407 with TG-ATS subscription.

Threepenny Opera, Music Box (MC-RS) (7th wk) ($5.40-$5.95; 784; $28,000). Previous week, $17,100.

Last week, about $16,500.

PHILADELPHIA

Wildcat, Erlanger (MC-T) (4th wk) ($6-$7.50; 1,894; $65,900) (Lucille Ball). Previous week, $54,704.

Last week, $53,620.

World of Suzie Wong, Forrest (D-RS) (1st wk) ($5.04; 1,760; $30,000). Previous week, unreported.

Last week $31,466 with twofers.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (4th wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys, Eddie Foy Jr.). Previous week, $52,609 with Civic Light Opera Assn. subscription.

Last week, $53,078 with CLOA subscription.

ST. PAUL

Once Upon a Mattress, Auditorium (MC-RS) ($5.50; 2,695) (Buster Keaton, Dody Goodman). Previous week, $23,000, Auditorium, Denver.

Last week, almost $27,100.

TORONTO

Raisin in the Sun, Royal Alexandra (D-RS) (3d wk) ($5-$5.50; 1,525; $43,000) (Claudia McNeil). Previous week, $33,415 with TG-ATS subscription.

Last week, $36,938 with TG-ATS subscription.

WASHINGTON

Conquering Hero, National (MC-T) ($6.05-$7.15; 1,677; $57,626). Previous week, $46,708 for eight performances and one preview, Shubert, New Haven.

Opened here Nov. 29 to three unfavorable notices (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $37,948 with TG-ATS subscription for five evening performances, two matinees and a twi-night showing.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $21,610, six-performance split.

Last week, $28,907 for seven performances with Broadway Theatre League subscription: Orpheum, Springfield, Ill., Monday (28), one, $3,127; Loew, Evansville, Ind., Tuesday (29), one, $4,613; Paramount, Anderson, Ind., Wednesday (30), two, $6,913; Loew's, Canton, O., Thursday (1), one, $4,576; Morris Municipal, South Bend, Friday-Saturday (2-3), two, $9,678.

Fiorello (MC-RS). Previous week, $32,769, eight-performance split.

Last week, $40,103 for seven performances: Robinson Memorial, Little Rock, Monday-Wednesday (28-30), three BTL, $16,515; College, Texarkana, Thursday (1), one BTL, $7,233; Neville High School, Monroe, La., Friday (2), one $8,753; Municipal, Shreveport, La., Saturday (3), two BTL, $7,602.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $30,000, eight-performance split.

Last week, $32,300 for seven performances: Memorial Hall, Independence, Mo., Sunday (27), one, $1,700; Municipal, Pueblo, Tuesday (29), one BTL, $5,300; USAF Academy, Colorado Springs, Wednesday (30), one, $4,800; Auditorium, Denver, Thursday-Saturday (1-3), four, $20,500.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $30,656, seven-performance split.

Last week, $31,994 for seven performances: High School, Huntsville, Ala., Monday (28), one BTL, $5,900; Ellis Auditorium, Memphis, Tuesday-Wednesday (29-30), three BTL, $9,106; Tennessee, Nashville, Thursday (1), one, $5,000; Temple, Birmingham, Friday-Saturday (2-3), two BTL, $11,988.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $15,002, six-performance split.

Last week, $29,647 for six performances: Temple of Music & Art, Tucson, Sunday (27), one BTL, $4,747; Liberty Hall, El Paso, Tuesday-Wednesday (29-30), two BTL, $9,953; Ector High School, Odessa, Tex., Thursday (1), one BTL, $4,352; Municipal, San Angelo, Tex., Friday (2), one, $4,875; Municipal, Lubbock, Tex., Saturday (3), one BTL, $5,720.

PROMOTE RUTH GREEN

League Secretary as Asst. Exec Director Come Jan. 2

Ruth Green, secretary of the League of N. Y. Theatres, has been upped to the post of assistant executive director of the organization effective next Jan. 2.

Miss Green will serve under Irving W. Cheskin, who succeeds James F. Reilly as executive director of the League the end of this year.

'Pajama'-'Yankees' Mgt. Xmas Divvy of 37½G Profit on Both Shows

Frederick Brisson, Robert E. Griffith and Harold S. Prince are playing Santa Claus. Backers of their past Broadway hits, "Pajama Game" and "Damn Yankees," will share in a combined profit distribution next Monday (12) of $37,500.

The distribution on "Pajama," which ended a 133-week Broadway run in November, 1956, will be $25,000. That'll bring the total profit divvy as of next Monday (12) to $1,675,000. The backers' 50% cut of that amount will represent a 335% return to them on their $250,000 investment.

The distribution on "Yankees," which ended a 128-week Broadway run in October, 1957, will be $12,500. That'll boost the total profit divvy to $975,000 as of next Monday (12). The backers' 50% cut of that amount will represent a 195% return to them on their $250,000 investment. The profit on both musicals includes revenue from the sale of film rights.

Griffith & Prince also distributed another $45,000 profit last Monday (5) on their current Broadway production of "Fiorello." That brought the total profit divvy on the musical, currently in its 54th week at the Broadhurst Theatre, N. Y., to $240,000 thus far. The backers' 50% share of that amount represents a 40% return to them on their $300,000 investment.

POWWOW WITH EQUITY ON JAVA JOINT RULES

Representatives of Greenwich Village coffee houses have held their second meeting with an Actors Equity committee in an effort to establish a working agreement for the employment of the union's members in java joint legit. David Gordon, owner of Phase 2, and Don Gregory, who produces shows at the spot, are compiling a list of proposals for submission to Equity as a result of the session.

The two meetings held thus far stem from Equity's recent instructions to its members not to work in coffee house productions except under contractual conditions approved by the union. Gordon, who attended the second meeting with Gregory and Manny Rothman, owner of the Cock 'n' Bull and Cafe Wha?, will turn over an accounting of his operation to Equity, to give the union an idea of the financial situation in the coffee shops. Other financial data was supplied by Roth.

The proposals to be submitted by Gordon and Gregory will be studied by the Equity committee and then passed on to the union council.

Ready Play Series At Comedy Theatre, London

London, Dec. 6.

Producers Donald Albery and H. H. Wingate have signed a new agreement to present, through New Watergate Presentations, Ltd., a further cycle of plays at the Comedy Theatre, following the closing at the end of this week of "A Passage to India."

First of the new plays will be "The Tinker" by journalists Laurence Dobie and Robert Sloman, opening tomorrow (Wed.). It's a story with song, dealing with the different social classes and races at a university. The production is being staged by John Hale.

Scheduled B'way Preems

Love & Libel, Beck (12-7-60).
Critic's Choice, Barrymore (12-14-60)
Wildcat, Alvin (12-15-60).
Do Re Mi, St. James (12-26-60).
Conquering Hero, ANTA (1-5-61).
Show Girl, O'Neill (1-12-61).
Comedie Francaise, Center (2-21-61).

B'way Drops; 'Home' $19,824 in 6, 'Moon' $10,778 (5), 'Hostage' $17,583, 'Attic' $15,581, 'Tenth Man' $14,373

Business dived for most Broadway shows last week. Increases were registered by some entries, while a few others held steady.

The sole sellout was "Sound of Music."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (3d wk; 20 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $38,217 with parties.

Last week, $38,584 with parties.

All the Way Home, Belasco (D) (1st wk; 5 p) ($6.90-$7.50; 967; $38,500).

Opened last Wednesday night (30) to two favorable reviews (Taubman, Times; Watts, Post), one yes-no (Kerr, Herald Tribune) and four unfavorable (Aston, World-Telegram; Chapman, News; Coleman, Mirror; McClain, Journal-American).

Last week, $19,824 for five performances and one preview.

Becket, St. James (D) (9th wk; 69 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $51,723.

Last week, $47,085.

Best Man, Morosco (CD) (35th wk; 272 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $28,770.

Last week, $26,653.

Bye Bye Birdie, 54th St. (MC) (33d wk; 256 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $52,863.

Last week, $51,620.

Camelot, Majestic (MC) ($9.40; 1,626; $83,000) (Richard Burton, Julie Andrews).

Opened last Saturday night (3) to two favorable notices (Aston, World-Telegram; Chapman, News), one so-so (Watts, Post) and four unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal - American, Taubman, Times).

Evening With Mike Nichols and Elaine May, Golden (R) (8th wk; 65 p) $6.90-$7.50; 773; $30,439). Previous week, $30,689.

Last week, $30,076.

Fiorello, Broadhurst (MC) (53d wk; 420 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $54,087.

Last week, $55,585.

49th Cousin, Ambassador (C) (6th wk; 44 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $22,974 with parties.

Last week, $23,062 with parties.

Gypsy, Imperial (MC) (74th wk; 583 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $47,901.

Last week, about $39,000.

Hostage, Barrymore (CD) (11th wk; 87 p) ($6.90-$7.50; 1,067; $40,000). Previous week, $22,180. Moves following the evening performance next Saturday (10) to the O'Neill for an interim four-week booking.

Last week, $17,583.

Invitation to a March, Music Box (C) (5th wk; 41 p) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $28,318 with parties.

Last week, $22,802 with parties.

Irma La Douce, Plymouth (MC) (10th wk; 76 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $49,964.

Last week, about $45,000.

La Plume de Ma Tante, Royale (R) (103d wk; 819 p) ($8.05; 1,050; $44,500) (Robert Dhery). Previous week, $31,596.

Last week, $31,623.

Little Moon of Alban, Longacre (D) (1st wk; 4 p) ($6.90-$7.50; 1,101; $39,800) (Julie Harris).

Opened last Thursday night (1) to one approval (Coleman, Mirror), one yes-no opinion (Taubman, Times) and five thumb-down notices (Aston, World-Telegram; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

Last week, $10,778 for four performances and one preview.

Miracle Worker, Playhouse (D) (58th wk; 460 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $31,567.

Last week, $28,416.

Music Man, Broadway (MC) (154th wk; 1,224 p) ($8.05; 1,900; $73,850). Previous week, $44,876.

Last week, $30,310.

My Fair Lady, Hellinger (MC) (246th wk; 1,959 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $48,677.

Last week, $40,459.

Period of Adjustment, Hayes (CD) (4th wk; 28 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $27,793.

Last week, $23,183.

Sound of Music, Lunt-Fontanne (MD) (52d wk; 412 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,938.

Last week, $75,938.

Take Me Along, Shubert (MC) (55th wk; 432 p) ($8.60-$9.40; 1,453; $64,000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $40,330.

Last week, about $32,000 with twofers.

Taste of Honey, Lyceum (D) (9th wk; 71 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $25,993.

Last week, $28,057 with parties.

Tenderloin, 46th St. (MC) (7th wk; 56 p) ($8.60-$9.50; 1,342; $65,331) (Maurice Evans). Previous week, $54,103 with parties.

Last week, $60,503 with parties.

Tenth Man, Booth (D) (56th wk; 439 p) ($6.90-$7.50; 807; $32,000). Previous week, $18,549.

Last week, $14,373 with twofers.

Toys in the Attic, Hudson (D) (40th wk; 312 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $19,730.

Last week, $15,581.

Under the Yum Yum Tree, Miller's (C) (3d wk; 21 p) ($6.90-$7.50; 912; $30,486). Previous week, $20,789.

Last week, $22,334.

Unsinkable Molly Brown, Winter Garden (MC) (5th wk; 36 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $56,716 with parties.

Last week, $64,285 with parties.

Wall, Rose (D) (8th wk; 63 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $23,043.

Last week, $21,077.

West Side Story, Alvin (MD) (31st wk; 241 p) ($8.05; 1,453; $55,194). Previous week, $37,835 with twofers. Closes next Saturday (10).

Last week, $29,452 with twofers.

Opening This Week

Send Me No Flowers, Atkinson (C) ($6.90-$7.50; 999; $40,000) (David Wayne).

Courtney Burr and Edward Specter Productions, Inc., presentation of play by Norman Barasch and Carroll Moore; opened last Monday night (5).

Plough and the Stars, Phoenix (D) ($4.60; 1,150; $29.382).

Phoenix Theatre revival of play by Sean O'Casey; opened last night (Tues.).

Love and Libel, Beck (C) ($6.90-$7.50; 1,280; $48,000) (Dennis King).

Theatre Guild in association with Don Herbert, presentation of play by Robertson Davies; opens tonight (Wed.).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Big Fish, Little Fish" (C). Producer, Lewis Allen (164 W. 46th St., N.Y.; PL 7-5100). Management reports that the principal roles are cast, although few contracts have been signed. Smaller roles and understudies may be available.

"Carnival" (formerly "Carrot Top") (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: fox terrier dog act; goat, donkey; several male dancers who sing: jugglers, must handle Indian clubs and spin plates; made concertina player. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, 50's, tough exterior, warm underneath; man, late 20's, crisp, humorus; man, 40's, warm, bright; man, 50's, career Army officer; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, gaunt; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c/o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/o Marvin Krauss, above address.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 27, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; man, 25-35, husky; girl, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Once There Was A Russian" (C). Producers, Leonard Key, Morton Segal & Kenneth Schwartz, in association with Mel Howard (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women, through agents only, c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Take Me Along" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a character actress, 35-45, who also sings, as understudy. Mail photos and resumes, c/o Michael Shurtleff, above address.

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

City Center Gilbert & Sullivan Series (MC). Producer, Jean Dalrymple (City Center, 130 W. 56th St., N. Y.; JU 6-2828). Auditions Dec. 14: sopranos, at 11 a.m. and top tenors and base baritones, at 5:30 p.m., at third floor, above address.

"Golden Apple" (MD). Producer, Equity Library Theatre, 226 W. 47th St., N.Y.; PL 7-1710. All parts available. Auditions next Monday (12) at 10 a.m.-6 p.m.; Tuesday (13) at 10 a.m.-6 p.m.; Wednesday (14) at 10 a.m.-1 p.m., 4-6 p.m. and 7-10 p.m., at Eleanor Gould Theatre (169 Allen St., N.Y.; IND "D" train to Second Ave.) All roles are singing and both trained and "pop" vocies are needed. Applicants must bring Equity membership cards.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Poor Butterfly" (D). Producer, Elie Horn (c/o Piscator Institute, 39 W. 54th St., N.Y.; JU 6-8210). Available parts: ingenue, brown hair; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight boy, 19, tall, lean; man, 45-50, comic earthy. Accepting photos and resumes, c/o Ted Maurer, above address.

"Three by Mankowitz" (C). Producer, Jameh J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents; man, 30-35, muscular, Cockney accent. Mail photos and resumes c/o above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"Twelfth Night" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available except Viola, Olivia and Maria. Auditions Monday (12) at 10 a.m.-4 p.m.; Tuesday (13), at 6-10:30 p.m.; Wednesday (14), at 5:30-10:30 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.). All applicants must bring Equity membership cards.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

"White Cargo" (D). Producer, Rio Kem Productions (545 Fifth Ave., N. Y.; Room 1208). Available parts: man, 20-25, dark, well-built, long black hair; two men, 20's, Madison Ave. types; man, 20-25, eager, wholesome, blonde; man, 50-60, worldly; man, 40-50, tall, thin, ascetic; man, 50's corpulent, uncouth; man, 20-40, small, wiry; five male Brazilian Indians, 15-50, dark, well-built, straight black hair. Mail photos and resumes, c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical performers and paid apprentices. The 29-week season opens April 22. New York auditions will begin late in January. Mail photos and resumes, c/o Richard North Gage, above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

PUERTO RICO

San Juan Drama Festival. Managing director, Barry B. Yellen (Tapia Theatre, San Juan, P.R.). Part available for several male and femme apprentices. Mail photos and resumes, c/o Leonard Stein, 28 W. 47th St., N. Y.; CO 5-1076. Season will run from Dec. 26 through March 5.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

"From Paris With Love" (R). Producers, Stanton Shifman & Richard Earle (c/o Lenny-Debin Agency, 140 W. 58th St., N. Y.; JU 2-0270). Parts available for four male and four femme singer-dancer-actors. Mail photos and resumes, c/o above address. Auditions will be held Dec. 15-16 by appointment only. Show is tentatively scheduled to open Jan. 15 in Detroit.

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers who will strip. Mail photos and resumes c/o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children, 8-12. Mail photos and resumes, c/o Ruth Kramer, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"How to Make a Man" (C). Producers, Jay Garon & Morgan Wilson (152 W. 42d St., N. Y.; BR 9-3799), is asso. with Spice Wood Enterprises.

"Julia, Jake and Uncle Joe" (C). Producers, Roger L. Stevens & John Shubert (234 W. 44th St., N. Y.; CI 6-9500).

"Midgie Purvis" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; LA 4-2844), in association with Robert Whitehead & John Herman.

"Rhinoceros" (C). Producer, Leo Kerz (440 E. 79th St., N. Y.; BU 8-2664).

OFF-BROADWAY

"Ballet Ballads" (MD). Producer, Ethel Madson Watt (27 W. 86th St., N. Y.; TR 7-2320).

"Beautiful Dreamer" (MD). Producer, Wickland Co. (c/o Madison Avenue Playhouse, 120 Madison Ave., N.Y.; PL 5-9134), in association with Joseph Moon.

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N.Y.; WA 9-4978).

"Jungle of Cities" (D). Producer, Living Theatre (530 Avenue of Americas, N.Y.; CH 3-4569).

"Romeo and Juliet" (D). Producer, Joseph Papp (1230 Fifth Ave., N. Y.; SA 2-4008).

"Rules of the Game" (D). Producer, Stage Society (c/o Gramercy Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

Cabaret

Camelot Supper Club. (158 E. 49th St., N.Y.; EL 5-4135). Auditions for singers, instrumentalists, comics and variety acts Saturdays, 1-4 p.m., at the Club. Call Miss Bennett, after 4 p.m., above number, for appointment. Auditions are by appointment only.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Dark of the Moon" (D). Producer, Play of the Week (NTA, 10 Columbus Circle, N. Y.; JU 2-7300). Several male and femme parts available. Mail photos and resumes c/o Marc Merson, above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Round-Heel Hit

Continued from page 77

by the Broadway production, the 40% is split evenly between the original British operation and the N. Y. presentation. A 20% cut of $225,000, less 10% commissions, comes to $40,500, which is the amount reflected in the audit.

The rundown of production expenses in the accounting indicates that the scenery and props used in the West End presentation were purchased for $22,213. Fees paid include $4,000 to director Peter Brook, $2,500 to choreographer Onna White, $1,000 to assistant choreographer Tom Panko and $1,500 to lighting designer Joseph Davis. Transportation expenses, presumably for the scenery and certain members of the British company recruited for the Broadway production, were $8,177.

Keep Star Pear-Shaped

Living expenses, again presumably for cast members brought over from London, represented a production expense of $12,772 and vocal lessons for costar Elizabeth Seal accounted for another $1,150. Miss Seal and her costar Keith Michell, are repeating the roles they played in London. Highlights of the Oct. 15 audit are as follows:

Investment, $190,000.
Repaid to the backers, $95,000.
Unrecouped costs, $89,257.
Balance available, $5,743.

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Shows on Broadway

Continued from page 78

All The Way Home

as will the word-of-mouth comment.

An asset, too, is the beautiful presentation, including a tasteful, theatrically effective physical production, with David Hays' admirably playable setting on two floor levels (the upper floor is far enough upstage to provide good sight lines, but doesn't make the scenes there seem remote) and Raymond Sovey's well chosen costumes. Arthur Penn's staging is neatly controlled and expressively varied.

In the non-star cast, Colleen Dewhurst gives a strong, affecting performance as the wife, although she might be even more warmly feminine and motherly. Arthur Hill is excellent as the tense but appealing husband, and John Megna projects the moppety character of the young son without being precocious.

There are also artfully disciplined performances by Aline MacMahon as a doting aunt who can be steel-nerved when circumstances require, Lillian Gish as a grandmother whose deafness amounts to comic eccentricity, Clifton James in the insufficiently conceived role of the father's obnoxious undertaker-brother, and Thomas Chalmers, Tom Wheatley, Lenka Peterson, Edwin Wolfe, Georgia Simmons, Dorrit Kelton and Lylah Tiffany as assorted other characters.

"All the Way Home," Mosel's first effort for the theatre, is presented by Fred Coe, in association with Arthur Cantor. It's a dubious commercial prospect, but a creditable theatrical effort. *Hobe.*

Little Moon of Alban

Mildred Freed Alberg presentation of two-act drama by James Costigan. Staged by Herman Shumlin; settings and lighting, Jo Mielziner; costumes, Noel Taylor. Stars Julie Marris; features John Justin, Barbara O'Neil, Robert Redford, Nora O'Mahony, Stefan Gierasch, Liam Clancy, Helena Carroll, Eric Christmas, Neil Fitzgerald, Norman Barrs, Beulah Garrick, Joyce Sullivan. Opened Dec. 1, '60, at the Longacre Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Dennis Walsh ..... Robert Redford
Patch Keegan ..... Stefan Gierasch
Tom Phinney ..... Liam Clancy
Sgt. Reynolds ..... Norman Barrs
Shelagh Mangan ..... Nora O'Mahony
Brigid Mary Mangan ..... Julie Harris
Lt. Kenneth Boyd ..... John Justin
Father Curran ..... Neil Fitzgerald
Sister Servant ..... Barbara O'Neil
Sister Catherine .... Mary Ann Hoxworth
Sister Barbara ..... Joyce Sullivan
Sister Theresa ..... Helena Carroll
Sister Angelica ..... Susan McClintock
Sister Martha Kevin ..... Beulah Garrick

Julie Harris is a lovely actress, but "Little Moon of Alban," which opened last Thursday night (1) at the Longacre Theatre, isn't a good enough play. In the same part she had in the original television version, Miss Harris gives an incandescent performance in James Costigan's drama about a simple, full-hearted Irish girl who chooses devotion to God rather than love and marriage.

Although the fervent story was greatly admired as a tv show, it seems unsuited to the theatre, at least as a full-length play for Broadway. The added material, mostly religious ritual and the incidental comings and goings of the sister-nurses in a church-staffed Dublin hospital, seems extraneous to the central action involving the heroine and the wounded British officer.

More important, the ending, in which the girl gives up the man she has come to love in favor of a life of service with the religious order, runs counter to the natural wishes of general audiences. For the girl is not a nun, and the rules of the particular order do not impose a sequestered life, and even permit sisters an annual opportunity for withdrawal. Also, the girl's own mother opposes her membership in the order on the ground that it is not based on true religious ardor.

That isn't to quarrel with the convictions of the author nor, naturally, with the decision of the saintly girl to follow the dictates of her faith. Only to say that everything in the play tends to make an audience want to see the love that has driven hate from her heart and uncertainty from his mind bring them fulfillment in a life together.

For while "Little Moon of Alban" is apparently supposed to be a play about the purity of religious vision, it is primarily a love story about two people who find themselves and a discernible pattern of life in their instinctive understanding and mutual affection. For the purposes of popular theatre for general audiences, therefore, the play's ending is unsatisfying.

The fact that Costigan has elected to invite comparison with the early, earthy Sean O'Casey by setting his drama in the strife-torn Dublin of the 1919-22 rebellion probably isn't too important. If the writing lacks the soaring imagery of O'Casey or the poetic quality of Synge or Yeats, it at least has scenes of violent bite and moments of poignance. Invariably in the latter scenes, Miss Harris is the key element.

The star plays a plain girl who, having lost her father and brother in the fighting, is shattered when the fairly commonplace youth whom she was to marry, and who had a unique appeal in that he found her exceptionally attractive, is shot down before her eyes. First crying out against God in the rage of her grief, she presently finds resignation and with it the urge to give herself to the service of caring for the young and helpless.

Assigned to a hospital for British wounded, she attends and learns to love the man whom she presently learns was responsible for her fiance's death. Her devotion and contagious serenity save his life, but she refuses his plea of marriage in favor of serving the faith that has come to sustain her.

Miss Harris has radiance, emotional intensity and an exalted quality that is wholly believable and very moving. Her playing reinforces the impression that she is an actress whose potentialities, despite several distinguished portrayals in the past, have been barely touched and who, when a really fine part comes along, will emerge as a top star.

John Justin, an English actor making his first U. S. stage appearance, gives a skillfully controlled performance as the officer, and there are creditable portrayals by Robert Redford as the fiance who is slain, Eric Christmas as the quietly efficient old surgeon who understands the limitations of medical science, Nora O'Mahony as the heroine's embittered mother, Barbara O'Neil as a kindly supervising sister of the order, Stefan Gierasch and Liam Clancy as rabid Irish patriots, Neil Fitzgerald as a kindly priest and several actresses as busy sisters of the order.

Herman Shumlin has staged the play with an impressive combination of tautness and varied emotional tone, and proper emphasis of the romantic theme. Jo Mielziner has designed a fluid arrangement of mobile units, backdrops and projections to convey the impression of Dublin streets, interiors, a church, hospital and yard. Mildred Freed Alberg is presenting the show, between various production projects for stage and tele.

Despite its commendable sincerity of effort, "Little Moon of Alban" is a doubtful boxoffice prospect and questionable material for the screen. *Hobe.*

Send Me No Flowers

Courtney Burr & Edward Specter Productions presentation of three-act (four scenes) comedy by Norman Barasch and Carroll Moore. Staged by James Dyas; setting and lighting, Frederick Fox; incidental music, Will Lorin; song, "Send Me No Flowers," composed by George Weiss and Will Lorin; assistant to the producers, Janet O'Morrison. Stars David Wayne; features Nancy Olson; Peter Turgeon, Richard McMurray, Frank Merlin, Heywood Hale Broun, Judy Carroll, Carolyn Olsen, Michael Miguel O'Brien. Opened Dec. 5, '60, at the Brooks Atkinson Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Judy Kimball ..... Nancy Olson
George Kimball ..... David Wayne
Vito ..... Michael Miguel O'Brien
Dr. Morrissey ..... Frank Merlin
Bert ..... Richard McMurray
Arnold ..... Peter Turgeon
Passersby ..... Bruce Brighton, Joe Ponazecki, Helen-Jean Arthur
Mr. Akins ..... Heywood Hale Broun
Baby ..... Carolyn Olsen
Miss Mason ..... Judy Carroll

Courtney Burr, who made a lot of money a few seasons ago with "The Seven Year Itch," apparently hoped to repeat with "Send Me No Flowers," which he presented last Monday night (5) at the Brooks Atkinson Theatre, in partnership with Edward Specter. He's obviously playing a formula and, like the widest-eyed of horse players, he's a lead pipe cinch to get stung.

Although the similarities between "Seven Year Itch" and "Send Me No Flowers" are evident enough, there's the lethal difference that where the George Axelrod farce was novel and very funny, the present little antic by Norman Barasch and Carroll Moore is synthetic and merely silly. It seems a fair prospect to last out the week, but that's that. Well, no, there could perhaps be a few summer stock or parent-teacher group productions, but no film deal or other subsidiary rights.

"Flowers" is about a hypochondriac who, on overhearing the doctor's phone conversation about a doomed cardiac patient, assumes it refers to him. He immediately takes steps to arrange his affairs and provide for his wife, and there are several dozen more or less standard farce complications. What the authors apparently think is a saving gimmick is the same reverie-flashback device with which Axelrod enlivened "Itch." It doesn't work this time, however, nor does much of anything else.

David Wayne is starred as the over-imaginative neurotic whose self-dramatizing causes the all the fuss, and while no adult spectator is likely to pay more than fleeting attention to any of it, he gives it an honest try, playing the foolish stuff as if he believed every word of it. Nancy Olson is top-starred as the decorative wife who makes the mistake of taking him seriously, and she actually achieves a brief moment of credibility and a suggestion of emotion in the third act.

In other featured roles, there are the requisite displays of busy earnestness by Frank Merlin as a patient-hardened family doctor who longs for the green fields of special practice, Peter Turgeon as an energetically helpful neighbor, Richard McMurray as the wife's still-hopeful beau from college days, Heywood Hale Broun as a cheery burial plot salesman, Michael Miguel O'Brien as an appreciative delivery boy and Carolyn Olsen and Judy Carroll as two of the hero's reverie-only inamoratas.

James Dyas has staged the piece with a sort of rolled-up-sleeves enthusiasm and Frederick Fox has designed a prosperous modern Westchester County interior setting that's practically interchangeable with several hundred we've all seen before. Plays like "Send Me No Flowers" won't kill anything as durable as the theatre, but they make it seem smaller and more futile. *Hobe.*

'TAPE' AND 'ZOO' REPRIEVE

House Takes Over—Terms of Transaction

The recent reprieve of the double-bill "Krapp's Last Tape" and "Zoo Story" at the Cricket Theatre, N.Y., involved a change of management. The presentation, which opened originally last Jan. 14 at the Provincetown Playhouse, N.Y., moved to the Cricket in September. The twin bill was to have closed at that house Nov. 20, but Rhett Cone, operator of the Cricket, came up with additional funds to keep the show going.

The venture was initially presented under the production auspicies of Theatre 1960, a firm comprised of Richard Barr, H. B. Lutz and Harry Joe Brown. The double-bill was reportedly a profitable venture for Theatre 1960. Miss Cone, whose primary policy is to showcase new playwrights at her theatre, felt the scheduled closing of the show in November was unwarranted.

Brown, in agreement with her, leased the presentation from Theatre 1960 enabling it to continue at the Cricket, with he and Miss Cone partnered as sponsors. Miss Cone was responsible for bringing in about $1,000-$1,500 for use in promoting the offering's continued run. Brown, incidentally, was in England directing a production of "Zoo Story" when the decision to close the double-bill at the Cricket was made by Theatre 1960.

Equity Sanctions Its Own In Teachers' Workshop

Fitzroy Davis has the title role in "King Lear," which begins a four-day run tonight (Wed.) at the Drama Workshop of Teachers College, Columbia U., N. Y. Actors Equity has approved the appearance of its members in the presentaion, which Paul Kozelka, of the university's speech department is directing.

Other professionals in the cast, besides Davis, include Tom Hinton, Marilyn Beck and Arthur Williams.

Legit Bits

Following a tour of the midwest, **Josh White** gives two folksong recitals next Friday and Saturday nights (9-10) at the Tappan Zee Playhouse, Nyack, N.Y., as the final event in a fall series sponsored by **Bruce Becker**, operator-producer of the house.

Director **Harold Clurman** will teach a "master's" class next February at the Will-o-Way Apprentice Theatre, Detroit.

Tania Velis, who sought asylum in the West five years ago while representing Yugoslavia in an Austrian swimming meet, received her final citizenship papers Nov. 14 in New York. The singer is currently appearing at the Happy Medium cabaret-theatre, Chicago.

Actress-author **Cornelia Otis Skinner** returned recently from Australia, where she recently toured with **Cyril Ritchard** in "Pleasure of His Company." She plans to devote the next few months to completion of a book on turn-of-the-century.

The off-Broadway avantgarde repertory group, The Living Theatre, has been invited to participate in the annual "Theatre des Nations" in Paris next June.

Caroline Swann will be partnered with **Russell Lewis** and **Howard Young** in the scheduled Broadway production of **Mac Benoff's** comedy, "God Bless Our Bank," with **Shirley Booth** set to star.

Gerry Johnson is tagged for the lead in "Dear Charles" at the Houston Playhouse Theatre. It will be directed by **Robert Glenn** and opens late in December.

Omar K. Lerman, who operates the Corning (N.Y.) Summer Theatre, has been upped from executive assistant at the Phoenix Theatre, N.Y., to the post of associate to the producer.

Stars scheduled to appear at the Tapia Theatre, San Juan, during the third annual drama festival next Jan. 10-March 5, include **Gypsy Rose Lee** in "Auntie Mame," **Boris Karloff** in "On Borrowed Time," **Eddie Bracken** in "Teahouse of the August Moon," **Margaret O'Brien** in "Gigi," **June Havoc** in "Time of the Cuckoo" and **Marcel Marceau** in his solo mime program.

Edward Padula to Europe last week to scout properties and audition talent for the forthcoming London edition of his Broadway production of "Bye Bye Birdie."

Actor **Rick O'Keefe**, back from Los Angeles, is now host at the Lion Restaurant, Greenwich Village, N.Y.

Claire Nichtern, of the Phoenix Theatre, N.Y., staff, has been upped from executive secretary to production coordinator.

John McClain, drama critic of the N.Y. Journal-American, is getting added exposure. His reviews are now being reprinted in Hearst's morning San Francisco Examiner, starting last week with "All the Way Home."

Raphael Hayes' "All the Prizes" will be presented at the Eleanor Gould Theatre, N. Y., this Saturday (10), under the auspices of the American Creative Theatre.

"Only in America," adapted by **Jerome Lawrence** and **Robert E. Lee** from the **Harry Golden** best-seller, opens Dec. 22 at Ivar Theatre, Hollywood, with **Cory Allen** and **Herschel Bernardi** in top roles.

Joseph Papp, producer of the N. Y. Shakespeare Festival which offers admission-free productions in Central Park each summer, has received a $50,000 appropriation from the N. Y. City Board of Estimate to enable the group to stage performances of "Romeo and Juliet" in local highschools after Jan. 1. Papp will direct.

Actress **Susan Burnet** is due Dec. 18 from Southern Rhodesia to join her British actor-husband **Andrew Ray**, currently appearing on Broadway in "Taste of Honey."

Christopher Marlowe's "Doctor Faustus" will be presented at the Boston Univ. Theatre tomorrow (Thurs.). **Word Baker**, director of the off-Broadway musical, "Fantasticks," will stage the production.

James J. Cordes' forthcoming off-Broadway presentation of **Wolf Mankowitz'** "It Should Happen to a Dog," "The Bespoke Overcoat" and "The Day Aunt Chaya Was Buried" has been tentatively titled "Three by Mankowitz."

Shakespeare's "King Lear" will be presented by the Fordham Univ. "Mimes and Mummers" at the University Theatre, Bronx, N. Y., tomorrow (Thurs.) through Sunday (11).

Tom Noonan, **Pete Marshall** and **Vicki Cummings** arrived in New York from the West Coast last Wednesday (30) to begin rehearsals of **William Welch's** comedy, "How to Make a Man."

Jason Robards Jr. and Hume Cronyn will costar in **Hugh Wheel-**

(Continued on page 84)

OGONTZ, PHILLY NABE, DOING YIDDISH SHOWS

Philadelphia, Dec. 6.

A Yiddish revue, "Strictly Kosher," was presented last Nov. 24-27 at the Ogontz Theatre here. The show, in which Michel Rosenberg, Celia Adler, Miriam Kressyn and Max and Rose Bozhik appeared, was a Larry Dabrow-Ernest Lane production. The managerial team previously presented another Yiddish revue, "Wish Me Mazel Tov," at the Ogontz.

Another Yiddish entry, scheduled by Dabrow and Lane for a Dec. 26 opening at the theatre is "Let's Be Happy," a musical comedy, in which Jacob Jacobs, Diana Goldberg and Jack Rechezeit will appear.

Larger 'Treasure Island' For O'Keefe's Xmas Show

London, Dec. 6.

"Treasure Island," the first Christmas presentation at the Mermaid Theatre in London, will be the first Christmas show at the new O'Keefe Centre in Toronto. The production going to Canada will be ostensibly the same as the one seen at the Mermaid, though it is being considerably enlarged.

A completely new set has been designed, including a 30-foot diameter revolve and surround. In fact, the new setting is virtually a complete stage, 80 feet wide, 58 feet deep and seven-and-a-half inches high, being shipped in crates to Canada to be placed on ton of the O'Keefe stage.

The sets are now en route to Toronto, and the advance party from the Mermaid leaves Dec. 16. The party will include Roy Todds, production manager; Betty Crowe, stage manager; and Andrew McFarlane and Bernard Lucker, technical assistants.

The main party, headed by Bernard Miles, founder of the Mermaid Theatre and star and director of "Treasure Island," and Colin Ellis, associate director, plus the entire cast, will leave London by air four days later. Included in the main party will be Jack Spratt, the parrot, used in the original Mermaid presentation.

Joan Heal Set for Pair Of Shows in West End

London, Dec. 6

Joan Heal will make her pantomime debut in Harold Fielding's production of Rodgers and Hammerstein's "Cinderella," opening Dec. 23 at the Adelphi. On completion of a limited run in that, she will start rehearsals for a new H. M. Tennent revue co-starring Beryl Reid and George Rose.

Miss Heal, who will play the super-sophisticated Fairy Godmother in "Cinderella," recently finished a film stint in "Follow That Man," costarring with Sidney Chaplin and Dawn Addams. She is due back from a southern Spanish vacation this week to start "Cinderella" rehearsals.

Production Assignments

BROADWAY

"Big Fish, Little Fish": Ben Edwards, settings.

"Catstick": George Jenkins, settings and lighting.

"Conquering Hero": Sherman Frank, musical director.

"Cook for Mr. General": Fielder Cood, director.

"Critic's Choice": Oleg Cassini, dress designer.

"Donnybrook": Jack Cole, choreographer.

"Explainers": Ronnie Graham, director.

"Do Re Mi": David Baker, dance arranger; Buster Davis, vocal director; Ming Cho Lee & Lisa Jalowetz, assistant scenic designers;

(Continued on page 84)

Literati

Prizes Fire French Furor

The top French literary annual prizes came in for a lot of unwelcome publicity this year as charges of writing anti-Semitic and pro-Hitler articles in his native Rumania in '36 and '37 were hurled at Goncourt winner Vintila Horia, and anti-Semitic accusations were made against the Femina prize book by Louise Bellocq by Femina jurist Beatrix Beck, who then quit the jury.

Horia said he would not show up to collect his nominal $10 prize which actually means top royalties from increased sales and possible film and legit bids for his "God Is Born In Exile," published by Gallimard. Horia once wrote that Hitler was "the ideal great European statesman" in a Nazi Rumanian paper and insulted the memory of the great German Jewish writer Heinrich Heine and Albert Einstein. Horia said he "did have some troubles" in Rumania but that "was long ago" and they were not the writings attributed to him. He said, "Even saints made mistakes," but would comment no further.

Miss Beck, herself a Goncourt winner, felt that the Jewish characters in Miss Bellocq's "The Fallen Door" (Gallimard) were treated as usurers and the tone was definitely anti-Semitic. Besides, she felt this tale of a fallen patrician family was badly written and old hat. She walked out on this jury of women. Most reviewers admit the book is bad but many do not follow her anti-Semitic charges.

The Femina prize is now $1,000 as against Goncourt's honorary $10. The Renaudot Award is $670. Many publishers and writers are beginning to think that the Femina and Renaudot get about as much publicity as the venerable Goncourt, due to its staple actual cash awards.)

On Monday (5) the Prix Goncourt jury decided not to name a new 1960 winner after Horia, the former Romanian diplomat, renounced France's top literary award. Horia denied his pro-Nazi wartime collaboration and unpatriotic writings and in refusing the prize, wrote the academy, "I do not want to be a cause of dissension in the country which has so well received me."

Heckelmann Named Prez

Charles N. Heckelmann, who was vice president of Monarch Books, has been elected president to succeed Frederick V. Fell, who has resigned because of other business commitments, details of which will be announced shortly.

Fell who heads up his own hardcover book publishing company, has been president of Monarch since its inception in 1958. He will retain his stock ownership in the company and serve it on a consultant basis.

Heckelmann will now act as chief executive officer in addition to serving as editor-in-chief and Production Director of Monarch Books Inc.

Allen Adams continues as executive vice president and general manager.

Ex-Actor Now Ed

The masthead of Holiday's January issue will list a new associate editor, Alex Atkinson, British author, whose new book, "By Rocking Chair Across Russia," satirizes the U.S.S.R.

Atkinson is a former actor.

Argosy's Facelift

Argosy, the 79-year-old dean of men's magazines, has undergone a complete facelift starting with the January issue which ups from 35 to 50c and goes in for marquee byliners of the calibre of Maurice Zolotow (his "Marilyn Monroe" biog is condensed), Rex Stout, Damon Runyon (an old Argosy contributor), Quentin Reynolds, Milton Caniff.

A magazine-within-a-magazine section is new, as special insert, "Man of the House," by Corey Ford, on how-to. Revamped mag is now billed as "The New Golden Argosy." Harry Steeger is editor and publisher.

Excellent 'Times' Anthology

"Background and Foreground: An Anthology of Articles from the N.Y. Times Magazine" (Channel Press; $5) is an excellent compendium, edited by Lester Markel, editor of the magazine section.

As his introduction and notes pinpoint, the all-star cast of byliners is a distinguished galaxy of pundits, war correspondents, observers of the passing scene (American and abroad), further punctuated by savants and statesmen of the calibre of Nehru, O'Casey, Einstein, William O. Douglas, Bertrand Russell, Hugh Gaitskell, Paul Dudley White, Adlai E. Stevenson, Eric Hoffer, Arnold J. Toynbee.

The byliners are an all-star cast, among them Tyrone Guthrie, Tennessee Williams, Cornelia Otis Skinner, Stanley Walker, C. B. Palmer, Joseph Wechsberg, John Gould, Meyer Berger, Karel Capek, A. M. Rosenthal, Hanson W. Baldwin, Stephen Vincent Benet, Bruce Catton, John D. Rockefeller 4th, Thomas A. Dooley, Arthur Koestler, Julian Huxley, Ashley Montague, Gilbert Millstein, Jean Kerr, Robert Moses, Rebecca West, C. L. Sulzberger, Harold C. Schonberg, James Mason and many others.

Abel.

Prolific Herbert Mitgang

"The Return," out in paperback printing this week as a leading fiction title on Hillman Books' list, is one of several entries on N.Y. Timesman Herbert Mitgang's current agenda. (He edits the Sunday Times section on the arts). Besides the reprint of his 1959 Simon & Schuster novel, he is on-camera narrator of the Army Pictorial Service half-hour "Big Picture" film on The Stars and Stripes, to be shown on WPIX, N.Y. on Dec. 18, and some 350 tv stations here and abroad.

The tv film follows the format of his anthology, "Civilians Under Arms," depicting the American soldiers' newspaper in the last 90 years. A 16m color documentary, which Mitgang wrote, called "19 Trees," about a Manhattan block which learns to live together after tree plantings, goes into national distribution this month via the Anti-Defamation League's regional offices. Latter was produced by Harry Cooper of UPA with sound by Tony Schwartz.

Loretta Young's Biog

Loretta Young has closed with Bobbs-Merrill Co. for publication of her memoirs under title of "Things I Had to Learn."

Helen Ferguson, for many years her publicist and a former actress, wrote tome, which goes out in late March.

Feteing Charlie Young

Charles F. Young, who recently retired as sports editor of Albany Knickerbocker News, after 50 years with that and other papers, will be honored at a civic testimonial dinner in the Sheraton-Ten Eyck Hotel Jan. 22.

Young, political writer for the Associated Press at the Capitol during the early 1920s, retired on a Gannett pension, but continues to write a column twice weekly for the Knickerbocker News. The Hearst Corp., publisher of the Times-Union, purchased the Knickerbocker News in September.

Ben Danforth, sports writer for the Knickerbocker News, is chairman of the testimonial committee.

CHATTER

"Three Passports to Adventure," compilation of Hal Linker's experiences while gathering material for his tv show and written in collaboration with Art Lauring LaVove, will be published by Doubleday next spring.

Dave Bongard, L. A. Her-Ex drama scribe, newly-elected president of L.A. Press Club.

The simmering Harcourt, Brace and World Book Co. merger has been finalized by stockholder vote and the amalgamation, to be known as Harcourt, Brace & World Inc., will make it one of the five largest book publishers in the U.S.

Roy Channells, sales manager of World Publishing Co. (not to be confused with World Book Co.), upped to a veepee and director. He came to the Cleveland and New York firm from Morrow. Incidentally, a typo last week stated a "40%" stock dividend; actually World declared a 4% divvy, in addition to its regular quarterly cash payment.

USIS (US Information Service) pamphlet on VARIETY, distributed all over the world, telling story of founder Sime Silverman to present day, taken up by local press. Internationale Podium, Austria's leading trade sheet, is running a translation in its December number.

Montpelier Advertiser Inc. has been granted a charter to publish a weekly newspaper in Montpelier, Vt. Incorporators are Roger E. Dalrymple, Fletcher B. Joslin and Ruth T. Joslin, all of Montpelier. The new publication will succeed the Montpelier Post, which recently suspended operations after a brief existence, thus leaving Montpelier as the only state capital in the United States without its own daily newspaper.

To get the Bill Targs and the Donald Friedes straightened out for the record, a gremlin misidentification in a recent Literati item snafued their identities. It is the Friedes (Eleanor Kask) who will Xmas-in-Paris, visiting his two daughters in school at Aix-les-Bains. William Targ, editor-in-chief of World Pub., is married to the former Anne Jesselson, and they're staying home for the holidays and to mind the store. Both Friede and Miss Kask (Mrs. Friede) are also World execs; he's senior editor and she is pub-ad director.

Walter Kaner, columnist for the Long Island Press and Long Island Star-Journal, elected to executive board of the Queens Council, Boy Scouts of America, and will chairman the public relations committee.

Publishing Stocks

(As of Dec. 6, 1960, closing)

Allyn & Bacon (OC)	30½	+ 3½
American Book (AS)	47¼	+ 1¼
Book of Month (NY)	18⅞	+ ⅜
Conde Nast (NY)	11	— ⅜
Crowell-Collier (NY)	35⅝	— 1
Curtis Pub. Co	7¾	
Grolier (OC)	40¾	+ 1¼
Harc't, Brace (OC)	30	— 1½
Hearst (OC)	11⅜	— ⅜
Holt, R&W (NY)	51	+ ½
L.A. Times Mirror (OC)	25	+ ½
Mcfadden (AS)	9	— ¾
Macmillan (OC)	56	— 2
McCall (NY)	36⅜	+ 1⅛
McGraw-Hill (NY)	99¼	— 5¾
New Yorker (OC)	96	+ 1
Prentice-Hall (AS)	39½	— ¼
Ran'm House (OC)	34	— ¼
Scott Foresman	26	+ 1¼
Time Inc.	67½	+ 4
H. W. Sams (M)	37½	+ 1½
Western Pub (M)	69	
World Pub (M)	12⅛	— ½

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and over-the-Counter quotes are the Bid prices.

Prod. Assignments

Continued from page 83

William Hammerstein, associate director.

"Happiest Girl in the World": William & Jean Eckart, settings and lighting.

"How to Make a Man": Harry Horner, settings; Frank Thompson, costumes.

"Julia, Jake and Uncle Joe": Richard Whorf, director.

"La Plume de Ma Tante": Bob Burland, assistant stage manager.

"Rhinoceros": Walter Fried, general manager; William Ross, stage manager.

"Once There Was a Russian": Walter Neal, production stage manager.

"Torero": Elias Goldin, general manager; Robert Randolph, settings; Harvey Sabinson, pressagent; Robert Bennett, arranger; Max Meth, conductor; Mike Montell, technical director.

"13 Daughters": Alvin Colt, costumes; George Jenkins, settings and lighting; Rod Alexander, choreography.

OFF-BROADWAY

"Ballet Ballads": Todd Bolender, choreographer ("Riding Hood Revisited" segment).

"Double Entry": Seymour Krawitz, pressagent.

"Sleep of Prisoners": Kurt Cerf, director; Bill Pierce, lighting; Bob Rubin, settings; Dave Lipsky, pressagent.

"Tiger Rag": Seymour Krawitz, pressagent.

"Strictly Kosher": Rolf Forsberg, director; Neal Thorpe, production manager.

"Student Prince": Frank S. Torok, directors; Howard Becknell, lighting; Sylvia Kalegi, costumes; David Lipsky, pressagent.

TOURING

"Holiday In Japan": Ned Armstrong, pressagent; Tom Bodkin, manager.

Off-Broadway Reviews

Continued from page 80

The Premise

unprofessional predecessors, The Premise is equipped with comfortable theatre seats, leg-room, and a spacious bright decor. As in some of the cafe theatres, smoking is permitted during the performance and refreshments, ranging from espresso to cider, are served.

If the presentation on its three-quarter-in-the-round stage is only modestly diverting, it is largely because the form of presentation producers Theodore Flicker, Allan Mankoff and David Carter have chosen. The setup is one of the most difficult and risky styles of theatrical presentation—improvisation. Used primarily in acting classes to develop performers' powers of concentration and connection, this exercise requires acute perception and a wide range of experience from actors if it is to be successfully employed as an evening's entertainment.

Not that improvisation does not belong on the professional stage, for it can be a compelling and intimate experience when performed with range and depth. The five actors at The Premise simply do not demonstrate this dynamism.

The company, including Thomas Aldredge, Joan Darling, George Segal, Dolores Welber and producer-director-actor, Flicker, are engaging and often amusing performers, but overall do not provide enough diversity in their interpretations to keep the program from becoming repititious. With the exception of a couple of themes which were used previously, none of their material is prepared.

The impetus for the scenes comes from the audience, upon stimulation from Flicker, acting as a kind of m.c. He asks the audience to name an object, person they dislike, a film the ending of which they would like changed, a fantastic situation, etc. and the actors, usually performing in pairs, improvise scenes around these "premises."

Unlike the probing and flexible performance of Mike Nichols and Elaine May, who offer an improvised scene as part of their "Evening" at the Golden Theatre on Broadway, the actors at The Premise tend to perform on a single level. When this approach is not successful, the audience laughs more out of embarrasment than enjoyment and the result is uncomfortable.

Arriving at The Premise via the Compass in Chicago and the Crystal Palace in St. Louis, both of which projects employed Flicker's services, "instant theatre" is more in keeping with off-Broadway tradition, but as an evening's entertainment it is moderatly successful.

Kali.

Marcus in The High Grass

Greenwich Players (Stella Holt, Carl Salmaggi, George White) presentation of two-act drama by Bill Gunn. Staged by Brian Shaw; settings, Jack H. Cornwall; costumes, Bill Hargate; lighting, Jules Fisher. Opened Nov. 21, '60, at the Greenwich Mews Theatre, N.Y.; $3.50 top weekdays, $4.50 top weekends.

Margaret	Jo Anna March
Jean	Eulalie Noble
Felix	David Ford
Marcus (as child)	Mickey Lee
Louise (as child)	Linda Ross
Louise	Lanna Saunders
Wilson	Max Gulack
Plossy	Parker McCormick
Marcus	Burt Brinckerhoff
Dugan	J. Frank Lucas
Evon Weiss	Maurice Brenner
Sammy Turner	Ed Preble

In "Marcus in the High Grass," Bill Gunn has written a realistic play unconnected with the real world.

His charcters, amateur philosophers all, seldom give the audience any specific or pertinent information or reflect the existence of an actual time and place. Though they do have southern accents (the locale is "in and around a small farm house in the town of Garden City, Va."), they spend all their time discussing (inarticulately) the meaning of love, the desire for understanding and the need for belonging. Without wisdom or poetry, the result is soap opera.

The play is one of those vehicles in which one character inevitably turns to another and asks, "Why are you telling me this now?" There seems to be no legitimate reason except that it's at the author's convenience.

Principal in the drama is a young man who thinks he's an orphan and who has been raised by his uncle and aunt. Actually, however, he is the product of one drunken fling which his "uncle" had with his mother. Since the uncle's wife has been aware of the boy's parentage all along, the only problem is to tell the boy, now 18 years old. That takes the two acts to bring off.

Gone are the good days of Dickens, when a revelation of parentage would bring tears of joy to the eyes of all concerned. Instead the boy sulks and pouts and stutters something or other about walking across a field.

In those few moments when he is not being pompous, the playwright shows a flair for irreverent comedy. One of the liveliest and most interesting characters in the show is little more than a walkon, a henpecked, poker-playing type, played by Ed Preble, who allows as how raising kids can be a chore. His son, he reports, once set his hair on fire and "almost burned me bald." Another character describes an off-stage cat as having "the worst case of halitosis I ever did see—enough to hair-lip yuh."

The performance, generally, is above the material. Parker McCormick is lively and attractive as a bored, middle class wife. Eulalie Noble is unusually appealing as the wife who has raised (and come to love) the fruit of her husband's transgression, and J. Frank Lucas is fine as the man with the problem cat.

In the key roles, however, Burt Brinckerhoff as the troubled youth and David Ford as his father are as monotonous and unconvincing as their material. Brian Shaw directed.

Anby.

(Closed last Sunday (4) after 16 performances.)

Legit Bits

Continued from page 83

er's "Big Fish, Little Fish" which **Lewis Allen** and **Ben Edwards** will present on Broadway this spring, with **John Gielgud** as stager.

Robert E. Griffith and **Harold S. Prince**, currently represented on Broadway by "Tenderloin," "Fiorello" and "West Side Story," planed to Los Angeles last Friday (2) to confer with **Jerome Lawrence** and **Robert E. Lee** on the latter's adaptation of **Maurice Edelman's** "A Call on Kuprin" and to see to casting of "Carte Blanche."

June Havoc has joined **Helen Hayes** and **Leif Erickson** as costars in the Theatre Guild American Repertory company being organized by **Lawrence Langner** for an overseas tour under the auspices of the State Dept. and ANTA. After a preliminary U. S. engagement at the Royal Poinciana Playhouse, Palm Beach, the company will open in Madrid the week of March 6.

"The Genius of the Irish Theatre" has been scheduled for publication by the New American Library, Dec. 20. Edited by **Sylvan Barnet, Morton Berman** and **William Burto**, the Mentor original will contain G. B. Shaw's "John Bull's Islan..," Lady Gregory's "The Canavans," J. [illegible] "Deirdre of the Sorrows," W. B. Yeat's "Words Upon the Window Pane," "Jack B. Yeats' "La La Noo," **Frank O'Connor's** "In the Train" and **Sean O'Casey's** "Purple Dust."

"Stewed Prunes," the off-Broadway revue which recently moved from the off-Broadway cafe theatre, Take 3, to the Circle-in-the-Square, will be relocated at Jim Paul Eiler's night club, "Showplace, N. Y., opening next Wednesday (14).

Claudette Colbert returned to New York recently from a Barbaros vacation for rehearsal of **Howard Teichmann's** comedy "Julia, Jake and Uncle Joe," started last Monday (5) for a Broadway opening Jan. 25, under auspices of **Roger L. Stevens** and **John Shubert**.

Christmas week matinees have been scheduled for "An Evening with Mike Nichols and Elaine May" at the Golden Theatre, N.Y., Dec. 26, 28, 29 and 31, the first three at 2 p.m. and the last at 3 p.m.

Beginning in February, the Phoenix Theatre, N. Y., is planning to stage single performance of untried plays as an aid to new playwrights and to help find new properties for its own projects.

Broadway

Doubletalker Al Kelly and his Mrs. are noting their 35th wedding anni this month.

Herbert Barrett Management, concert bookers, has added Alexander Haas, long with National Concerts, as west coast veep.

Vet vauders Jim & Marion Harkins 50th wedding anni. He used to be on Fred Allen's staff and is now with the William Morris Agency.

N.Y. Times city staff reporter Milton Esterow has been moved into the drama department to cover night clubs. He was at one time in the paper's film section.

Gene Voit, ex-Plaza, marks his third anni as the g.m. of the Savoy Hilton this week, during which period he facelifted and/or inaugurated The Columns, the new Savoy Room, Trader Vic's, plus a new cocktail lounge called Le Petit Jardin.

San Juan Opera in Puerto Rico has set Frank Forest as artistic director starting next Sept. 12. Four works will be mounted for two performances each. Forest goes to island after his own Empire State Music Festival at Bear Mountain, N.Y.

The four-month-old son of actress Patricia Neal is in critical condition at Lenox Hill Hospital after a taxi, which passed a red light, crashed into its baby-carriage on Madison Ave. and 82d St. Monday afternoon (5). Father is British author Roald Dahl.

Holding company for "Camelot" is called Jenny Productions Inc., coined from "Guenevere" (or "Jenny") as King Arthur affectionately calls his bride in the new musical. Jenny Prods. is otherwise Alan Jay Lerner-Frederick Loewe-Moss Hart; with C. Edwin Knill as g.m.

Pat Windsor fills out the fifth week at the Persian Room because Lilo, due to prior commitment, can't hold over. French comedienne did a pinch-hit for the ailing Jane Froman, originally slated for the five-week stretch, but forced to cancel because of illness. Roberto Iglesias and his Spanish Ballet come in, per schedule, the week after.

Perhaps the poshest firstnight turnout of the season attended the "Camelot" preem, with almost all migrating to Jan Mitchell's Luchow's for a post-theatre party. Galaxy of freeloaders indicated that the rest of Gotham niteries that Saturday night must have suffered at the till because these were the key spenders and gadabouts.

American Negro soprano Gloria Davy appeared in "L'Africaine" at Aachen Opera in Germany, then in concert performance of "St. Cecilia Mass" at La Scala, Milan. Before her dates at Met Opera in N.Y. she'll concertize all-Edgar Varese scores at Metropolitan Museum of Art under Frederic Waldman.

Toy tycoon Louis Marx, w.k. in show biz, first nixed a George Frazier feature for Esquire and also has spurned a Putnam's biog of his career. He wrote one author, "I am not interested in any publicity directly or indirectly, and would prefer not to have my name in print if I can possibly avoid it, except in the Obituary column whenever that time comes, and then only in a minor way."

Actress Claire Luce, w.k. in London as well as on Broadway, debuted her one-woman art show Mon. (5) at the Newton Galleries, entirely devoted to "Impressions of Famous Roles in the Theatre." Miss Luce is a director of "Ai" (meaning love in Japanese), new perfume which Bronzini (N. Y.) will merchandise. She will also have her memoirs published this year and starts tutoring a drama course at the Piscator Institute for students of Shakespeare.

Last issue's item under Births identifying John F. Kennedy Jr. as "child is grandson of Joseph P. Kennedy, former president of Film Booking Offices and RKO Theatres" was widely picked up and quote on tv, radio and press. More so, apparently, than two previous VARIETY inner-shop witticisms both of which, when Rita Hayworth married Aly Khan and when Grace Kelly married Prince Rainier III, identified the grooms as "nonpros." These, two, also got wide press quotes.

Karachi

Rome's Jerry Chierchio here to seek new exotic recipes for his Luau.

Amateur plays in English good for a week's run. Attraction now on tap: "Blithe Spirit."

Caledonia Ball, social highlight, brought out the Scots, as well as the British, and much of the English-speaking colony for a shindig which lasted until dawn.

Live talent, imported from England, U. S. and Orient, is restricted to four hotel cabarets—Metropole, Beach, Palace and Miramar. Bands are Italian or local in all cases.

Michael Chinigo, of King Features, and wife off for New Delhi and Bombay prior to spending Christmas at home in Champaign, Ill., where their newspaper and tv station is located.

Hotel Metropole, as run by Cyrus F. Minwalla, is "the" meeting place. Its inner patio resembles sophisticated Oriental bazaar and now abuilding is a three-level banquet and convention hall.

Pakistan National Exposition, 1960, which runs until Dec. 31, is planned as an annual to give this land's fast-developing economy a boffo display. Carny attractions have their own corner.

Top film attraction of fall is Marilyn Monroe in "Let's Make Love" which is in for long run. First runners include six U. S., three Italo productions, with one each from Britain, France, India and Russia.

Pakistan International Airways, which runs the airport, has added its jet service to those PAA, TWA and a dozen other international lines which make this the main stop between Europe and the Far East. Contingent of Italian film beauties on inaugural flight.

Palm Springs

By A. P. Scully

(*Tel.: FAirview 4-1828*)

Mac Maurada in town to spruce up Patti-Moore-Ben Lessy act.

Palm Desert forking up acreage for a legit house.

Doris Day and Marty Melcher at their Silver Spur's place.

Nunez Bros. orch supplanted Bobby Ramos at Riveria.

Madelyn Fio Rita, now Mrs. Cornelius Cole II, honeymooning in desert resort.

Sally Eilers (Morse), Randy Scott and Hoagy Carmichael at Thunderbird facelift unveiling.

Jayne Mansfield, back from Greece, resuming old publicity tie-ups, posing with tennis champs, etc.

Bob Taliaferro swung over from managing Desert Inn to Howard Manor, which is also under new management.

Patti Moore, Ben Lessy, and Paul Gilbert have followed The Marksmen, Clifford Guest and Floyd and Marianna into the Chi Chi.

Ginny Simms down from her Seattle club for a round of her old haunts. Merwyn V. Bogue, with her on the old Kay Kyser show, now managing her Ocean Shores hotel.

Carol Matheson, third grade teacher from Pasadena, who hit final round of Salton Sea beauty contest, actually can swim. Vicki Davenport of Palm Springs was the winner.

Mexico City

By Emil Zubryn

(*Acapulco 2-27-26*)

Xavier Cugat and his soloist wife Abbe Lane expected in Mexico for Christmas holiday engagements.

Maria Felix plans an extensive tour of Mexico next year to build up public following she fears she lost after last two pictures.

Rebeca Iturbide readying to appear in several American color tele shows, one headed by Bob Cummings and other by Peter Lawford.

Pina Pellicer turned down acting chore in "And God Called It Earth," because one scene requires her to appear in a semi-transparent night gown.

Frank Sinatra being offered a reported $5,000 a day for Christmas-to-New Year date at the National Auditorium which can house up to 12,000 with some crowding.

Katy Jurado, suspended from National Assn. of Actors membership by virtue of not having worked in any entertainment medium in Mexico for two years, may be reinstated by accepting a film role.

James Dalton script of "Montezuma" is to be submitted to Mexican historians for checks on authenticity. Kirk Douglas also will seek Jorge Ferretis' approval so shooting permit can be obtained for Mexican locations. John Huston will megaphone this.

London

(*HYDe Park 4561/2/3*)

The Queen saw the hit British musical, "Oliver," at the New Theatre last week.

Alexander H. Cohen to Prague and Paris on a quickie before heading back to N.Y.

John Davis named chairman of A. Kershaw & Sons, a subsid of the Rank Organization.

Gower Champion due this week for prelim talks on upcoming West End presentation of "Bye Bye Birdie."

Peter Rogers gave a press lunch at the Mirabelle last Thursday (1) following the screening of "No Kidding."

Carl Foreman on a four-day quickie to N.Y. for confabs with Columbia on release plans of "Guns of Navarone."

John Davis hosting a midnight supper party at the May Fair tonight (Wed.), following European preem of "Spartacus" (U) at the Metropole.

Lord Rudolph, 16-year-old son of Duke of Bedford, makes his acting debut in "Shadow of the Cat," now being produced at Bray studios by B.H.P. Films for Universal.

Robert Webb, newly appointed head of Associated Television's education department, guest of honor last Thursday (1) at a reception tossed by the network board.

Bandleader Sidney Lipton this week celebrating his 27th year as Grosvenor House maestro. He is currently with two of his ship orchestras on the maiden voyage of the Oriana to Australia.

John Spencer Wills, chairman of Associated-Rediffusion, will handle the opening ceremony of an extension to the Barn Theatre at Rose Bruford Training College of Speech and Drama on Dec. 15.

To mark their debut as producers in the feature field, John Lemont and Leigh Vance poured at a Kettner's reception last week. Their film, "The Frightened City," is for release through Anglo-Amalgamated.

Australia

By Eric Gorrick

(*Film House, Sydney*)

Hoyts' circuit and Warners have pacted a new deal for product.

"Can-Can" (20th) swings into 30th week at the Paris, Sydney.

United Artists and Hoyts' film loop still at loggerheads over new contract terms.

"Psycho" (Par) continues to outgross "10 C's" (Par) at Prince Edward, Sydney.

"Story of Ruth" (20th) slow bizgetter at the Athenaeum, Melbourne, for Hoyts.

Tivoli chain brings in "Artists and Models" at Royal, Sydney, this month on deal with J. C. Williamson Ltd.

Cyril Ritchard and Cornelia Otis Skinner winding up a good run with "Pleasure of his Company" at Royal, Sydney.

"Candida" did a quick flop at the Elizabethan, Newton, for Elizabethan Trust. Next in will be revival of "Charley's Aunt."

Universal-International putting on smash campaign for "Spartacus." Pic follows "Porgy & Bess" at Forum, Sydney, for Greater Union Theatres.

Merle Jones, prexy of CBS-TV stations, here for huddles with ace Aussie tele operators. Columbia product seen here includes "Gunsmoke," "Rawhide," "Have Gun Will Travel," "I Love Lucy," "Colonel Flack" and "Perry Mason."

Paris

By Gene Moskowitz

(*66 Ave Breteuil, SUF 5920*)

"Zazie Dans Le Metro" racking up good biz in two first-runs.

Michel Subor plays opposite Brigitte Bardot in her next pic, "The Loose Reins."

About $13,400,000 will be handed out in Film Aid by the government next year.

John Wayne's "The Alamo" (UA) will have an Xmas opening at two important first-runs here.

Michel Safra says that Marcel Camus will do a version of Arab in a-nighter, "Sheherazade," for him.

Arthur Lesser moving his musical, "Impasse De La Fidelite," from the Ambassadeurs to the ABC.

Louis Armstrong to give two concerts on New Year's Eve and New Year's Day at Palais Des Sports.

Colette Renard ankled the musical "Zoum," about the making of a screen star, saying it was not for her.

Edith Piaf, Juliette Greco, Dalida, Lucienne Boyer and her daughter Jacqueline Boyer all set for singing chores in Warsaw this winter.

Spanish pic director March Ferreri in to talk with Serge Reggiani about playing the lead in the film version of Franz Kafka's "The Castle."

H. G. Clouzot's. "The Truth," with Brigitte Bardot, breaking records at two houses here. Also doing fine is Alfred Hitchcock's "Psycho" (Par).

Paris-Match, top weekly news mag, and Cinemonde, the leading film mag, commemorating first anni of the death of noted leading man Gerard Philippe via long stories about him.

Edith Piaf already has appeared on tv and now probably will do her Olympia in-person engagement which was interrupted during the last year by a severe illness. She is pencilled in for a Dec. 15-29 stint.

Frankfurt

By Hazel Guild

(*24 Rheinstrasse; 725751*)

William Thiele back in Germany and making his first German film in 28 years. It's "Der Letzte Fussgaenger" (The Last on Foot).

"Blut" (Blood) is the title of a film about the Eichmann matter, which is planned by Boston Films of Switzerland. Script is by Meyer-Levin.

"Leda and the Swans" will be made next year by German director Rolf Thiele, filming in Rome. German actress Naja Tiller likely will play the lead.

German film and television choreographer Jorn Schapar signed as soloist with the Nouvelle Eve Revue in Paris, and set for later date in Las Vegas.

German actress Ruth Leuwerik signed contract with Telefunken to put music from her film, "Ich Brauche Zum Leben die Liebe" (I Need Love to Live) on a platter.

Taunus Films spending about $1,000,000 to expand facilities in Weisbaden, to include five studios for film production, where, it's planned for films to be made for tele.

"Die Ere des Herrn Mississippi" (Marriage of Mr. Mississippi), based on the play by Friedrich Duerrenmatt, will be filmed next January in Switzerland by the Swiss Praesens and the German CCC Films.

Parisian primaballerina Yvette Chauvire and first solo dancer of the West Berlin City Opera, Gert Reinholm, have founded the German-French Ballet Group, which makes its first appearance in Berlin this month.

Minneapolis

By Bob Rees

(*4009 Xerxes Ave. So.; WA 6-6955*)

Denise Darcel into Hotel Radisson Flame Room.

Minneapolis Repertory Theatre opened season with "The Boy Friend."

Augie's has exotic dancers Tami Blue, Dina Desoto and Penny Ante with Dick Page trio.

Tennessee Williams' "Cat on a Hot Tin Roof" next offering of the Theatre-in-Round Players.

French pianist Samson François made first Twin Cities appearance with Minneapolis Symphony.

American Shakespeare Festival's "Midsummer Night's Dream" at St. Paul Auditorium Dec. 5-6.

New suburban Old Log professional theatre preemed with "Marriage-Go-Round," first time here.

Schubert Club sponsoring concert by German pianist Hans Richter-Haaser in St. Paul Auditorium.

WCCO personality Bob DeHaven set to narrate Tchaikovsky's "Nutcracker Ballet" with Minneapolis Symphony in special performance for smallfry on Dec. 8. Narration, written by DeHaven and former symphony conductor Antal Dorati, is being repeated for eighth time.

Circuit owner Ted Mann, in N.Y., on picture deal mission, has lauded both "Spartacus" and "Exodus." One of these hard-ticket attractions will go into his Academy, after "Ben-Hur" and the other into his recently-acquired Pan. Latter showhouse will be modernized and will have 70m equipment installed.

Hollywood

Taina Elg back from Rome.

Harry Caplan to Tokyo to join Steve Parker for "My Geisha."

Ed T. Estabrook reelected prexy of Cameramen's Local 659, IATSE.

Burton E. Robbins here from N.Y. on National Screen Service biz.

Alfred Santell, vet director, in Good Samaritan Hospital with a stroke.

Pete Burness swung from UPA to Playhouse Pictures as animation director.

Hal Shafer moved from Donaldson Agency to Maurine Oliver & Associates.

Mike Frankovich arrives today from London for Columbia Pictures confabs.

Sol Halprin, 20th-Fox camera department head for 43 years, repacted by studio.

Frank Sennes on N. Y. and European talent trek for his Ciro's and several Las Vegas spots.

Robert Cohn appointed chairman of Screen Producers Guild's Milestone Award dinner March 5 at Bevhilton.

Walt Disney named general chairman of 1961 Junior Achievement Fund Campaign for Southern California.

B. Gerald Cantor returned from European junket to scout diversification projects for National Theatres & Television.

Lou Rusoff set as production veepee of Alta Vista Productions, filmmaking arm of American International Pictures.

George Thomas Jr. resigned as publicity director of Stanley Kramer Pictures to become a partner in Blowitz-Maskell pub relations firm.

Ralph Mann swings from NBC post of talent and programming director to veepee of Broadcast Management Inc., headquartering in N.Y.

Vet exploiteer Scoop Conlon recuping at his North Hollywood home following an operation for cancer at the Stanford Hospital, Frisco, performed by Dr. Robert Scarborough.

Chicago

(*DElaware 7-4984*)

Gold Coast jass band on tap Monday nights at Gate of Horn.

Disk seller "Little Al" Temaner, area's top platter retailer, opened his 10th shop in suburban Berwyn.

Le Bistro in the "French Village" changed management. Used to be run by the Trade Winds nitery ops.

Goodman Theatre doing Christopher Fry's "Venus Observed" with British thesp Tom Helmore starred.

Jack McGuire, who used to publicize several show biz projects, tapped to handled boat show Jan. 14-22.

Town's newest modern jazzery is the Counterpoint in Chicago U. district, with Lurlean Hunter and Donald Byrd combo as initial bill.

IBEW Local 1031's anni Xmas show is on tap all this week, with Ray Bolger, Jaye P. Morgan, Ford & Hines and Guy Lombardo orch.

Martha Raye in "Solid Gold Cadillac" at Drury Lane set the stock theatre's second highest gross during Thanksgiving week. She will have racked up longest stand yet for the house—five weeks.

Tokyo

By Dave Jampel

(*Imperial Hotel, Ext. 160*)

"Psycho" (Par) broke house record at Hibiya for non-70m film.

Delta Rhythm Boys slated for third Nippon tour early next year.

USO show "Broadway-U. S. A." starring Joan Rivers in 12-week tour of U. S. bases in Pacific area.

Togeki shuttering for a few days to install 70m equipment for "The Alamo" (UA) which bows around Xmas.

Impresario S. A. Gorlinsky, who is taking a 70-member Japanese show to British Isles, said he may follow with the Takarazuka troupe.

Hal Wallis' "Tamiko" to star Lawrence Harvey with John Sturges directing for Par, pushed back from stalled spring locationing to next fall.

Pearl Buck's indie, "The Big Wave," completed location lensing, now dubbing under director Tad Danielewski and Allied Artists' Lester Sansom.

Carroll Baker and Jimmy Shigeta of Metro's upcoming "Bridge to Sun" here for 40 days of locationing in Kyoto. Etienne Perrier directs and Jacques Bar is producing.

Wall St. Still 'With' Film Biz

Continued from page 1

Warners and Columbia for capital gains. E. F. Hutton's G. M. Loeb threw his weight behind WB at one point and F. S. Moseley & Co. bolstered Universal-owning Decca. Bache, too, went with Decca.

J. H. Deutschmann of Hutton told clients to consider WB and Paramount. Harry Edward Gould Jr. said he saw "growth prospects" at Columbia, M-G as an attractive value," Paramount as an "intriguing commitment," and so on.

Arnold Bernhard repeatedly offered get-with-it advices about the film trade.

Veteran observers of the Wall St. scene could hardly recall when the industry generally was so upbeated. There seem always times when a specialist such as Samuel Ungerleider will get behind WB or Charles Allen behind RKO or Louis Green at Metro.

But the year that's now in its homestretch saw a remarkable atta-boy testimonial for virtually the entire business and it has had its effects, obviously. Market conditions were not good for traders on the overall but most film investors, with the support of the downtown allies, came out on top.

To mention some of them: Columbia went from 16 a year ago to a current trading level of 25, Decca from 18 to 36, Paramount from 45 to 52, 20th-Fox from 32 to 41, UA from 27 to 33, WB from 42 to 51, Metro from 32 to 39.

Couple of years ago the Wall St. hipsters were saying that many a film company would be better off dead than alive. They were talking about liquidation possibilities. But film company managements refused to yield to the pressures, notable among them being Metro's Joseph R. Vogel. Latter and the others (exclude RKO and Republic) were adamant about staying in the picture business.

Result is that film enterprises got that sweet smell of success, as caught by the fiscal psychiatrists. The word got around that M-G's "Ben-Hur" was almost like a successful industry in itself, coming on the heels of Par's "Ten Commandments." Par's "Psycho" proved that blockbuster grosses were possible sans blockbuster investment. Universal and Columbia got to a favorable turning point via accent on quality production, UA went onward and upward with its theatricals. Every company, at least once in a while, was coming up with a winner.

Picture business, of course, was not the only motivating factor behind the analysts' significant cheer leading, but it clearly helped. Diversification of interests and partial disposition of assets of the who-needs-it? kind also contributed. Par's home toll potential and everybody's library-to-tv stake demand major mention. Included along with these are 20th's real estate, WB's stock buying possibilities, Loew's Theatres' hotel diversification, Par's newly-acquired (but anticipated) stock in Fairchild and Ampex, the music and other subsidiaries—the list is long.

Hayden, Stone says the uphill fight with conventional tv has passed, with the film companies, in one way or another, having found their way. The sentiment is echoed around Wall & Broad.

An indication of what the Wall Street hotshots are thinking about the picture business is given in a wrapup by Hardy & Co.

Edward L. Brennan, in behalf of this brokerage firm, says: "The movie-going habit has slowly disappeared in the United States. Over the last 15 years, average weekly attendance dropped from 90,000,000 to 40,000,000—a 55% loss. As a result, the studios now concentrate on multi-million-dollar spectacles and the teen-age fare of rock 'n' roll and westerns. To escape the squeeze on profit margins, independent producers have moved operations to foreign climes. 'Hollywood,' says Joshua Logan, 'has ceased to regard the interiors of its vast sound stages as the limiting barriers of its scope.' Or of its profits!

"That agonizing reappraisal is still in progress is evident by the studios' current stress on diversification by means of stage leasing, television production, recording and publishing subsidiaries. In fact, Hollywood has come to realize that its main product is 'entertainment'—whether theatrical films, record albums or tv production."

Like many another downtowner, Hardy is lauding the film companies' segue into other fields and is taking pity on (or at least noting) theatres which have been transformed into bowling alleys and hotels.

BINGAMAN STATEMENT: PIX OUT OF TV SWAMP

"Movies Are Better Than Ever" may sound like a shopworn cliche but the thought it expresses is now accurate—and it obtains with motion picture stocks, as well. This was the message given by Robert P. Bingaman Jr., exec rep of Hayden, Stone & Co., in the course of a recent talk before a private meeting of this Wall Street concern's correspondent brokerage houses scattered throughout the country.

In passing along a copy of his address, Bingaman states: "As will be noted, we have rather high hopes for the industry's future."

The trade's erratic earnings record of the past attests to the fact that pictures came out second best in its uphill battle with television. However, starting this year the film companies have succeeded in upping their revenues to the pre-tv era, according to Bingaman.

Important factor behind the upbeat appraisal is the switch to high-quality features and "this appears to be the formula for cinema success," says the man from Manhattan's downtown. He spotlights "The Apartment," "On the Beach," "Phycho" and "Midnight Lace" as reflecting a quality-improvement trend, thinks this trend will continue and will result in a "more consistent pattern of higher earnings."

The Hayden, Stone theorist insists that 1960 should be identified as the year in which the industry "has finally regained a firm foothold in the entertainment field." There's no predicting a scoreboard, studio by studio, but the crystal ball shows 1961 earnings, generally, as being above 1960's. And the picture outfits figure to be one of the few groups whose profits next year will be on the rise.

Film production quality is not the sole consideration, Bingaman observes. He points to the potentials in "hidden assets"—meaning the film libraries, production for television, interests in electronics and in real estate, toll tv, etc.

All adds up to a fiscally healthy package, the Hayden, Stone conference concluded.

Lloyds' Search

Continued from page 1

Taylor is, in effect, not replaceable. Exec added that everyone is now satisfied that Miss Taylor will be able to continue with the film after several weeks of rest. Among other things with which the underwriters took issue was amount of money charged off against the production as studio overhead.

20th has a $5,000,000 policy on "Cleopatra," the premium on which is approximately $400,000. It's estimated that while in production, the film cost about $120,000 a day. Exec said, however, that the daily cost to the company while production is suspended is only a fraction of that figure, principally for studio rentals in Britain. Payments to cast members were halted under "force majeur" clause.

Considering fact that in recent years 20th has taken out insurance policies on some $44,000,000 worth of production in Britain without once seeking any claims, exec allowed as how 20th should be considered a very good risk by the underwriters.

Exec also reported that before the shutdown, the "Cleo" crew had completed almost all of the exteriors which were to be done in England, with just a few involving Miss Taylor still to be shot. On resumption, these exteriors will be finished, plus the interiors scheduled to be done in London studios, after which the crew will depart for location work in Egypt. Exec said the amount of time lost in shooting exteriors in Britain due to bad weather was negligible.

Include United Artists In Advice of Bache & Co. On a $20,000 Portfolio

Looking to build a $20,000 portfolio of assorted stocks? If yes, the recommendation from Bache & Co. is to include United Artists.

Broker, citing growth and "reasonable yield" potential, lists UA along with American Machine, Aluminum Ltd., Monsanto Chemical and North American Aviation.

Record profits are in view for the film company, says Bache in suggesting acquisition of 125 UA shares (market value $3,984) as part of the 20G diversified investment.

CBS-Jean Muir

Continued from page 1

let out gradually until at present, virtually no restrictions exist, as the inking of Miss Muir indicates. Her casting was approved by the network and the "Witness" sponsors. For all the relaxation, however, it was evident as recently as three months ago that the list was still sporadically alive when Howard da Silva, starring in Broadway's "Fiorello," was first signed, then axed, from a commercial show on WNBC-TV, the NBC flagship in N.Y.

The relaxation in television has been accompanied, of course, by a similar easing in films. Less than a year ago, the late B. B. Kahane, v.p. of Columbia Pictures and president of the Academy of Motion Picture Arts & Sciences until his death a couple of months ago, revealed that Columbia had indeed kept "files" and used an investigatory firm during the height of the blacklist. But he added that the files were rarely consulted anymore in motion picture production, but were still being used in television by Columbia's Screen Gems subsidiary at the insistence of some sponsors.

Meanwhile, the socalled "Unfriendly 10" of Hollywood are becoming more frequently and openly employed. Dalton Trumbo, of course, is the prime example, having been openly accepted for scriptwriting ("Exodus," et al.) for the past several months. Others have also been openly employed, but Frank Sinatra was forced to fire Albert Maltz after having hired him to write "Private Slovik" by American Legion pressure. It was said at the time that Sinatra backed down in order not to cause embarrassment to President-elect Kennedy during his campaign. Sinatra is a strong Kennedy supporter and a close friend of his brother-in-law, Peter Lawford.

Hollywood was able to slip out of the blacklist tightrope more easily than television because of the different structure of the industry. In films, the pressures were primarily publicity ones, with occasional threats of theatre boycotts. In television, however, the networks are more vulnerable, because of the sensitivity of sponsors to threats of boycotts against their products.

In fact, one of the most influential latter-day proponents of the blacklist was Lawrence Johnson, a Syracuse supermarket chain operator, who placed his pressure on sponsors directly by threatening to keep the goods of a sponsor hiring a blacklisted performer off the shelves of his markets. By hitting 'em in the pocketbook, Johnson kept tv sponsors in line.

It was primarily fear of Johnson and others like him that induced the webs to lift their restrictions quietly and gradually as the McCarthy era came to an end and the climate of public opinion moderated. Webs felt any acknowledgement on their part of a relaxation might bring the blacklist proponents back into action. Consequently, for the past three years, the webs have refused to make any comment regarding their new approach.

But the employment of Miss Muir, the cause celebre of the early blacklist problem, is clear enough public indication that the lid is off. Equally indicative of the relaxation is the fact that Miss Muir will appear on CBS-TV, which of all the networks was the most rigid at the start of the blacklist practice, requiring a loyalty affadavit from all employees and artists at a time when no other company or industry had even considered such a requirement.

All Actors Should

Continued from page 2

courtesy and complete seriousness about their work. Quips Armstrong: *"All actors should be Japanese."* As an example of sheer theatrical efficiency Japanese closed in a Philadelphia cafe on a Wednesday and opened at the Hanna, Cleveland, as a legit the next Monday.

There are some oddities. Not speaking English, entertainers cannot manage taxicabs. Their hotel accommodations must be within walking distance of the theatre. Also, please — tubs, not showers. Japanese apparently live in tubs. Another amusing sidelight of the present road dates is that the girls call one another on the house phone like mad, having nobody else to call. This does not exactly delight the hotels.

Tutor on Tour

As one member of the company is under 15 "Holiday in Japan," of which Allan Lee is general manager, must carry a tutor, an American fluent in Japanese who also gives lessons to the star, Izumi Yukimura, though she is fairly good in English from belting out torch songs in English for Americans back in Tokyo.

Other novel aspects of the company, brought to the States by showman Steve Parker, husband of Shirley MacLaine, include the fact that its rice paper scenery fully passes U. S. fire inspection, that company carries its own kimona-maker and wig-maker. Musical conductor Ted Dale travels with a trumpter and drummer, the latter especially vital to the tricky tempi of the Japanese numbers.

The Erlanger, Chicago, will house the troupe in February, with the N. Y. date to follow. American Federation of Variety Artists, not Equity, has jurisdiction.

Among the exploitation gimmicks used on the road, clusters of the Japanese had Thanksgiving dinner with Detroit natives. In Boston they are set for WBZ-TV to sing Christmas hymns side by side with a Wellesley College chorus.

One final offbeat bit about "Holiday in Japan": after converting from cafe to legit there was an offered four-week booking to convert back and play Harrah's at Lake Tahoe via MCA for $160,000. Deal had to be rejected in order to maintain the new status and not interrupt the buildup for Chicago and Manhattan.

Religious B'caster

Continued from page 1

uphold and the basic human questions they raise and answer."

Mrs. Wedel deplored the fact that churches do little to capture the interest of the tv audience when it is so clear "that the values, opinions and beliefs of the American people, including our church members, are to a very large extent being shaped today by the mass media." Calling tv "one of the mightest forces of our day," she said she felt churches so far seem only "to be playing with it, with little sense of direction or purpose."

She said she hoped that the churches would pool their resources to present the gospel on tv "in so appealing a form that it will begin to be a live issue to millions of uncommitted people."

Chi Sheraton

Continued from page 2

personalities, junketing hoteliers, travel agency people, travel editors, politicians, etc. Unveiling also seems certain to generate the usual network radio-tele plugging.

With the addition, one of the hotel's new attractions will be another link in ex-actor Steve Crane's chain of Sheraton-domed eateries, and if it's ready in time should play a prominent part in the preem festivities.

The additional rooms will help the Michigan Ave. hospice to a larger slice of the fat convention and banquet biz here. One of the inn's prime advantages in this connection is its choice location hard by the news media complex and most of the key advertising agencies in town.

MARRIAGES

Yvonne Marie Twigger Wright to Michael Hoyt du Pont, Woodside, Cal., Dec. 1. He's a film producer and also owns nightclubs in Frisco and Palo Alto, Cal.

Betty Jean Herman to Sandy Cummings, Chicago, Dec. 2. He's ABC-TV v.p. in charge of Coast programming.

Jeannie Carson to Bill (Biff) McGuire, London, Nov. 29. Bride, Scot-born, starred in American teleseries, "Hey, Jeannie;" he's an American actor.

Kay Palmer to Harry Fowler, Sturminster Newton, Eng., Nov. 26. He is an actor and member of the "Army Game" tv cast.

Roxanne Delman to Stan Richards, New York, Dec. 4. He's a disk jockey with WINS, N. Y.

BIRTHS

Mr. and Mrs. Anton Rodgers, son, London, Nov. 20. Father is in the West End revue, "And Another Thing"; mother is dancer Morna Watson.

Mr. and Mrs. Bert Martin, son, Chicago, Nov. 19. Father is newsreel cameraman for WGN-TV there.

Mr. and Mrs. Robert Kee, son, London, Nov. 28. Father is a television interviewer; mother is Cynthia Judah, a BBC producer.

Mr. and Mrs. Basil Rabin, son, London, recently. Mother is theatrical agent Jov Jameson; father is an assistant director.

Mr. and Mrs. Johnnie Time, twin sons, Brighton, Eng., Nov. 17. Father is a pop singer; mother is an ex-dancer.

Mr. and Mrs. Eddie Jaffe, daughter, New York, Dec. 2. Father is the press agent.

Mr. and Mrs. Bob Crane, daughter, Encino, Cal., Nov. 29. Father is KNX Radio's morning host.

Mr. and Mrs. Michael Lilly, son, Burbank, Cal., Nov. 30. Mother is former actress Barbara Binyon, daughter of writer-director Claude Binyon.

Mr. and Mrs. Brian Rix, son, London, Nov. 25. Father is an actor-manager; mother is actress Elspet Gray.

Mr. and Mrs. Billy De Haven, son, London, Nov. 25. Mother is Rhoda Diane, and both parents are vaude performers.

Mr. and Mrs. Michael Wayne, daughter, Hollywood, Nov. 30. Father is Batjac exec, son of John Wayne.

Mr. and Mrs. Bert Pransky, daughter, Santa Monica, Cal., Nov. 13. Mother is actress Carol LeVeque.

Mr. and Mrs. Robert Tucker, son, Pittsburgh Nov. 28. Grandfather is Joe Tucker, vet sports announcer and sports director at WWSW, Pittsburgh.

Mr. and Mrs. Nick Albarano, daughter, Pittsburgh, Nov. 28. Father is branch manager for Capitol Records in Pitt.

Mr. and Mrs. Robert Pik, son, New York, Nov. 25. Father is president of his own film distribution company.

Mr. and Mrs. Jack Eagle, daughter, Nov. 13, New York. Father is half of the comedy team of Eagle & Man.

Mr. and Mrs. Plato Skouras, son, Nov. 26, Hollywood. Father is a film producer and son of 20th-Fox president, Spyros P. Skouras.

Mr. and Mrs. Mel Goldberg, son, New York, Nov. 29. Father is director of research, Westinghouse Broadcasting Co.

Mr. and Mrs. Edward Blum, daughter, New York, Dec. 4. Mother is former CBS casting director, Nancy Woodruff; father is casting director for Rodgers and Hammerstein.

Sinatra Clan

Continued from page 2

the Democratic National Committee, with the receipt serving as an admission ticket. It is a fundraising stunt to doctor the big party deficit left over from the campaign.

Barron Hilton, prexy of Carte Blanche, is chairman of the Gala committee, with Mrs. William H. Vanderbilt of Chestnut Hill, Mass., serving as co-chairman.

Miss Jackson will go down in current Washington history as a bipartisan entertainer. She is a favorite of outgoing President Eisenhower and sang on several programs for him at his request.

OBITUARIES

ROCCO VOCCO

Rocco Vocco, 73, vet songplugger and partner in the music publishing firm of Rocco, Vocco & Conn, died Dec. 5 in Forest Hills, Queens, N. Y.

Details in Music.

MAREK WINDHEIM

Marek Windheim, 65, film actor, tv producer and former member of the Metropolitan Opera Company, died Dec. 1 in New York after a brief illness. He came to the U.S. in 1926 from Warsaw, Poland, where he had his own nightclub. Joining the Met in 1928, he later created the role of Smithers in the world preem of Gruenberg's opera, "Emperor Jones."

Windheim, who also sang with the San Francisco and Los Angeles opera companies, left the Met in 1936 to go to Hollywood where he appeared in more than 50 films. Among them were "Ninotchka," "White Christmas" and "Mission to Moscow." He also played the role of Ali Hackim, the peddler, in the London stage preem of "Oklahoma."

He became a tv producer with the D'Arcy ad agency in 1945, and served as associate producer of the Ken Murray program, the Eddie Fisher show for Coca-Cola and other video programs. He was a founder and charter member of the American Guild of Musical Artists.

There are no survivors.

ANDREW J. CLARK

Andrew J. Clark, 57, former child actor, died Nov. 16 in New Rochelle, after a long illness.

He was one of the first child film stars, having been signed to his first contract by the Edison Company in 1914. During the next few years he appeared in his own series called "The Andy Series." In later years, during the period of the silent pix and early talking films, Clark appeared in supporting roles in such films as "Wings," "Hit the Deck," "Rio Rita" and "Beggars of Life." At other times he worked in the production phase of films as an assistant director.

IN LOVING MEMORY
LOU HANDMAN
Dec. 9, 1956
Mrs. Florrie Handman

He was inactive in show biz during recent years.

His sister survives.

ODD BIORNSTAD

Odd Biornstad, 64, veteran Swedish exhibitor, died Nov. 26 in Stockholm. A native of Norway, he came to Sweden around 1920 and founded a distributing company, Biornstad's Filmkompani. Later he opened his first film theatre, the Rialto, in Stockholm.

The Rialto was the initial house in the RI circuit which today comprises 14 theatres in Stockholm. All of Biornstad's theatres, with exception of the Park, start their names with "RI"—Riviera, Rivoli, etc.—which accounts for the chain's name.

In the early part of Biornstad's career, he also headed the Swedish organizations of Warners, Fox and Columbia.

MARY A. M. CUSICK RUF

Mary A. Madeline Cusick Ruf, 82, longtime stage actress and mother of actor Frank Faylen, died Nov. 30 in Los Angeles. She made her stage debut on her 14th birthday in 1892 at the Variety Theatre, St. Louis, and later starred in Rice's "Extravaganzas" of 1900, '01 and '02.

In 1900 she married O. C. Ruf, featured comic of the "Extravaganza" shows. They later toured vaude billed as Ruf & Cusick. From 1927 to 1929 when Mrs. Ruf retired, the couple did a three-act with their son, Frank. Her husband died in 1930.

Besides Faylen another son also survives.

NINA DE GEDEONOFF

Nina de Gedeonoff, 71, former member of the Imperial Opera Company in St. Petersburg (now Leningrad), died Nov. 22 in Toronto. She appeared throughout Russia and in Athens. After coming to Toronto in 1923 she gave many concerts during her Canadian tours.

She was voice teacher at Havergal Girls College (now the Toronto h.q. of the Canadian Broadcasting Corp.). Her husband was commander of the Far Eastern fleet of the Russian Navy and fought for Czar Nicholas during the Bolshevik revolution.

Survived by husband and daughter.

JAMES H. TURNER

James H. Turner, 80, who was executive assistant to prez of RKO Radio Pictures in the early 1930s, died Nov. 29 in Cleveland. For the last 17 years he was Ohio agent for James Talcott Inc., New York commercial lending firm.

Born in Baltimore, he sold a shirt-manufacturing business before the 1929 crash. It was during his New York association with RKO enterprises that Turner became one of the key figures in financial reorganization of the RKO studios in Hollywood.

A bachelor, he is survived by two cousins.

WILLIAM A. HARTUNG

William A. Hartung, 76, retired theatre manager, died Nov. 25 in Seattle. As a boy of 16 he worked at Seattle's old Lyric and Third Ave. Theatres. In vaude's heyday he was an aide of such showmen as Alexander Pantages, John Considine, John Cort and Carl Reiter.

Hartung, who traveled for the Orpheum circuit, also managed theatres in Vancouver, B.C.; Milwaukee, Denver and St. Louis. In 1929 he returned to Seattle as manager of the Paramount Theatre there.

CHRISTINE SILVER

Christine Silver, 75, legit actress, died Nov. 23 in London. She made her first stage appearance in 1902. She toured extensively and also spent some years in stock companies of Liverpool and Birmingham.

Among her many West End successes were "The Corn Is Green," "The Banbury Nose" and "Ann Veronica." She appeared in several films and tv plays in her later years.

SIDNEY R. REAMS JR.

Sidney R. Reams Jr., 65, founder of the Theatrical Printing Co. and Poster Exchange in Atlanta, died Nov. 27 in that city. A native of Terrell, Tex., he came to Atlanta in 1926. After selling the poster firm in 1942, he became associated with Republic Pictures. He retired six years ago.

Surviving are his wife, two daughters, son, sister and a brother.

GEORGE ROLLAND

George Rolland, 56, composer and lecturer, died Nov. 22 in Toronto. He wrote "The Great Opera of the Second World War," a work which failed to achieve success.

A controversial figure, Rolland went on CBC-TV's "Live a Borrowed Life" last fall as a Lincoln expert, but launched into an anti-Negro tirate until halted by the moderator.

His wife and daughter survive.

JACK ISAACSON

Jack Isaacson, 58, theatrical advertising executive for 35 years, died Nov. 21 in New York, after an illness of 10 weeks.

He had been associated with The Blaine-Thompson Co., N.Y. advertising agency, for many years as executive in charge of the Theatre Guild account, servicing that organization almost from its inception.

His sister survives.

CHARLES HARRINGTON

Charles Harrington, 83, touring manager, died Nov. 17 in London. Born in the theatre, he was front of house manager for his father's touring company of "Uncle Tom's Cabin" when he was only 16.

He toured for many managements including the No. 1 Prince Littler tours between 1948 and 1958.

A bachelor, he is survived by two sisters.

JAN VAN BOMMEL

Jan Van Bommel, 75, former opera singer, died Nov. 26 in Hollywood. Born in Holland, he sang with the French Royal Opera in The Hague prior to coming to the U.S. in 1918, and for 27 years was soloist at St. Patrick's Cathedral, N.Y. Going to Los Angeles in 1944 he sang at various churches until his death.

Wife and daughter survive.

HENRY R. TAFOYA

Henry R. Tafoya, 64, former Spanish language announcer on Albuquerque radio, died in that city Nov. 26 following a short illness. He was an announcer of a Spanish-language show over KGGM radio, Albuquerque, for more than 20 years, until his recent retirement.

Seven sons, one daughter, six brothers and two sisters survive.

THOMAS E. LUCY

Thomas E. Lucy, 56, owner of Exhibitors Service Co., Atlanta film booking firm, died Nov. 26 in that city. For years he was branch manager for Metro. A native of Meridian, Miss., he suffered a heart attack two weeks prior to his death at the Georgia Tech-U. of Alabama football game.

Surviving are his wife, mother, son and a brother.

JOE SIEGRIST

Joe Siegrist, circus acrobat and aerialist, died Nov. 29 in Shreveport, La., following a heart attack. He trouped with circuses for more than 30 years and also appeared in several films.

His wife and daughter survive.

W. P. HENDRY

W. P. "Whitey" Hendry, 65, Metro studio police chief since 1931 and regarded as the dean of film lot security officers, died of cancer Nov. 30 in Hollywood. He originated the efficient method of policing film preems and for years was in charge of that phase at the Academy Awards ceremonies.

His wife and son, Marsh, film editor, survive.

BLANCHE EVANS

Blanche Evans, onetime vaude performer who teamed with her husband James McLaughlin in an act billed as McLaughlin & Evans, died Nov. 29 in St. Petersburg, Fla. The couple toured the major circuits in the 1920s in a comedy skit which also included song-and-dance routines.

Surviving are her husband and a brother.

RICHARD SEATON

Richard Seaton, actor, died Nov. 8 in Basingstoke, Eng. He began as a boy in Sir Beerbohm Tree's production of "Drake" at His Majesty's in 1912. He toured with Fred Terry and Julie Neilson and was in Forbes-Robertson's farewell season at Drury Lane.

Since retiring, he produced for amateur and semi-pro dramatic societies.

SIDNEY FRANCE

Sidney France, 47, exhibitor, died Nov. 22 in London. He had managed the family cinema, the Rex, East Finchley. He was also an active member of the London and Home Counties branch of the Cinematograph Exhibitors' Assn. and served on many committees.

Surviving are his wife, two children and father.

JACQUES KAPRALIK

Jacques Kapralik, 54, film, newspaper and commercial artist, died of a heart attack Nov. 28 in Hollywood. He previously worked for 20th-Fox and Metro in trailer and ad departments. For the past 17 years he was with Hearst newspapers as a feature artist.

His wife, mother and sister survive.

ERNEST SKINNER

Ernest Skinner, 94, manufacturer of church and concert organs, died Nov. 27 in Duxbury, Mass. He founded the Skinner Organ Company in 1901, which merged in 1931 with the Aeolian Company to become the Aeolian-Skinner Organ Co.

His son and two daughters survive.

ADELAIDE LOVENBERG

Adelaide Lovenberg, 78, longtime stage and circus dancer, died Dec. 3 in Bridgeport, Conn. She and her sister, Estelle, who survives, were a dancing team since childhood, third generation of show biz family.

After many years on the road, particularly with Ringling Bros. circus, they opened a dancing school in Bridgeport.

WILLIAM F. RIEFEL

William F. Riefel, 75, veteran violinist, zither player and bandleader, died of a heart ailment Nov. 24 in Milwaukee. A native of Hanover, Germany, he came to Milwaukee in 1923 when he formed his own orchestra.

Surviving are his wife, daughter, son and three sisters.

CHARLES KAMP

Charles Kamp, 54, who had served in various executive capacities with H. & E. Balaban theatre circuit in Chicago, died there Nov. 26 of a heart attack.

At various times he was a house manager, assistant manager, and head of concessions department with the firm.

A. FRED SERRAO

A. Fred Serrao, 43, owner of Circle Theatre and Gateway Drive-In, died Nov. 28 in Pittsburgh. He was a member of Variety Club, Tent No. 1 in Pitt.

Survived by his wife, four daughters, two sons, a brother and sister.

JAMES H. ANDERSON

James H. Anderson, 58, vet assistant director, died of cancer in Hollywood Nov. 27 after a lengthy illness. He was one of the founders of the Assistant Directors Branch of Directors Guild of America.

Wife and daughter survive.

RUSSELL McCORD

Russell McCord, 48, assistant film editor, died of a liver ailment Nov. 27 in Hollywood. Associated for several years with Warner Bros., he last was with Revue Productions.

Wife and son survive.

MANNY FELDSTEIN

Manny Feldstein, 77, Los Angeles Film Row figure for 50 years and owner of Oxnard Theatres Co., died of a heart attack Nov. 28 in L.A.

Two daughters survive.

Mrs. Maude Lydiate Wilson, 57, former Philadelphia pressagent and onetime dancer and legit actress, died Nov. 20 in Miami, Florida. She had been a specialty dancer and actress and directed several off-Broadway plays. She was the widow of Mark Wilson, publicity director of the Shubert Theatres in Philly. Her brother and two sisters survive.

Wife, 49, of Bill Ames, for past 15 years drummer and contractor for the Russ Morgan orchestra, was killed in an auto accident Nov. 28 when her car hit a train in Redding, Cal.

Mother, 86, of Samuel Rosen, executive vicepresident of the Stanley Warner Corp., died Nov. 17 in New York, after a long illness. Two daughters also survive.

Mrs. Adele J. Scofield, 81, a founder of the New York Symphony Orchestra, died Dec. 3 in Washington, D.C. Her daughter, brother and sister survive.

Frank Fortune, 78, cinema manager, died recently in Cottingley, Eng. He retired in 1945 after managing the Princess Hall, Shipley, for 34 years.

Owen Walters, 54, music supervisor for Moss Empires, died of a heart ailment Nov. 27 in London. He joined Moss in December, 1959.

Mother, 65, of Richard Linke, biz manager-partner of Andy Griffith, died of a heart attack Nov. 28 in Hollywood.

Sid Crossley, veteran film actor, died recently in Troon, Eng. He was a comedian of the silent days.

A. L. Mizen, 63, former proprietor of the Ritz, Alford, Eng., died there recently.

Bud Duncan, 77, of Ham & Bud vaude team, died Nov. 25 in Los Angeles.

Father, 60, of playwright Willis Hall, died last week in Leeds, Eng.

BORN OCT. 4, 1884 DIED DEC. 10, 1946

In Memory of Damon Runyon Who Once Wrote

"You Can Keep the Things of Bronze and Stone, Give Me One Man to Remember Me Once a Year."

WALTER WINCHELL	ARTHUR GODFREY
JOHN H. TEETER	DAN PARKER
LOUIS R. LURIE	MORTON DOWNEY
BOB HOPE	JOE DiMAGGIO
ROBERT K. CHRISTENBERRY	JOHN DALY
MARLENE DIETRICH	MILTON BERLE

LEE BORDEN
Jolee Associates

(NEMO) ED ROTH
The Sunshine Boy in Vaudeville
(Prior to 1930)
Two years have passed, since you have gone, but your many rays of Sunshine live on, in many hearts, for the thoughtfulness you have shown. We miss you Darling.
Your Wife—Madeline, Son Melvin, Grandchildren, Sister, Brother and Friends

NT&T Diversify

Continued from page 1

operates tv booster systems, such as the big installation we own in Williamsport, Pa."

(3) NT&T "has the money," said Cantor. "We figure we would need around $5,000,000 overall — about $2,250,000 to sew up the franchise and costs of fielding a team." The site? Probably the L. A. Coliseum.

Cantor was rather optimistic over his chances. NT&T would operate as an "entity," which means there would be no so-called "group" or "syndicate" in which one member might be able to foul up the entire setup.

NT&T's rival also has showbiz roots. Autry and Reynolds are the two largest stockholders in KMPC here, and Brown, the majority stockholder in KCOP, also owns five radio stations in the west. Brown some months ago sold a minority block of stock in the Detroit Tigers, and is on very friendly terms with other American League owners.

L. A. Dodgers prexy Walter O'Malley, while at first seeming to keep up his battle to keep the junior league out of L. A. until 1962, Monday (5) okayed the AL's setting up business in L. A. if games are played in Pasadena's Rose Bowl, site of the annual New Year's Day football classic.

HELEN TRAUBEL

Currently:

Co-starring with
***JERRY LEWIS* in**
"LADIES MAN," Paramount

In Preparation:
A new TV comedy series,
"MISS BREWSTER'S MILLIONS"
Brogill Productions

Personal Appearances:
Associated Booking Corporation

Television
Frank Cooper Associates

Motion Pictures:
General Artists Corp.

Personal Management: Sheila & Bruno Associates

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KENNEDY'S THEATRE PARTY: 96

Montreal's Rampant Crime Wave Kayo to Once Booming Nite Life

By MAX NEWTON

Montreal, Dec. 13.

Crime and violence of a sort never before experienced by Montrealers has made the past year one few will forget in a hurry.

Its effect, felt in every quarter of the city, has been noticeable in Montreal's night life industry which has seen business fall off sharply over other seasons and which has also taken the lion's share of the blame from civic authorities and private citizens. Most of this blame is unjustified; there are still plenty of spots in town staying within the law and trying to run modest rooms with entertainment but the going is rough because of the syndicates who operate the sleazy saloons and cheap beer joints where anything goes. It is here where most of Montreal's hoodlums are spawned.

Ranging from these seasoned, well-organized hoodlums to goofballed punks, this crime wave has seen a bank holdup at least once a week in the past year; a score of murders (seven in one 24-hour period), muggings, beatings, bomb scares and property destruction

(Continued on page 63)

Call Me Jacques

Which star has established his new production company, embroidered with the fanciful monicker of Idees Grandes Inc.?

You'll never guess.

Jackie Gleason.

Actors Offered Job Interviews As Plasma Lure

If anybody can get blood from an actor, it's probably a casting director. That appears to be the theory behind an Actors Equity move to hypo donations to the Actors' Fund Blood Bank drive next Monday (19) at the Assembly Hall of the American Federation of Musicians, Local 802.

As an apparent lure for a greater actor turnout than has been registered in the past, casting directors from television and legit have agreed to show up at the Hall to interview performers at various times during the five hours in which blood donations are to be accepted.

The casting director gimmick was promoted by Iggie Wolfington, an Equity councilor and member of the union's Blood Bank committee. Wolfington introduced the idea at a recent Equity membership meeting, stating it was not giving donors something for parting with a pint of blood, but rather "giving them a reason to remember the date" of the drive.

Among the casting directors who've agreed to show up at the Hall sometime during the five-hour session next Monday (19) are Rose Tobias, of Talent Associates; Sybil Trubin, of "Hallmark Hall of Fame"; Marc Merson, of "Play of the Week," and Marian Dougherty, of "Naked City" and "Route 66." The Equity pitch is that the actors will be able to "make the rounds" while contributing plasma.

Leni Riefenstahl May Sue Paris Author For Using 'Atrocity' Scenes

Paris, Dec. 13.

Leni Riefenstahl, the German femme filmmaker and actress who made the documentary on Nazi and Hitler might, "The Triumph of the Will," is now threatening to sue a local author and film producer for false statement and using scenes from this film without permission.

Miss Riefenstahl recently was the centre of a polemic in London when outcries led to a cancellation of a talk at the British Film Institute. She is bringing suit against Victor Alexandrov for an allegation in his book, "Six Million Dead," on the Eichmann case and his monstrous deeds in the extermination of the Jews. In this, it says that she collaborated with Eichmann on a film made on the concentration camps which was then destroyed by common consent. Miss Riefenstahl claims she did not hear of the camps until after the war.

Besides this, there are other show biz legal plaints pending. Two publishers state they have put out books called "The Waste-Land," the title of Marcel Carne's new pic, and they may sue the producer as well as a tailor who says his name was given to a second-hand clothing dealer in the film. The producer is Louis Dolivet.

WHITE HOUSE PLAN FOR U.S. TALENT SHOWCASE

Washington, Dec. 13.

Mrs. John F. Kennedy, who will soon become First Lady, wants to make the White House a showcase for American creative talent. But she is not yet ready to disclose specifics of such a plan.

Letitia (Tish) Baldridge, who is leaving the public relations post at Tiffany's to become White House

(Continued on page 62)

FEW U.S. CHIEFS SHOW BIZ FANS

In all White House history, only six presidents out of 32 have taken an active interest in show business. George Washington regularly attended the Johns Street Theatre when New York was the capital. Abraham Lincoln was keenly interested in theatre, especially Shakespeare, but his interest set the scene for our most tragic national drama. Grover Cleveland loved the theatre. Woodrow Wilson used to attend B. F. Keith's vaudeville every Monday to the great chagrin of his highbrow friends. FDR went to Washington theatre quite often and had numerous "command performances" at the White House. Harry Truman, towards the end of his term, took a decided interest in his daughter's career and theatre in general, continuing it to this day.

(John F. Kennedy is probably alone among presidents in being the scion of a showman, Joseph P. Kennedy, ex-president of RKO.)

Senator Kennedy's theatre jaunt on Dec. 6 to "The Best Man" was the first such by a President or near-President to Broadway since Oct. 22, 1957 when Eisenhower finished a speech in New York earlier than expected and joined his wife at the Hellinger Theatre to see the latter half of Act II of "My Fair Lady." Veteran Broadwayites who were queried about prior visits by any other

(Continued on page 16)

'Show Biz Is Sick': Leland Hayward

Detroit, Dec. 13.

Leland Hayward said: "Show business is in a catastrophic state. The theatre is going to hell in a handbasket, movie companies are faced with bankruptcy, and tv shows are 30% worse this year than last. It's a sick business."

The Broadway and tv producer made his comments in an address to the Adcraft Club of Detroit after telling the audience that he had been asked to talk on show biz and throw in a few humorous stories. He begged off from that request and said he just couldn't joke about show biz. Then he launched into his remarks about show biz being sick.

Hayward also said that because tv shows are worse than last year many sponsors aren't getting their money's worth. The bad shows also make the sponsor's products look bad, he said, adding that many people just aren't turning on their tv sets, so sponsors can't reach them.

On His Home Lot Contract Actor Apt to Be a Chattel, Sez Steve Boyd

Attendance Going Up

There's more competition in the air for exhibitors. Trans-World Airlines has a plan to show first-run films on nonstop flights.

Showings will be via Strato-Cinema, a projection system concealed in a ceiling compartment at the rear of the first-class cabin, with sound by earphones with individual volume controls. Projection system was designed by David Flexer.

For perhaps the first two years, a seven-year exclusive contract is swell for the new actor, but later on there inevitably are problems, mostly "ego" problems, "but then this is an ego business," according to Stephen Boyd. Actor, one of 20th-Fox's busiest contract stars, was passing through New York last week en route from London, where he's been playing Mark Antony in the suspended "Cleopatra," to Hollywood and a quick vacation in the sun of Palm Springs.

Boyd, who has only two years remaining on his seven-year pact with 20th, expressed himself as being completely satisfied with his handling by 20th, but added that he also knew firsthand the problems which the contract player-trying-to-get-ahead must face. Presumably, some of this firsthand knowledge stems from experience when, as one of the players under contract to Alexander Korda at the time that producer died, attempts were made to sell him and his contract, lock-stock-and-barrel, to the Rank Organization. Boyd refused to be sold to Rank and, as he sees it, luckily for him 20th stepped in and took him on.

Inevitably, he says, the home company hardly recognizes the contract player as an individual. Sel-

(Continued on page 13)

Lloyds' Check In; 'Laurette' Backers May Recoup 50%

The backers of "Laurette," which folded during its pre-Broadway tryout earlier this season, will be repaid about 50% of their $150,000 investment. That's the opinion of a representative of the production, which last week received a $100,000 check from Lloyds of London representing insurance for the show's star, Judy Holliday.

It was the hospitalization of Miss Holliday for a throat ailment that prompted producer Alan Pakula to fold his presentation of Stanley Young's adaptation of Marguerite Courtney's biography of her mother, the late Laurette Taylor. The insurance, for which the production paid a $1,000 premium, was taken out several months before the presentation got underway and covered Miss Holliday up to the scheduled Broadway opening.

The policy, handled by insurance broker David Davidson, protected the venture in the event it was abandoned because of the star's illness or death. Over $165,000 is figured to have been spent on the project. The insurance money will be used to cover expenses in excess of the capitalization with the balance to go to the investors.

MILTON BERLE TOPS B'WAY NON-MUSICAL

Milton Berle will return to Broadway as the star of Arnold Schulman's "The Nose of Jerry Pepper," which Cheryl Crawford will produce.

The play, a non-musical, will be directed by Robert Lewis and is scheduled for Broadway exposure in the fall of 1961.

Storm Tames 'Wildcat' And Lombardo's Preems, Snarls B.O. Everywhere

Shutdown of the New Jersey Turnpike because of the blizzard forced "Wildcat" to postpone its preem at the Alvin Theatre, N. Y., from tomorrow night (Thurs.) to the following evening (Fri.). Three of the trucks transporting the show's props, costumes and two sets from Philadelphia where the Lucille Ball-starrer ended a five-week tryout last Saturday (10) were stuck on the Turnpike Sunday night (11) and, as of late yesterday (Tues.) afternoon, were still unable to move.

The three vehicles were hung up between Newark and New Brunswick. Several other trucks, however, managed to get through to New York. Joe Harris, general manager of the production, and master carpenter Jim Brennan, left Manhattan yesterday afternoon via a tire-chained stationwagon to case the situation. They were able to embark on the trip since two southbound lanes on the Turnpike were open. However, the dulo appeared to have been lost lates Tuesday afternoon, the N.Y. office having received no word as to their whereabouts.

Harris and Brennan were to see if the trucks could be placed into position for helicopters to pick up

(Continued on page 54)

Is Northern-Controlled Video Ducking Civil War Centennial, Fearing Dixie?

Presidents of the three U.S. television networks have received a communication from the Confederate States Centennial Conference which met recently at Richmond, Va. Its urged that "fitting tribute" ought to be paid the "brave men and women of a tragic era"—namely the Civil War.

Here's the rub: the conviction has spread in Manhattan that television is afraid of the theme because Dixie stations and viewers are "sensitive" and seldom accept the North's version of the Rebel Yell of 1861-65. Hence, to minimize squawks, the nets are going light on anything to do with the Blue and Gray.

Whether the Confederate Centennial resolution soothed or further exacerbated, New York production qua'ms is a nice question. The wording favoring "free and unlimited production" treatment of the Civil War is linked to the scarey qualifying phrase that it be based upon "objective and historically accurate dramatic" values. What does that imply? To many a tv producer, director and writer it spells t-r-o-u-b-l-e.

Those who have anticipated a lot of telecast observance of the Civil War period assert that the material so far, and the immediate promise, is very skimpy.

Prem's Double-Vintage

Otto Preminger will be facing two sets of firstnighters this week.

"Critic's Choice," the Ira Levin play which he produced and directed, opens on Broadway tonight (Wed.). Tomorrow (Thurs.) Preminger's film version of Leon Uris' "Exodus," which he also produced and directed, has its official premiere in N.Y. at the Warner Theatre.

Martha Raye Robbed Of $43,000; 2 Guests Lose 16G at Chi's Drury Lane

Chicago, Dec. 13.

Martha Raye was robbed of $43,000 in furs and jewelry on Saturday (10) when her apartment, adjoining the Drury Lane Theatre, where she is appearing here in "Solid Gold Cadillac" was ransacked. Also taken were furs belonging to two guests of Miss Raye's, which account for an additional $16,000 in loot.

It was the second robbery this year in the apartment which the theatre provides for its stars. Last Spring, thieves took $24,000 worth of furs and jewels stored there by Paulette Goddard and Gypsy Rose Lee. Coincidentally, the apartment of Drury Lane producer Carl Stohn, located several blocks from the theatre, was looted last month.

Skelton's Surgery

Hollywood, Dec. 13.

Red Skelton underwent surgery for diaphragmatic hernia yesterday (Mon.) at Cedars of Lebanon. He's reported in good condition.

Skelton entered the hospital Dec. 3 after cancelling his Dec. 6 live show.

Jurow Joins Feldman's Famous Artists as V.P.; Expand Pkging. & TV

As the first in a series of expansion moves of Charles K. Feldman's Famous Artists agency, Martin Jurow, presently an independent film producer, will become vicepresident in charge of all agency activities.

Jurow, now teamed with Richard Shepherd in his filmmaking chores, will assume his new post on completion of "Breakfast at Tiffany's"

(Continued on page 15)

12/14

Xmas

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Durante as Groom: Typically Nervous

When Jimmy Durante weds his fiancee of 16 years, Marjorie Little, this (Wednesday) afternoon at St. Malachy's ("The Actor's Church") on West 49th St., New York, it will not have been without its little travails, again proving the "love ne'er runs smooth" adage.

First, upon arriving in one of the biggest snowstorms in Gotham history on Monday morning (12), the William Morris agency chartered a Cadillac with nonskid tires for their hegira to the N.Y. License Bureau. When the traditionally nervous bride and groom-to-be discovered they had forgotten to take a blood test, it proved a safari to City Hall that was in vain.

However, the friendly civil service staffers arranged (1) to get the license uptown to the Durante apartment in the Hotel St. Moritz, and (2) waive the three-day waiting period (considering the 16-year wait) although, technically, from Monday morning until Wednesday-at-4 p.m. (the scheduled nuptials) does consume the required waiting period.

Mr. and Mrs. Clement Hirsch, from California, will be best man and maid of honor. He is a Southern California horsebreeder. Bob Braun, ex-Morris agency, now handling some of Durante's affairs,

(Continued on page 62)

Zsa Zsa & Jessel No Jell On Paar's Mon. Midnighter

Zsa Zsa Gabor walked off the NBC-TV Jack Paar show (only to return) Monday (12) latenight program after the Hungarian expatriate and comedian George Jessel had words on the air.

Jessel, telling one of his traditional "after dinner" stories, was interrupted by the actress and seemingly didn't take kindly to her effervescence. Words were exchanged and she threateningly started leaving the NBC-TV soundstage, but Hal March, who was subbing for Paar, managed to coax her back.

Afterwards, there were elaborate apologies by both Jessel (he planted a kiss on her) and Miss Gabor and then a mercurial change for the worse. This time she did walk off, and March said, "If I know Zsa Zsa, she won't be back." But back she came, again under the coaxing of the emcee, in time for the 1 a.m. curtain.

France's TV Ad Formula

Paris, Dec. 13.

Exact date or format of France's second television chain are not clear yet except that it will bloom some time late in 1961. One thing is definite, however: it will carry advertising, according to a strict formula of supervision.

No program will be sponsored. Spot ads only will be permitted, though of varying length, and there will be an enforced break between each spot (or series of spots) and actual program material.

Democrats Face Day-and-Date Clash On Sinatra Vs. Longhair Concert

Does Dixie Know?

Louis DeRochemont's projected film based on the lynching of 15-year-old Emmett Till, is expected to be shot entirely in the south, on locations and in studios in one of the southern states.

William Bradford Huie did the script.

Hoch Der Fuehrer Stuff; Film Shows Nordic Types Breeding-to-Order

Berlin, Dec. 6.

"Lebensborn" (Fountain of Life) is the title of a just completed German Alfa production which tackles a Nordic eugenics theme of Hitler's race phobia era. "Lebensborn" was the name of a macabre operation introduced by the SS chieftain, Heinrich Himmler. His idea was to "breed" a Germanic noble race. To achieve this, he had choice German girls selected and brought together with equally choice German males. Their only purpose was the birth of children for the Fuehrer.

Film has stirred some scorn among local critics who argue "this film has merely been made for sensationalism."

It was directed by Werner Klingler, ex-German with a U.S. passport, and with Maria Perschy, Joachim Hansen, Harry Meyen and Emmerich Schrenk in the leading parts. FTR-DFG is releasing this film.

Behan's Saloon Act

San Francisco, Dec. 13.

Enrico Banducci, who owns and operates the lowercase hungry i, has booked Irish playwright Brendan Behan for four weeks, starting Feb. 17.

Asked what Behan's act would be, Banducci replied: "He wants to talk, so I'll let him."

Behan Back In Stride

Montreal, Dec. 13.

Behan saved the gate by arriving for his first scheduled lecture at McGill University, Montreal, just as money was being refunded because of his late arrival. Behan went on and performed with songs, off-color stories and denounced French "fascists" because of Algeria. Apparently Behan was under the impression that he was talking to a French-Canadian audience.

The assemblage, dominantly English, however, didn't mind Behan's blast about the French.

Washington, Dec. 13.

In a major booboo, the Inaugural Gala to be produced by Frank Sinatra ($10,000 per box seating 10 or $100 per person for general admission) has been skedded against the Inaugural Concert by the National Symphony Orchestra (seats expected to be scaled from $5 to $15).

Both are slated for Jan. 19, the concert to begin at 8:15; the gala at 8:45. President-elect and Mrs. John F. Kennedy and Vice President-elect Lyndon B. Johnson are publicized as planning to attend both events. They're a good five miles or more apart.

"How fortunate," exclaimed one social leader. "All I have to do is say I prefer 'good music,' and look at the money I'll save that night."

The two events are being planned by different organizations, neither yet willing to budge and no solution is in sight at the moment.

The Democratic National Committee organized the gala which is expected to gross somewhere near $1,500,000 (planners here say Sinatra's estimate of $1,700,000 is "too high"). It will have what is believed to be the largest num-

(Continued on page 63)

No Recession in Chi As New Year's Eve Prices Top Last Year's Tariffs

Chicago, Dec. 13.

Recession to the contrary, Chicago cabarets in some notable instances are planning New Year's Eve prices in excess of last year's tariffs. If it's another case of show biz as an economic barometer, that's news to be marked special for the White House.

Most Chi bonifaces indicate their '59 couverts will prevail this time around, and few if any will post reductions. As for increases, sharpest is the Blue Angel's $2.50 jump (to $15) from last year for its regular calypso layout.

Drake Hotel's Camellia House, with Jane Morgan on tap, will ask $22 per head, a $2 hike from last year. For $18.50, a boost of a buck, Hilton Hotel's Boulevard Room will offer its current ice show plus the standard party extras.

Among after-dark spots holding the line are Mister Kelly's, posting a $12.50 tab for Bob Newhart and chirper Sandy Stewart; and the London House, where the Kal Winding combo will greet rounders at $10 per. Trade Winds, marking its first New Year's as a nitery, will match the Kelly's tariff with Billy Eckstine on the marquee.

As usual, the swank Ambassador East Pump Room will have yet dansapator David Le Winter cueing the cha-cha-cha payees, plus dinner, favors, etc. for a $22 basic charge, also the same as last year.

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ABEL GREEN, Editor

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SINATRA: PAY, %, HALF-OWNER

Reissue in Big Negative: A Test

20th Scheme on 'King and I'—Question of Boxoffice Potency for 'Scenic Splendor'

Just how much does the scenic splendor inherent in big negative releases mean at the boxoffice? Within the next year, 20th-Fox may be in a position to let the industry know. The company is making plans to release—on 70m stock—its extremely successful screen version of Rodgers & Hammerstein's "The King and I," originally released in 1956 for a whopping total domestic rental of more than $8,500,000.

Interesting angle is that the film, which had been photographed in the big negative CinemaScope 55, was released in a printed-down 35m CinemaScope version. Company had also followed the same procedure with "Carousel," photographed in 55 but released in 35m.

Should the big negative reissue prove successful, it might provide the impetus for similar moves by other companies who photographed films in bigger gauges than those in which they were released. Metro, for example, photographed "Raintree County," in Camera 65, but

Five Due in 70m

Of the 10 features now planned or in production in Technicolor's Technirama process, at least five are scheduled to be released in 70m versions, a Technicolor spokesman pointed out last week. These five include "El Cid," "My Geisha," "Music Man," "Barabas" and "Carmen." The rest will be released in 35m only.

Forty-four films have already been filmed in Technirama, and eight of these have been released in 70m versions, the remainder in 35m.

release in 35m. Theoretically too, all films photographed in VistaVision, Panavision and Technirama, could be advantageously printed on big film stock since the originally exposed picture frames were up to four times bigger in area than the 35m release prints. It would, however, be an expensive operation.

Pictorial Values

20th's decision to go ahead with the rerelease of "King and I" on 70m followed a screening for company toppers of a test 70m print of the pic last Thursday (8) at the Rivoli in New York. Reports emanating from screening were that the pictorial quality was "superb," equalling, if not surpassing, that of Todd-AO. A technical reason for the latter opinion was given by a 20th research official, who said that the picture area exposed on the original CinemaScope 55 negative was actually larger than that captured on Todd-AO.

He suggested that some pictorial definition might be lost in the optical reduction process of transferring the anamorphised CinemaScope 55 picture onto 70m stock, as an "unsqueezed" picture, but that it would still compare more than favorably with present Todd-AO quality. The new "King and I" release prints will be completely compatible with Todd-AO and thus

(Continued on page 16)

Claude Binyon
details the travail of a Hollywood rancher in his humorous discourse
You Can't Live Without Water
* * *
another important Feature in the upcoming
55th Anniversary Number
of
VARIETY

Narrow-Gauge Boom

Twentieth-Fox's 16m business in Canada is jumping. The company's small-gauge business which, until November, 1957, had been handled by General Films Ltd., in 1958 rose 225% over 1957, and in 1959 went up another 41.9%.

Revenue from 16m in first 41 weeks this year represented a weekly gain of almost 13% over 1959, and was equal to approximately 7.2% of the company's Canadian film rentals in the 41-week period.

Telemeter Okayed For L.A. Toll Test

Washington, Dec. 13.

Federal Communications Commission has given the greenlight to International Telemeter to build an experimental television station in Los Angeles for testing a new over-the-air pay-tv system. The experiment will be strictly technical with no public subscribers.

The experimental transmitter will send its scrambled signals over Channel 5, assigned to KTLA. Latter is operated by Paramount, Telemeter's parent company. Transmission of the coded signals will occur during the early morning hours when KTLA is dark.

Gal Pirates, Rapist And Mixed Marriage Themes Engage Roach-Case Duo

Hollywood, Dec. 13.

Hal Roach Jr. and Carroll Case have formed Showcase Enterprises as a new production unit which is planning eight theatrical features in 1961. Complete financing already has been arranged, according to Roach, who reported that the program will cost in the area of $2,225,000 or better.

No deal for distribution yet has been set, with no single releasing outlet contemplated. Television production, in which each partner has been actively engaged for years, will be integrated into company's 1961 operations. Four tv programs are already in the development stage, Roach said.

Initial film will be "Pirate Women," based on facts in early American history which Carl J. Hittleman will script from former's original, skedded to roll in late January on a $250,000 budget. Two exploitation films, "The Rapist," based on a case solved by the L.A. Police Dept. (not the Caryl Chessman case), and "Mixed Marriage," also from newspaper headlines located in L.A. and New Orleans, will each cost around $400,000. Charles O'Neal is scripting "Rapist," and Charles Lang "Marriage."

New company will headquarter at Hal Roach Studios.

LIZ TAYLOR'S PACE

'Butterfield' Seen Near Gross Potential of 'Cat'

On the basis of a theatre gross of $2,600,000 from 139 engagements, Metro sees Elizabeth Taylor's "Butterfield 8" equalling the blockbuster record of "Cat on a Hot Tin Roof." The pic is presently matching the "Cat" pace and is said to be topping the opening and holdover weeks of "North By Northwest" and "Please Don't Eat the Daisies."

First weeks of the 139 engagements, according to Metro, accounted for $1,600,000. An additional $760,000 came to the boxoffice from 85 dates that have completed second weeks. Third and fourth weeks in 21 engagements brought in another $250,000.

MANY-FEATURED ACTOR CONTRACT

Although United Artists has "announced" a $15,000,000 multi-picture deal with Frank Sinatra's Essex Productions, it's understood that the agreement so far calls for only two pictures. Sinatra, it's reported, will receive $750,000 a picture against 10% of the gross.

UA and Sinatra, who will star, profit on a 50-50 basis. The negatives remain Sinatra's property for 10 years. At the end of the 10-year period, UA has the right to buy or sell the pictures, but in any case the 50-50 profit ratio continues.

Each picture, according to the reported terms, must have a budget ceiling of $2,000,000. UA has agreed to cut its profit participation to 25% of it's necessary to give away a piece in order to attract other star names.

One of the firm stipulations of the deal is that there be no deviation from UA's 30% distribution fee for the domestic market and 30% to 50%, depending on the territories, for overseas.

The 30% distribution fee, in most instances, is standard for pictures placed in regular release, although there have been intimations that certain top producers can demand and receive a deal with a distribution fee of 22% to 25%. In the case of hardtickets, Otto Preminger's "Exodus," for example, the distribution charge is at 15%. But the hardticket fee varies, depending on the number of simultaneous hardticket dates.

The Sinatra outfit has set up headquarters at the Desilu Gower Studios in Hollywood. Howard W. Koch, most recently associated with Norman Panama and Melvin Frank in the production of the Bob Hope-Lucille Ball starrer, "The Facts of Life," has been named executive producer of Sinatra's Essex Productions. The UA disclosure of the Sinatra deal lists no properties or starting dates, but indicates that work has already begun on several screenplays and that the titles will be released shortly.

UA makes notes of the fact that the association between Sinatra and the company "has been the most profitable star-distributor combinations in motion picture history." Sinatra, it's stated, has appeared in seven pix released by UA, three of them produced by his own company. It's said that the world-wide gross on all these pix is expected to reach $50,000,000. Sinatra's indie productions for UA included "Johnny Concho," "Kings Go Forth," and "A Hole in the Head." Other UA films in which he appeared were "Not As a Stranger," "T Pride and Passion," "The Man With the Golden Arm," and "Suddenly."

44-WEEK NET (OCT. 29) OF TECHNICOLOR AT 19C

Consolidated net income of Technicolor Inc. for the 44-week period ended Oct. 29, 1960 totaled $418,292, equal to 19c per share on the 2,211,679 shares outstanding. This compares with the $186,908, or 9c per share, for the same period of 1959 on 2,033,792 shares outstanding.

Techni indicates that the earnings for 1959 have been restated to reflect an improvement for that year due to a temporary suspension of the company's contribution to the employee retirement plan at the end of the year. In addition, it's noted that earnings per share to date are stated and compared with 1959 on the basis of the issuance and sale of 175,000 additional shares of authorized stock on Sept. 30, 1960.

Consolidated net sales for the 44 weeks ended Oct. 29, 1960 were $23,448,737 as compared with $23,241,493 for the corresponding period of 1959.

As reported earlier, net income after taxes for the 28 weeks of the current fiscal period was $288,243 or 14c per share.

Advantages to Staying 'Private'; American-Int'l Shy of Stock Issue

By VINCENT CANBY

Although American International Pictures, which has been expanding as a big U.S. product supplier, has been approached about "going public," it hasn't yet seriously decided to give up its private corporation status, prexy James H. Nicholson and exec veep Samuel Z. Arkoff reported in New York.

According to Nicholson, there have been times "when we were tempted to go public" to get that extra financing, but "there are distinct advantages to remaining private" as well as to distributing through franchise holders (company maintains just four of its own offices around the country).

The way things are now, said Arkoff, "we can hold a board of directors meeting in any hotel room, hallway or lunchcounter where we happen to meet. Why give that up?" Said Nicholson: many of the problems faced by the majors today are the result of corporate setups which have gotten too big. Execs lose touch with one another as well as with the world at large.

It's History

In reference to AIP's emphasis on franchise holders, prexy recalled company's experience in the latter months of 1958 and early 1959. Company in 1958 had turned out 22 low budget features in the teenage melodrama-rock 'n' roll groove which launched the company so successfully. However, the audience suddenly disappeared (Nicholson: "We flooded the market all by ourselves"). It took the company several months to "retool," that is, to make its switch to the even more successful series of coproduced specs and horror dramas.

At that time, said the prexy, with no steady stream of product to send out for a number of months, "we might have been sunk if we had been forced to maintain a big distribution setup." As it was, company survived quite neatly and even went on to bigger and better grosses.

The AIP exces obviously expect the market for the Italo-type specs to level off in near future, having only one, "Goliath and The Dragon" on current sked. They explain that their present shift towards adventure-fantasy-horror ("Konga," "Two Faces of Dr. Jekyll," "Reptilicus," "Master of The World," "Pit and The Pendulum," etc.) is dictated by the rising costs of spectacle coproduction abroad, as well as the inevitability that the market will soon have had enough this strong man fare.

Commenting on the success over the last several years of such films, Nicholson said he found it interesting that the Italians had seemed to have taken over from Hollywood as the world's major supplier of action film fare. AIP also is making some tentative moves in the direction of comedy, having on its sked "Take Me to Your Leader" (now going through its third script revision) and "The Case of The Talking Dog," about a canine who through some peculiar mixup gets promoted to general.

Selloff Census

Intriguing to Wall Street advisors is the number of post-1948 pictures in the libraries and available to television. A rundown has it this way, as concerning five companies.

Columbia	400
Warners	275
Metro	361
20th-Fox	500
Paramount	230

A point made before in VARIETY's news columns bears repeating. This is that the distributors in numerous cases do not own 100% of their post-'48 negatives, there having been the many ownership participants.

New Toronto Toll Test: Bob Newhart

Chicago, Dec. 13.

Tollvision starts putting itself to the "acid test" next month when Telemeter presents Bob Newhart for an hour or more to its Etobicoke (West Toronto) subscribers, now 5,500 strong.

It shapes as a program breakthrough of major trade import for the reason that it will mark the first feevee-initiated "live" variety stanza (and something of an installment on toll's promissory note of a splendorous new show business in the future). As such, it ought to have considerable guidepost value for both wary broadcasters and exuberant show-

(Continued on page 18)

W. Lee Wilder's Damage Action Vs. Allied Artists On 'Marco Polo' Breach

Los Angeles, Dec. 13.

Producer-director W. Lee Wilder has filed a $600,000 damage suit against Allied Artists, Steve Broidy and George D. Burrows alleging contract to make feature film and teleseries based on "Marco Polo" has been breached.

Wilder, in complaint filed in L.A. Superior Court by Fendler & Lerner, alleged that AA in June repudiated agreement under which Wilder was to produce 39 "Marco Polo" episodes and a feature on the same subject, to be filmed in the Orient. Wilder said the 39 teleplays and the screenplay have been written.

Damages requested include $400,000 as estimated probable profits lost to Wilder since, in the interim, a French producer has started picture on "Marco Polo." In addition, he seeks $50,000 as producer's fee and $150,000 for the estimated value of the property. Broidy and Burrows are named for allegedly having induced Allied to drop the project.

ACTORS' GUILD WELFARE

Union Labor and Blue Cross Share New Setup

Hollywood, Dec. 13.

Screen Actors Guild-Producer Health and Welfare Plan goes into effect Jan. 1. Plan's Board of Trustees awarded the life, accidental death and medical insurance coverage to the Union Labor Life Insurance Co., hospitalization to Blue Cross.

Program is financed by management through contributions of 2½% of thesps' salaries and is jointly administered by reps of Guild and producers. Plan also covers pensions, supported by employers' 5% contributions.

Paid-up Guild members who earn a minimum of $1,000 annually are eligible, with protection for wives and children 18 and under also included.

War Correspondent
Burnet Hershey
has some sage observations on the extinction of 'Throttlebottom' in an excellent dissertation
Understudy For The Lead
* * *
another Rewarding Feature in the upcoming
55th Anniversary Number
of
VARIETY

Snobs, Film Showmen Can't See That Stage Names Don't Need 'Em; Call Hollywood Basically Timid

Hollywood, Dec. 13.

A pair of Broadway producers who boast a good track record in musical theatre agreed that most Hollywood film studios "have cold feet" when it comes to buying properties for transfer to the screen. "They say they want new material, but they're afraid to judge new material and take a chance," say Robert E. Griffith and Harold S. Prince, whose successive string of hit Broadway musicals include "Pajama Game," "Damn Yankees," "West Side Story," "New Girl in Town," "Fiorello!" and "Tenderloin."

Griffith and Prince feel Hollywood makes the mistake of treating Broadway as if it were a film. "For a picture perhaps you need big stars, a known writer and director, but that can't be translated to Broadway. In the theatre, people don't care who wrote it and who's in it as long as it's good."

The New York producers maintain that major film companies, with only little effort and a reasonable amount of money, can become involved with Broadway shows—and subsequent film rights—on the ground floor. "When Hollywood comes to Broadway, it wants to put up its money on the people, but the big people don't need Hollywood. What film companies should do is listen to the unknowns and take chances with them. All it takes is an ear and guts. Sure, sometimes they'll stub their toe, but it will be a cheap stub, and by backing bright young people, they'll be a part of developing properties which ultimately can be filmed."

Prince explained that money is hard to find in New York, that scripts are readily available and that composers are playing their scores for prospective investors every day. "Big money in New York," he said, "is not big money in Hollywood, and film companies can come up with a lot of top talent."

Pair declared they had considerable trouble raising money for their first musical, "Pajama Game," and would have been most receptive to Hollywood money. They noted that if a single investor had put down $2,000 on "Game" and let his money ride through their subsequent shows, the investment today would be worth $120,000.

Griffith and Prince have a habit of working with unknowns. Such acting and writing talent as Gwen Verdon, Shirley MacLaine, Carol Haney, Stephen Sondheim, Adler and Ross, Carol Lawrence, Tom Bosley, Bock and Harnick were unknown names when they first went to work on Griffith-Prince shows. "We've proven that stars are good if they're good for the parts, but we don't depend on them economically. And by not running up giant costs, we've been able to return more to our investors than anyone else has in some time. So far, the Griffith-Prince shows have grossed $30,000,000 and have netted profits of $4,350,000

On an entirely different subject, producers explained they'll release only the ballads from their shows for television airing. "Television has not yet devised a technique for showing the musical numbers as they should be shown," they said. "And when you see one of them out of context, it's rough." Asked about the possibility of Broadway [illegible] via pay television, they agreed the medium will be able to handle effectively only a special kind of musical."

While here, Griffith and Prince are casting "Carte Blanche," a new musical based on the credit card system. George Goodman and Dean Fuller are penning the book, with Mary Rodgers and Marshal Barer [illegible], and George Abbott to direct. Producers revealed yesterday for the first time that Tony Perkins is being sought for the starring role.

Griffith and Prince additionally are working with Jerome Lawrence and Robert E. Lee on "A Call on [illegible]," a straight play based on British Parliament member Maurice Edelman's book.

Playwright
Albert Hackett
dwells on
A Screen Writer's Cradle Days
* * *
another bright Editorial Feature in the
55th Anniversary Number
of
VARIETY
OUT SOON!

Britain's Upturn; Pix No Joke Now, Per Attenborough

Richard Attenborough, who doubles as costar and coproducer of "The Angry Silence," was in New York from his native London this week with (a) hurrahs about the way British film theatres have picked up business and (b) complaints about British distribution methods.

"The cinema at home," he said, "is now taken seriously whereas it had been a joke. Now television is a joke." TV, he added, has no substantial variety on its two channels and the third, he adds, will be home toll.

On the other hand, pictures of quality are doing better than ever at the boxoffice. Titles which came to mind include "Nun's Story," "The Apartment," "Ben-Hur," "Room at the Top" and "Millionairess." Theatres are doing better because while production is down the standards in production are higher. Mediocre pictures do nothing, but the successful ones are bigger than ever, observed Attenborough, as the United Kingdom market now seems patterned after the United States.

As for distribution, the performer-filmmaker regards as "idiotic" a system of release which sees fully 40% of a film's rentals taken from the London area alone. It's beyond him why the rest of the country doesn't contribute more.

"Angry Silence" was brought in at a negative cost of slightly less than $300,000, with Attenborough, costar Michael Craig and coproducer Bryan Forbes having taken no salary but are in on participation. Film won the international film critics award at the 1960 Berlin Film Festival.

Film is being presented in the United States by Sig Shore's and Joseph Harris' Valiant Films, in association with Vitalite Films.

Shore, in introducing Attenborough at a meeting in N. Y., also had an observation to offer a reporter. He drew attention to the growing number of hard-ticket pictures being thrown on the market indiscriminately. He insists that the initial roadshow treatment will be damaging to those less than the very best, for once the shaky entry is forced to go on a conventional run basis both exhibitors and the public will be wary of it.

Judson Parker's Post

Judson Parker, of Embassy Pictures' N. Y. advertising staff, has been named the company's exploitation director by Eddie Solomon, executive v.p.

Parker, formerly sales manager of Embassy's Boston office where topper Joseph E. Levine operates a states rights distribution outfit, transferred to the N. Y. ad staff eight months ago. A 25-year veteran of the industry, he has worked in New England for Universal, Warners, and United Artists.

Beckley Heads Critics

Paul V. Beckley of the N.Y. Herald Tribune has been elected chairman of the N.Y. Film Critics, succeeding Howard Thompson of the Times. Daily News' Wanda Hale moved up from secretary-treasurer to vicechairman, succeeding Beckley. Now secretary-treasurer is Archer Winston of the Post.

Eugene Archer, Times, and Joseph Morgenstern, Herald Tribune, were voted membership.

Critics set Dec. 29 for their annual vote on the year's best picture, foreign-language film, director, actor, actress and screen writing.

Stanley Warner Wages Detailed

Officers and directors of Stanley Warner Corp. received total remuneration of $851,970, according to a proxy statement summoning shareholders to the annual meeting in Wilmington, Del., on Jan. 12.

Prexy S. H. (Si) Fabian and exec v.p. Samuel Rosen receive a combined total of $470,620, which is paid to Fabian Enterprises under an agreement for their services. Other salaries listed are: Nathaniel Lapkin, first v.p., $159,750; Harry Kalmine v.p. and general manager, $92,150; the late Maurice A. Silver, zone manager, $31,000, and W. Stewart McDonald, v.p. and treasurer, $66,150.

Three directors are up for reelection—Fabian, Rosen, and Lapkin. The terms of directors Kalmine, Dr. Charles F. McKhann, and McDonald continue.

BRITAIN'S 'SATURDAY' FOR MAR DEL PLATA

London, Dec. 13.

"Saturday Night and Sunday Morning," which recently set up a new house record at the Warner Theatre, has been named the official British entry at the Mar del Plata film festival which runs from Jan. 8-17. It was produced by Harry Saltzman and Tony Richardson, directed by Karel Reisz, and is distributed through Bryanston in association with British Lion.

If a second British film is invited to the fest, the choice will almost certainly be "The Long and the Short and the Tall," produced by Sir Michael Balcon for Associated British.

N. Y. to L. A.

Frederick Brisson
Sidney Carroll
Joe Csida
Ben Segal
Jack Segal
Lenny Segal

L. A. to N. Y.

Robert Anderson
Peter Arnell
Milton Berle
Bob Braun
William Castle
Jimmy Durante
Billy Eckstine
Taina Elg
Cary Grant
Clement Hirsch
George Jessel
Mal Klein
Francis Lederer
David A. Lipton
Marjorie Little
Irving Ludwig
Irving Mansfield
Stuart Rosenberg
Maria Schell
Dick Shawn
Billy Wilgus

U. S. to Europe

Ken Giniger
Joe Glaser
Rita Hayworth
Donald O'Connor
Morton A. Spring
Laurence A. Tisch

Europe to U. S.

Samuel Bronston
Joseph Cotten
Greeve Delstruther
Helen Kardon
Patricia Medina
Dick Pack
J. Arthur Warner
Anna Deere Wiman
Maurice Winnick
Irving Wormser
Tony Wright

Israelis' Reaction to 'Exodus'

Tel Aviv, Dec. 13.

Israeli enthusiasm for "Exodus" pic is not as unequivocal as many might assume. Truth is that Leon Uris' book, on which the pic is based, was much less of a success in Israel than in the States. Many Israelis believe that romantic idealizations in the book and film distort the hard facts of the Jewish war of independence. These facts are believed to be sufficient to speak for themselves.

Harretz, one of the leading papers here, frontpaged its review of the Otto Preminger picture, written by its New York correspondent, Amos Elon:

Those who liked the book will like the picture as well; Elon reports. It is the first, real Hollywoodian exaggeration of the birth of Israel. Mr. Preminger is feeding his audiences with huge portions of schmalz. Even the most chauvinistic Israeli, even the extremest among Zionists must feel some resentment. Our historical drama is misrepresented in this picture in a melodramatic way, like in a Western with the Arabs playing the part of the Indians."

Elon concedes that the picture has many values on the technical side and some artistry too. With some resignation, he concludes, that still the best thing an Israeli can do is to hope the film will be a hit.

Jesse Zel Lurie, New York correspondent of the Jerusalem Post, is much more sympathetic: "Of course 'Exodus' is fictionalized, but it is not fiction. The strength of the movie is that—much more so than the book—it tries to reenact historic fact and it is filmed authentically where it happened . . . Any Palmachnik (Jewish fighter) viewing the film will say: 'This is the way it was—almost' . . . Preminger has done infinitely better than what is normally expected of a Hollywood producer."

"Exodus" will not be shown in Israel until spring. The expectation is great.

American Council of Judaism Praises Preminger Fairness In Giving Other Side of 'Exodus'

American Council of Judaism, which speaks for the non-Zionist, and/or anti-Zionist, Jews of the United States, has heretofore criticized Leon Uris' novel, "Exodus." Some of the points raised were quoted in VARIETY a year ago. The Council has now returned to the issue with the completion and release of the film version, produced and directed in Israel by Otto Preminger for United Artists release this week.

It praises Preminger for having achieved with the film a closer approximation of historic accuracy than the book. Film critics around the U. S. have received an "interpretation" which states that the film is much nearer the truth than the Uris novel though it obviously describes still-recent history from a partisan point of view.

Judaism council speaks of the film as containing "surprisingly little violence." It will be recalled that in the earlier diatribe against the Uris volume one charge was that it was an "Israeli Western" replete with gunplay. Council repeats, in the latest briefing, the contention that as written by Uris the story was "anti-Arab, anti-British, anti-some Jews and generally unhistorical." Preminger is credited with "toning down" the script. Says the Council for Judaism: "Surprise may be found in this fertile field of comparison" between published text and screen translation.

Herewith, in excerpt, are paragraphs offered the press by the dissident body of American Jewry:

"The movie's scene aboard ship ("Exodus") tempered Uris' account of the same incident, with its varied threats of mass suicide.

"In the book, the Zionists threatened to kill 10 refugees a day until the British released the ship. The "terror-counter terror" theme which pervades the entire book is barely present in the movie.

"British rule is portrayed in a most sympathetic way. The most anti-British remark comes from a Cypriot Zionist who exclaims, "The British are the best masters to have, but why do we have to have a master?"

"In the novel, only the first clause of the Balfour Declaration (that which promises "a national home" to the Jewish people) is quoted. The remaining clauses, guaranteeing the rights of the Arabs in Palestine and of the anti-Zionist Jews throughout the world, were omitted from the book. The film makes a sincere effort to depict the tragedy of the inconsistent commitment to both the Zionists and the Arabs.

"For example, in the picture, the head of the Irgun, Akiva, (David Opatoshu) is heard to exclaim, 'There is as much justice to the Arab case in Palestine as there is to the Jewish [illegible] ing like this appears in the book!"

Vet Showman
Arthur L. Mayer
who knows his P's and Q's has an okay formula for future b.o. in his discerning and highly provocative piece titled
4 T's, 4 S's, and 4 P's
* * *
another important Feature in the upcoming
55th Anniversary Number
of
VARIETY

'B'-Rated Carries Weight of a 'C' To Bishop Scully

Albany, Dec. 13.

All pictures rated by Legion of Decency as B (objectionable in part for all), C (condemned) or given a "separate classification," should be "avoided by all—young and old," according to Bishop William A. Scully of the Albany Catholic Diocese.

Scully's remarks, contained in a letter read to all parishes last Sunday (11) as part of the annual renewal of the LOD pledge, take on special significance in that he is a former chairman of the Catholic Bishops Episcopal Committee for Motion Pictures, Radio and Television. Up until now there has never been any concerted effort to exclude Catholics from seeing B-rated pictures to the same extent that condemned pictures have been fought. Catholics in the past have often—and successfully—boycotted theatres which have shown pix condemned by the Legion.

Scully's letter also blasted the Production Code, which, he said, has "failed in its primary purpose." Code seal, he went on, "has been given to pictures which are not fit to be shown in any neighborhood motion picture house."

'Exodus' Tails 'Ben-Hur'

Minneapolis, Dec. 13.

"Ben-Hur" (M-G) will depart from Ted Mann's Academy here in mid-January after a 49-week run. Initial ads for its successor, "Exodus" (UA), are pegged to Jan. 25, and are inviting mail orders.

The hard-ticket "Exodus" scale will be $2.65 top, the same as for "Ben-Hur" and for Cinerama offerings here.

ANGLO-YANK FRONT MONEY

Says Hollywood's 'Popular Junk' Downgrades U.S. Prestige Abroad

The American film industry, by turning out an almost unbroken chain of foolish and superficial films, must bear a good deal of the responsibility for this country's currently precarious position in many areas of the world. Hollywood also has a duty to turn out films which deal with the important questions of our time, or it may find itself without important world markets.

This rather hard point of view was expressed with passion in New York last week by Morris Ergas, producer of Continental Distributing's Italian import, Roberto Rossellini's "General Della Rovere." Ergas, Greek - born, Yougoslav-raised and now Italian-based, is a firm believer in the high intelligence of European and American film audiences.

When he first started producing films, he said, he set out to make money by producing "popular junk" and he lost his shirt—approximately $1,000,000. The only thing left to do, he found, was to produce those properties which really interested him and which he thought should be made, despite their seeming highbrow-ness. Ironically, he's been a financial success ever since. He admits to being somewhat lucky, however, in that he had money at his disposal with which he could indulge himself, which he could indulge himself. of most American films, producer asked his interviewer to name "one important American film," that is, one which dealt with a current social or moral problem. When reporter answered with, say, "On The Beach," producer said, all right, one could name several such films, maybe as many as 20, if one really tried, but that still was an extremely small percentage of the thousands of films made in the last 15 or 20 years.

Producer's belief in the responsibility of the filmmaker to tackle important themes has led to both critical and financial success and to international controversy. His "Les Tricheurs" (The Cheaters), which Continental will release this side stirred up a good deal of criticism in France in its depiction of wayward youth. And an even greater furor has been caused by his "Thou Shalt Not Kill," which French director Claude Autant-Lara has just finished shooting in Yugoslavia.

This film, which deals sympathetically with French conscientious objectors, was refused permission for production in both France and Italy. According to Ergas, the same people who criticized him for calling attention to amoral youth in "Tricheurs," criticized him for taking as his theme one of the Ten Commandments. However, he received a Vatican okay on his script and proceeded to film it entirely in Yugoslavia as a Yugoslav-Swiss coproduction. He has no doubt that film will eventually be exhibited in both Italy and France.

Another of Ergas' new productions is "Kapo," a story of displaced persons which stars Susan Strassberg and which the Italian industry has just picked as its entry in the 1961 foreign language Oscar contest. This film, a French-Italian-Yugoslav coproduction, according to Ergas, reiterates the theme of the Rossellini film, that is, the dignity of which men can be capable "when the chips are down."

While in New York, Ergas was talking prospective distribution deals on "Kapo," "Thou Shalt Not Kill" and on another of his productions, "Adua and Her Friends," the first film made by Simone Signoret since she won her Oscar in April. Acting as producer's rep here for Ergas is Marshall Schacker.

Producer was particularly proud that "Kapo" had won the Oscar nod over the strong competition offered by two other highly acclaimed Italo productions, "Rocco and His Brothers" and "La Dolce Vita."

The Iceman Goeth

Kansas City, Dec. 13.

Frank Gross, for 29 years heating and refrigerating engineer for the Fox Midwest division of National Theatres, was feted at a luncheon Nov. 30 by home office execs here, He retired Dec. 1.

In a nostalgic mood he recalled how not more than a dozen of the circuit's houses were air-conditioned when he joined up in 1932, and how there were more than 95% of the circuit's theatres so equipped within a comparatively few years.

27.8% of Yank Films Made O'Seas

Of the 226 pictures offered by 10 major companies in 1960, a total and picked up by the majors for distribution, according to a survey by Theatre Owners of America. In comparison, total releases in 1959 were 224, of which 33, or 14.7%, were of foreign origin.

The net figure for 1960, according to TOA, is 163 American-made films. It was 191 in 1959. TOA compares these figures with 229 films (only a handful of which were from abroad) in 1958, and 425 a decade ago.

The exhibitor organization sees little encouragement from current Hollywood production figures. Indications are, TOA notes, that there will be less U.S.-made films in 1961 than in 1960.

According to the TOA tabulation, Hollywood put 192 pix before the cameras in 1958 and 191 films were released in 1959, excluding 33 foreign-made films. In 1959, Hollywood put 175 pictures before the cameras, and theatres showed 163 of them this year.

BERKELEY HOME FOR 'ORPHANS'

By HY HOLLINGER

An Anglo-American combination of showmen and businessmen has been organized to provide "front money" for filmmakers to acquire and develop properties and to assemble packages for production. The corporate name of Berkeley Films is being employed for the firm's identification on both sides of the Atlantic.

According to Leonard Key, a legit and tv producer who heads the U.S. end of the operation, the company represents a new approach to film production. He maintains that many deserving young producers and directors, because of the lack or an established track record, have been unable to obtain the proper financing for the preliminary development of properties. Moreover, Key maintains that many offbeat properties are often bypassed because the major companies are not geared to handle such efforts.

With an initial revolving fund of $500,000 for development purposes and a separate substantial reserve for "end money," Berkeley is willing to listen to anybody with an idea, according to Key. The company's funds, he pointed out, would be utilized to provide option money for properties, buy scripts, retain writers, and whatever else is necessary up to the production stage.

Members of Berkeley's staff who are experienced in film production, film financing, and distribution would work closely with the recipients of the "front money" to bring the package to the production stage. Although initially organized as a "development firm," the company has expanded its scope to acquire properties "we're interested in." These properties, Key indicated, would be assigned to a producer for development purposes.

With eight properties already set, the company is prepared to start operations early next year. Initially, the concentration will be

(Continued on page 16)

Yank Producers' Overseas Ventures Increasingly Show 'Foreign' Quality

U. S. major companies appear to be becoming more and more closely involved with European production interests for the making of "foreign" rather than American-type films.

Columbia, which has had a long-term deal with French producer Raoul Levy, just recently signed a three-picture deal with Italian producer Morris Ergas. Metro last week revealed a pact with French producer Jacques Bar, and Paramount entered into a similar alliance with another French producer, Roger Vadim, though that agreement now appears to have been cancelled after only one film, "And Die of Pleasure."

While some of these agreements call for English language productions, they all seem to be stressing the individual "Europeanism" of the foreign producer's work. It used to be that the majors were interested primarily in foreign product designed strictly in the American—or international—manner. One reason for the change in emphasis is that the majors have found that their worldwide distribution systems have access to extremely profitable markets outside the U. S. for native French and Italian product.

The new deal between producer Ergas and Columbia involves a total of $1,500,000 in financing, producer reported in New York Thursday (8). First picture to go under the deal will be "Vanina Vanini," based on a novella by Henri Stendhal and to be directed by Roberto Rossellini. This is budgeted at $900,000. Other two pix will split the remaining $600,000.

From Screen to Cartoon

Producer Albert Zugsmith ("Sex Kittens Go To College," "Private Lives of Adam and Eve," etc.) plans to reverse a usual procedure by developing a comic strip based on an original screenplay. Producer, whose latest film "Dondi," is based on a comic strip, will work with cartoonist Gus Edson to create a strip based on the screenplay of "Bitty," a "family" comedy about a little Chinese girl in Hong Kong.

She won't be any relation to Suzie Wong, though living in the same world.

U.S. Stock, Gear Exports Up 9.6%

Washington, Dec. 13.

U.S. exports of motion picture new film and equipment during the first nine months of this year totaled $34.949.305, a 9.6% increase over the same 1959 months, according to a Commerce Dept. report.

The report, released by Motion Picture Division Director Nathan D. Golden, listed exports of raw stock at 513,586,912 linear feet valued at $15,063,690 through September this year. At the three-quarter mark last year, 527,964,693 linear feet worth $13,210,463 had been shipped abroad.

Shipments of 35m feature film totaled $128,008.998 linear feet valued at $5,940,054 compared with 162.907,989 feet worth $6,094,753 for the first nine months of 1959. A 62% increase was reported in the value of 35m negative film exports, which more than offset lower shipments of 16m and 35m positive rawstock film.

Total exports of all types of motion picture equipment amounted to $12,102,235—nearly 15% above last year's pace.

Says Bill Wyler: 'Runaway as Term Makes Li'l Sense'

Hollywood, Dec. 13.

William Wyler returned this week from England, and, from his offices at Goldwyn Studios, added his own views to a pair of fiery industry problems including "runaway production."

Said Wyler: "The term, 'runaway production,' is a silly one. 'Ben-Hur' was strictly a runaway production, and we made it in Rome for only one resaon—to save money. Had we made it here, it would have cost a great deal more or we would have had to curtail the production considerably, leaving out much of the spectacle. Hollywood used to have the world market to itself, but somehow it has slipped away from us. To compete, we must make films the best we know how, and a filmaker must be allowed to make a picture where he can make it to his best advantage."

Emphasizing that he does not advocate wholesale runaway production, Wyler joined other top Hollywood filmakers (who have written down their views in Screen Producers Guild's latest edition of The Journal in declaring that each picture must be dealt with separately. "In 'Ben-Hur,' it would have been prohibitive to build the sets and employ the people for months at a time in Hollywood. My next picture, 'The Children's Hour,' will be made here."

Wyler also expressed himself artistically, declaring the important and principal element in a film is that "it be the creation of one person, of one person's quality and faults." Filmaker said it can be a writer, a producer or a director. "But it must not be a banker."

Other countries have taken away Hollywood's exclusive knack for making feature films, Wyler reiterated. "They're making good pictures in France, England, Italy, Japan, and they're being made by picture-makers, not bankers. It should not be up to a businessman to determine what films will and will not be made."

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Exodus
(Super-Panavision 70; Technicolor)

Important human drama. Boffo boxoffice results strongly indicated.

United Artists release of Otto Preminger production, directed by Preminger. Stars Paul Newman, Eva Marie Saint, Ralph Richardson, Peter Lawford, Lee J. Cobb, Sal Mineo; features John Derek, Hugh Griffith, Gregory Ratoff, Felix Aylmer, David Opatoshu, Jill Haworth. Screenplay, Dalton Trumbo, from novel by Leon Uris; camera (Technicolor), Sam Leavitt; editor, Louis R. Loeffler; art director, Richard Day; music, Ernest Gold; assistant directors, Gerry O'Hara, Otto Plaschkes, Yoel Silberg, Larry Frisch, Christopher Trumbo. Reviewed at Rivoli Theatre, N. Y., Nov. 17, 1960. Running time, **212 MINS.**

Ari Ben Canaan	Paul Newman
Kitty Fremont	Eva Marie Saint
Gen. Sutherland	Ralph Richardson
Major Caldwell	Peter Lawford
Barak Ben Canann	Lee J. Cobb
Dov Landau	Sal Mineo
Taha	John Derek
Mandria	Hugh Griffith
Lakavitch	Gregory Ratoff
Dr. Lieberman	Felix Aylmer
Akiva	David Opatoshu
Karen	Jill Haworth
Von Storch	Marius Goring
Jordana	Alexandra Stewart
David	Michael Wager
Mordekai	Martin Benson
Reuben	Paul Stevens
Sarah	Betty Walker
Dr. Odenheim	Martin Miller
Sergeant	Victor Maddern
Yaov	George Maharis
Hank	John Crawford
Proprietor	Samuel Segal
Uzi	Dahn Ben Amotz
Colonel	Ralph Truman
Dr. Clement	Peter Madden
Avidan	Joseph Furst
Driver	Paul Stassino
Lt. O'Hara	Marc Burns
Mrs. Hirshberg	Esther Reichstadt
Mrs. Frankel	Zeporah Peled
Novak	Philo Hauser

With a reported record advance sale of $1,000,000, Otto Preminger's "Exodus" is off to a fast boxoffice start. Its commercial success assured. (Estimated cost of pic is $3,500,000-$4,000,000). Whether bulk of earnings will be reaped from the upped two-a-day admissions policy for this United Artists release, or come through later general run at pop prices, is a tossup in view of signs of stiffening public attitude toward premium price pix. In any event, this picture has the ingredients for mass audience pull: fresh, exciting pictorial (Technicolor) atmosphere, pulse-quickening action and agreeable romantic interest. "Exodus," taken from the Leon Uris book, is by and large a fine and important motion picture, which, unfortunately, falls somewhat short of artistic greatness.

Preminger, as producer-director, and scenarist Dalton Trumbo have created a dramatization of the birth pangs of a new nation, Israel, that is frequently soul-stirring, charged with savage action and punctuated by cunning enterprise which often is indeed stranger than fiction. A real hair-raising, worth-the-b.o.-tariff, sequence is the plotting and execution of the escape of a fanatic Irgun leader, brilliantly portrayed by David Opatoshu, from a British military prison.

In this and other intermittent interludes in the three hour-32 minutes (plus intermission) production, Preminger is at his directorial best. His action is strong and purposeful. He is not nearly as consistently successful, and neither is Trumbo's adaptation, in exploring and giving three-dimensional depth to personal relationships. A notable example is the character of the young, dedicated Hagana leader Ari Ben Canaan. Technically Paul Newman gives a sound performance, but he fails to give the role the warmth and deep humanity that would give the character distinguished stature. Far more communicative in this respect are Ralph Richardson, Eva Marie Saint, Lee J. Cobb, Sal Mineo, John Derek and a promising newcomer named Jill Haworth. This young lady has a haunting personality and given the benefit of experience should become a star. At present she often is guilty of over-projecting, a weakness Preminger should have controlled.

Transposing Uris' hefty novel to the screen was not an easy task. It is to the credit of Preminger-Trumbo that they have done as well as they have. One can, however, wish that they had been blessed with more dramatic incisiveness. The picture wanders frequently in attempting to bring into focus various political and personal aspirations that existed within the Jewish nationalist movement itself as well as in regards to Arab opposition to the partitioning of Palestine and the unhappy role that Great Britain played as custodian of the status quo while a young United Nations pondered the fate of a new nation.

One of the truly overwhelming moments, not only in this film but in screen history, is played aboard a rusty old freighter in which 611 Jews of all ages, from all over the face of Europe and spirited out of an internment camp on Cyprus under the nose of the British, attempt to sail to Palestine. Gregory Ratoff appears briefly, yet gives perhaps the finest performance of his career as an elder who can contribute nothing more than unswerving determination to support a hunger strike designed to expedite UN action and break the British blockade at the harbor entrance. The whole spirit that brought Israel into being is reflected in this particular sequence toward the end of the first part of the film. It's a real dramatic gem.

The 70m Super-Panavision lensed camera supervised by Sam Leavitt takes full advantage of intimate as well as largescale scenes, and for those familiar with the topography of southern California there is a striking similarity. Art director Richard Day in his contribution to the production design integrated sets and authentic buildings with such ingenuity that probably only those who worked the picture could spot the difference. The first assistant director, Gerry O'Hara, and his former colleagues had their hands full in coping with the background involving large crowds at times and served Preminger well. Ernest Gold's score is a strong plus factor and through its use of minor chords provides a flavorsome blending of ancient Hebraic strains with the modern surge of a people on the march.

The romance that develops slowly between Newman and Miss Saint, as a widowed American who contributes her nursing abilities to Jewish refugees on Cyprus and later in Palestine, as Arabs attack the new settlers, is conventional. But perhaps this relationship should not be of special import, since what happens to two individuals is secondary to the broader scope of the drama. Miss Saint has several good scenes and makes the most of them, as does Richardson, a sympathetic British general, who calmly gives the lie to rumors that his attitude is due to his Jewish ancestry. Only unfavorable British note (aside from country's role as policeman) in picture is reflected by Peter Lawford as a major and aide to the commander who is patently anti-Semitic. The character is at best fatuous and Lawford brings it off as the script required.

Lee Cobb gives his customary dependable, thoroughly professional performance as a conservative elder Hagana community leader father of Newman and brother of the fanatical violence advocate played by Opatoshu. The brothers' silent meeting after years of separation through a barred slot in a prison door is great pictorial drama. Sal Mineo as a loyal Irgun youngster, who has been brutalized by the Nazis, is excellent and John Derek stands out too as an Arab whose friendship for Newman and his family goes back to boyhood. Other fine acting contributions are made by Hugh Griffith, Felix Aylmer, Marius Goring, Peter Madden, Martin Benson, Martin Miller, Betty Walker, and Alexander Stewart.

While "Exodus" may have a special appeal to Jews, it is an inspiring picture of a great human struggle and every effort should be made through exploitation to avoid any attachment of a special interest label. That the picture may not satisfy all Jews as being a thoroughly accurate reflection of the struggle for national identification seems just as inevitable as the chances are that not all readers of the Uris book will agree with the film adaptation. There is room to criticize "Exodus"—its length might be shortened to advantage; perhaps Preminger tried to crowd too much incident from the book for dramatic clarity, and some individual scenes could be sharpened through tighter editing. But the good outweighs the shortcomings Preminger can take pride in having brought to the screen a Twentieth Century birth of a nation.

Pyr.

Credit DeLuxe

Last week's review of 20th-Fox's "Marriage-Go-Round" inadvertently omitted the color credits. Color was by De Luxe.

Herod The Great
(ITALIAN-TOTALSCOPE-COLOR)

Heavy, sullen account of the Tetrarch of Judea in the twilight of his wicked career. Slightly more penetrating, but probably less appealing to U.S. b.o. tastes for a biblical costume pix.

Hollywood, Dec. 5.

Allied Artists release of Gian Paolo Bigazzi production. Stars Edmund Purdom, Sylvia Lopez; with Sandra Milo, Alberto Lupo, Massimo Girotti. Directed by Arnaldo Geroino. Screenplay, Damiano Damiani, Federico Zardi, Fernando Cerchio, W. Tourjansky, from story by Damiani and Tullio Pinelli; camera (Eastman), Massimo Dallamano; editor, Antoinetta Zitta; music, Carlo Savina; sound, Umberto Picistrelli, Manlio Urbani; assistant director, Sergio Bergonzelli. Reviewed at the studio, Dec. 5, '60. Running time, **93 MINS.**

Herod	Edmond Purdom
Miriam	Sylvia Lopez
Sarah	Sandra Milo
Aaron	Alberto Lupo
Octavius	Massimo Girotti

Slowly, but surely, the Italian film industry appears to be piecing together a sort of history of the ancient world on 20th century celluloid, draining the last ounce of melodrama out of the sacred scriptures and historical records of the period just B.C. In "Herod The Great," a grim, ponderous account of the ravings and cravings of that mad monarch, a key piece in this quasi-biblical, quasi-historical jigsaw is fit into place for the modern filmgoer who seeks periodic escape in these oversexed, overstuffed costume epics.

Yank reaction to this one may not be quite as favorable as recent response to several of its more dashing, more sexy, less introverted predecessors which raked in some quick U. S. coin. Somewhere along the way, a point of saturation is going to be reached, and Allied Artists, which is unleashing "Herod," is liable to encounter faint evidence of an ebb tide in public disposition toward the costume import.

The film, complicatedly labelled "A Samuel Schneider Presentation" and "A Film Of W. Tourjansky" exec produced by Gian Paolo Bigazzi, traces the twilight career of the confused and wicked Herod between his defeat in alliance with Antony at the hands of Rome and his insane demise following the birth of Christ. There is a literate quality to the screenplay (by Damiano Damiani, Federico Zardi, Fernando Cerchio and Tourjansky), but the entire film is played on one note of treachery, remorse and general gloom. It is too much for any audience and hardly can be termed "escape," although that is the anticipated tonic that will draw its audiences.

Under the handicap of post-dubbing, none of the players can prosper. Best of the lot is Edmund Purdom in the title role. He plays with integrity, albeit too much fervor is spots.

Arnaldo Genoino's direction appears postured and artificial. Sets and costumes are rich and lavish, music (by Carlo Savina) alternately plaintive and heavily emotional. Scene transitions are rough and choppy, frequently dramatically confusing. But the root of the film's failure is the uniformly unappealing nature of its characters. When the picture ends with the spoken-offscreen moral that "There must be a place in the world for love, rather than hate," one irresistibly wishes such a place had been found in the film just witnessed.

Tube.

Boulevard
(FRENCH)

Paris, Dec. 13.

Pathe release of Orex Film production. Stars Jean-Pierre Leaud; features Monique Brienne, Magali Noel, Pierre Mondy, Jacques Duby, Robert Pizani. Directed by Julien Duvivier. Screenplay, Rene Barjavel from novel by Robert Sabatier; camera, Roger Dormoy; editor, Paul Cavatte. At Paris, Paris. Running time, **95 MINS.**

Georges	Jean-Pierre Leaud
Marietta	Monique Brienne
Jenny	Magali Noel
Dicky	Pierre Mondy
Pittore	Jacques Duby
Paulo	Robert Pizzani

Vet director Julien Duvivier has taken the adolescent hero of the "New Wave" hit pic, "400 Blows," Jean-Pierre Leaud, for this vehicle, only here he is 16 years old. In "Blows" he was nearly 14. This is a series of episodes in the boy's life, alone in the colorful Pigalle section of Paris. Picture looms as almost a sequel to "Blows."

This lacks the feeling of a youthful world. Duvivier has been content to allow a lot of contrived, superfluous episodes thrown in for color and exploitation values around this story of a teenager who has left his father.

His crush on a hefty stripteaser, budding puppy love with a pretty neighbor, two homos pawing him in a scene and his enmity with a mean, punchy fighter make up the narrative. This displays him getting soured on people and the world.

Leaud sometimes shows the insight of "Blows" but mostly this does not ring completely true. Supporting roles are good, especially Magali Noel, as the big stripper, but all is subordinated to Leaud in an attempt to milk his performance in "Blows." This will need a hard sell.

Mosk.

The Wizard of Baghdad
(C'SCOPE-COLOR)

Generally witless spoof of typical harem-scarem film fare. Should score moderately well during the holiday b.o. season.

Hollywood, Dec. 9.

Twentieth-Fox release of Sam Katzman production. Stars Dick Shawn, Diane Baker, Barry Coe; with John Van Dreelen, Robert F. Simon, Vaughn Taylor, Michael David, Stanley Adams, William Edmonson, Leslie Wenner, Michael Burns, Don Beddoe, Kim Hamilton. Directed by George Sherman. Screenplay, Jesse L. Lasky Jr., Pat Silver, based on story by Samuel Newman; camera (De Luxe), Ellis W. Carter; editor, Saul A. Goodkind; art directors, Duncan Cramer, Theobold Holsopple; music, Irving Gertz; sound, Alfred Burzlin, Harold A. Root; assistant director, Jack R. Berne. Reviewed at Beverly Theatre, Dec. 9, '60. Running tihe, **92 MINS.**

Genii-Ali Mahmud	Dick Shawn
Princess Yasmin	Diane Baker
Prince Husan	Barry Coe
Jullnar	John Van Dreelen
Shamadin	Robert F. Simon
Norodeen	Vaughn Taylor
Meroki	Michael David
Kvetch	Stanley Adams
Asmodeus	William Edmonson
Princess Yasmin (as a child)	Leslie Wenner
Young Prince Husan	Michael Burns
Raschild	Don Beddoe
Teegra	Kim Hamilton

"The Wizard of Baghdad" will have some boxoffice impact during the holiday season. Beyond that, it does not figure to cause any appreciable stir. The Sam Katzman production for 20th-Fox is designed as a satire of the typical Arabian Night-mare, but the mockery is superficial and relies more on pun-laden allusions to modern-day absurdities than to the subject it is supposed to be spoofing.

The Jesse L. Lasky Jr.-Pat Silver screenplay, based on a story by Samuel Newman, pits a kind of ineffectual "junior genie-man" (Dick Shawn) against a wicked sultan (John Van Dreelen) in an effort to occupy the throne of ancient Baghdad with the handsome prince (Barry Coe) and the beautiful princess (Diane Baker). Shawn is aided in his effort by a talking horse, but the animal doesn't utter a single clever or amusing line. (Have talking horses, too, become bores?) The screenplay's main attempt at humor is of the play-on-word variety, principally injections of television vernacular ("It takes a thinking man to filter out smoke where there's a fire") into the Baghdad environment.

Shawn, from cafes, is agreeable as the genie, but the film does not give him much of a chance to exercise his comic ability. Miss Baker and Coe are virtually wasted in stiff, preposterous roles. Neither's budding career benefits from this sort of casting. Van Dreelen does well as the bad sultan. Most prominent and effective support comes from Robert F. Simon, Vaughn Taylor, Stanley Adams and Don Beddoe. George Sherman's direction is not always all it should be, notably in a distractingly lethargic battle sequence.

Lenswork by Ellis W. Carter is adequate. Sets fashioned by art directors Duncan Cramer and Theobold Holsopple are colorful. There is an unusual editing approach by Saul A. Goodkind in which a kind of visible blur (accompanied by a repeated musical bridge) crosses the screen for each of the many scene transitions. It succeeds in conveying a sense of dramatic direction, but its overuse also imparts a sense of monotony. Music by Irving Gertz is unobtrusive. Shawn renders a pair of vocals, one of which ("Eni Menie Geni" by Diane Lampert, Peter Farrow and David Saxon) he delivers in a sort of semi-Danny Kaye style over the main titles. Neither of the tunes (one is uncredited) is distinguished. Special photographic effects by L. B Abbott and Emil Kosa Jr. are generally accomplished and are responsible for most of the available merriment. One disconcerting feature of their work, however, is the obvious visibility of wires on which the flying carpet is suspended.

Tube.

Hand In Hand

Appealing, moving drama about two moppets who solve an adult religious problem through their own devices. Woman producer's low budget film should be a strong item both as an arty and in later general release.

Hollywood, Dec. 8.

Columbia Pictures release of Helen Winston production. Stars John Gregson, Sybil Thorndike, Finlay Currie; introduces Loretta Parry, Philip Needs; with Miriam Karlin, Derek Sydney, Kathleen Byron, Martin Lawrence, Arnold Diamond, Barry Keegan, Barbara Hicks, Dennis Gilmore, Peter Pike, Susan Reid, Eric Francis, Stratford Johns, Donald Tandy, Madge Ryan. Directed by Philip Leacock. Screenplay, Diana Morgan, based on adaptation by Leopold Atlas of story by Sidney Harmon; camera, F. A. Young; editor, Peter Tanner; art director, Ivan King; music, Stanley Black; assistant director, Doug Hermes. Reviewed at the studio, Dec. 8, '60. Running time, **78 MINS.**

Rachel Mathias	Loretta Parry
Michael O'Malley	Philip Needs
Father Timothy	John Gregson
Lady Caroline	Sybil Thorndike
Mr. Pritchard	Finlay Currie
Rabbi Benjamin	Derek Sydney
Mrs. Mathias	Miriam Karlin
Mr. Mathias	Arnold Diamond
Mrs. O'Malley	Kathleen Byron
Mr. O'Malley	Barry Keegan
The Cantor	Martin Lawrence
Miss Roberts	Barbara Hicks
Tom	Dennis Gilmore
Harry	Peter Pike
Priscilla	Susan Reid
Newsboy	Eric Francis
Farmer	Stratford Johns
George	Donald Tandy
George's wife	Madge Ryan

"Hand In Hand" is an unpretentious, universally appealing and unusually affecting "little" picture. It marks an auspicious bow as producer for Helen Winston, who has brought it in at an enviably tidy sum (reportedly under $200,000). Filmed in England and released by Columbia, it is ticketed for the art house circuit, where it should do very well when the word gets around. Being a short film, it should also be a valuable double-bill attraction in general release and conceivably could be one of the year's real "sleepers," for addition to being a compelling, heart-warming picture it also has something important to say and says it astonishingly well.

People will talk about the two children who play the central roles. The too youngsters, both of whom are making their screen debut, are Loretta Parry and Philip Needs. Not only are they handsome, charming tykes, but they are gifted players. The success of the film is linked perilously with their efforts, and they have come through beautifully (with only occasional minor lapses of overzealousness) under the careful, artful guidance of director Philip Leacock.

Without bombarding audiences with its preachment, "Hand" delivers an effective denouncement of religious intolerance, especially the way in which it can interrupt the normal character growth of children. Diana Morgan's screenplay, based on an adaptation by Leopold Atlas of a story by Sidney Harmon, describes the close bond that develops between a seven-year-old Jewish girl and her seven-year-old Roman Catholic playmate in spite of the discord that threatens to interrupt their friendship when a senseless age-old religious platitude filters down from the adult world.

The going, fortunately, never gets heavy or too obvious, although there are one or two moments when the film is on the brink of mild overlovableness in its regard of local men of the cloth. Actually, there is an extraordinary amount of humor, notably during the passage in which the lad is almost frightened to death when he participates in synagogue services, the girl likewise as an observer of Catholic Mass. The humor arises irresistibly from the serious point being made that unfamiliarity with other people's customs engenders a kind of primitive fear in the unindoctrinated beholder.

In addition to the captivating work of the two youngsters, there are fine performances by John Gregson, Sybil Thorndike, Finlay Currie, Derek Sydney, Miriam Karlin, Arnold Diamond, Kathleen Byron and Barry Keegan. Some of the camera work by F. A. Young is exceptionally sensitive. Editing by Peter Tanner and art direction by Ivan King are major assists, and there is a moving and listenable score by Stanley Black. But it is Leacock's extremely perceptive direction that gives the picture its special quality.

Tube.

FRENCH ROMP HOME IN SHORTS

Sell the Trade on the Sell

A campaign which at the outset is designed to sell a picture has clearly become, in itself, a major selling point so far as the trade is concerned. The picture itself is of key importance, naturally, but more and more emphasis is being placed on the ways and means taken in getting the right kind of message to the public. This is the intra-trade kind of campaign—indeed, like putting on a campaign to sell a campaign.

This was demonstrated at the Columbia homeoffice in New York last Thursday (8). Trade reporters were summoned to listen to Jonas Rosenfield Jr., film company's v.p., and ad-pub director Robert S. Ferguson sum up on what's being done in behalf of "Pepe."

Special trailers were shown about the George Sidney production, along with slide presentations underlining the tie-ins, record and music promotions, the publicity, the exploitation (such as tv'd spotlighting of the film in the Macy's parade on Thanksgiving Day) and the ads.

Also screened was a short, "George Sidney Presents," in which the filmmaker offers notes on how "Pepe" was conceived and executed.

Adds up to this: Col is claiming to have a winner in "Pepe" and wants it known that the potential ticket-buyers are being reached with the propaganda.

Actor Limited To English Lingo Needs A Career Guide In Europe

Hollywood, Dec. 13.

Rod Steiger, woh returned from Europe last week after nine months of filmmaking in Ireland, Germany and France, strongly advised American actors to "take a bi-lingual attorney with them on any foreign projects."

Actor, who completed "The World In My Pocket" for Corona Films in Germany and France, stated the production was hampered from start to finish by "terrible working conditions, and the knowledge that there was no representation I could turn to for counsel or help.

"To begin with," he stated, "I do not speak any language but English, and there were French, German and Italian producers on the picture. Each of them expected me to do scenes with the French and German actors in their language, and to understand directions in those languages. It was impossible to perform properly under those conditions."

The actor stressed he was not rapping the picture, because, as he put it, "I haven't seen it yet, and it may be another "Waterfront." But then, my performance all over the world will be judged in the light of what the audience sees."

Steiger urgently emphasized the necessity for a representative of Screen Actors Guild, or equivalent, in foreign countries where American performers are employed. "There's no way in which production difficulties can be amiably resolved unless such representation is made available to those Americans who make foreign films or do television shows. We are soon becoming a "one world" entertainment union," he said, "and SAG should examine the problem in this light. An actor should reconsider his stock in trade in terms of an international market. Soon, I believe it will be necessary for every performer to be able to speak several languages."

REVISION, BOTH WAYS

Zugsmith Modifies 'Adam & Eve'—Legion Erases 'C'

Following "substantial revisions" made in Universal's Albert Zugsmith release, "The Private Lives of Adam and Eve," Legion of Decency has taken pic off its condemned list and given it a B (objectionable in part for all) rating.

Legion has also given the B tag to 20th-Fox's "Esther and The King," Columbia's "Jazz Boat" and Metro's "Where The Boys Are." At same time, two French imports, both comedies, were condemned, Kingsley International's "Come Dance With Me" and Films-Around-The-World's "Love Game."

Ingmar Bergman's "The Virgin Spring," a Janus release, got an A-III rating (morally unobjectionable for adults), with rating applicable only to prints shown in the U.S.

Humorist

Jack Douglas

who is responsible for such esoteric tomes as "My Brother Was An Only Child" and "Never Trust A Naked Busdriver" has whipped up a zany hallucination titled

Daddy Was a Lady

* * *

one of the Interesting Features in the upcoming

55th Anniversary Number

of

VARIETY

British 'Carry on Nurse' Moves From 600-Seater To 1,270-Seat House

Denver, Dec. 13.

One of the most unusual bookings ever arranged in the Denver area took place this week when "Carry On Nurse," which for 29 weeks had been showing at the Esquire, a 600 seat art theatre out of the downton district, was moved over to the deluxe 1,270 seat Fox Centre in the heart of the downtown theatre district.

The picture had already enjoyed the longest run ever accorded a regular priced attraction and had played to a reported gross of $113,000 in its seven months and one week at the Esquire. Because it is a moveover and the Esquire's admission is $1, the Centre is reducing its usual price of $1.45 to $1 for this one attraction.

BUFFALO'S FILM CO. FILING BANKRUPTCY

Buffalo, Dec. 13.

Saber Motion Picture Productions Inc., which widely publicized its local filming of an alleged feature picture based on the operation of the Buffalo Police Department, this week filed a petition in bankruptcy here.

The petition, which was filed by its president Robert R. Kleinknecht, also known as Robert L. Barron, gave the company address as the Prudential Building and lists debts of $65,000 including wage claims and rental of equipment used in filming pictures.

Feins Out at Par

Hollywood, Dec. 13.

Bernard Feins has resigned as head of Paramount's story and writing departments, effective Dec. 17.

He's held post for past four years.

ORIGINALITY ON SPOOLS IN TOURS

By GENE MOSKOWITZ

Tours, Dec. 13.

Sixth annual Short Film Festival at Tours, France, showed that there were still plenty of daring or stubborn, regular or amateur filmmakers churning out shorts while hoping for theatrical or television breaks. Festival ran from Dec. 1-5 under the direction of Pierre Barbin.

There were 75 pix from 20 lands drawing a turnout of press and film people. France itself ran away with things in taking four out of six awards. Though level was only fair, overall, there were enough unusual and inventive shorts to display that this facet of filmmaking is very much alive.

France does have governmental handouts for shorts as well as a great deal of industry and national patronage for cultural and biz reasons. However, the Grand Prix went to Jean Herman for his first pic "Actua Tilt" which he made on his own. Herman is 20 and this is his first pic. Film was made in a penny arcade and gives a picture of the dangers of automation in the replacement of human intercourse by mechanical games and outlooks. It deftly works stock footage into it and is a sharp, agonized, if perhaps overdone, look at society. It runs one reel.

Other Prizes

Special jury prizes went to France's "Thaumetopea," about the processional caterpillar, its habitat and dangers to forests and man's steps to curb it. "The Little Spoon," a detailed study of a piece of ancient Egyptian art, and Poland's "The Musicians," about an orchestra composed of streetcar workers rehearsing, and Italy's "Luciano," concerning a petty thief and his life and reasons for his state.

"Thaumetopea," of Robert Enrico, contains brilliant studies of the caterpillar and its life and is welded into good film form except for a "precious" commentary. "Spoon" is in color and scope and caresses and deftly studies a beautifully sculpted spoon for a unique art pic. It was made by Carlos Vilardebo. "Musicians," of Gazmierz Karabasz, displays a warm gift of tender observation as the musical amateurs gather and work, while Gian Vittorio Baldi's "Luciano" has fine insight and is an excellently made documentary probe of a thief's outlook and formation. It is sociologically right.

Other pix getting honorable mention were Norman Mac Laren's abstract study of moving horizontal and vertical lines, "Lines Vertical, Lines Horizontal," from Canada, Luc De Heuch's documentary on the painter Magritte in "The Lesson of Things," and John Krish's "I Want to Go to School," an institutional pic on children at school made for the Teacher's Association of Great Britain.

Critic's Award

The Critic's Award went to France for Philippe Lifschitz's "X,Y,Z" a witty tale of a little man who does want to get involved with life, plus a special mention to a probing parody on the various forms of animation "Patamorphose," of Michel Boschet and Andre Martin, also of France.

America's "Day of the Painter," of Robert Prunier-Davis, got fine reactions for its knowing parody of abstract painting, as did the English "Running, Jumping and Standing," a madcap burlesque pic devised by Peter Sellers and directed by Dick Lester. Ad pix also loomed inventive and, in all, there were generally good entries though not enough rare and outstanding talents to make this unspooling of so much footage more positive and exciting. But shorts are here to stay. Tours is a fine proof of this.

Jury consisted of the following personalities: Louise De Vilmorin, a French writer and film scripter who was the jury prexy; Jacques Ledouy, head of the Belgian Film

(Continued on page 16)

Though Kennedy Favors $1.25 Hour, Theatres Still Seek 'Hardship' Out

Al Stillmann

the Poet Laureate of the Brill Bldg. has indited

Footnotes of 1960

in his free 'n' easy verse

* * *

another interesting Feature in the

55th Anniversary Number

of

VARIETY

OUT SOON!

National's Drive-In, Per Federal Court Sanction, In Suburbs of Denver

National Theatres & Television received permission from the N.Y. Federal Court last week to acquire the leasehold on a Colorado drive-in. Judge Edmund L. Palmieri signed a petition giving right to take over the lease on the Centennial Drive-In in Middleton, a surburb of Denver. The antitrust division of the Dept. of Justice did not oppose NT&T's petition nor did any exhibitors in the area.

At the same time, the Court reserved decision on a NT&T petition to erect a drive-in in Phoeniz, Arizona. NT&T, noting that there were 10 drive-ins and 11 conventional theatres in the area, said that competition would not be unduly restrained. The government did not oppose the theatre chain's request. However, Bert Pirosh, on behalf of himself and six other indie theatre operators, entered the case amicus curaie (friend of the court) and contended that NT&T's entry would restraih competition. The chain already operates two conventional theatres in the Phoenix territory.

AD-PUB 'PROMOTIONS' OUT OF DEPARTMENT

Appointment of Jerry Pickman as v.p. in charge of domestic sales at Paramount points up anew the recognition which ad-pub execs are now being given in the industry. Pickman had been Par's ad-pub v.p.

Promotional knowhow is half the battle in getting a picture most effectively marketed, it's generally conceded, and it's in line with this that those with exec training in bally and merchandising are being called upon to bring their experience to other departments.

Paul Lazarus at Columbia moved into administrative and production work, as did Max E. Youngstein at United Artists. Pickman turned over the ad-pub reins to Martin Davis, Lazarus to Jonas Rosenfield Jr. and Youngstein to Roger Lewis.

At Universal Charles Simonelli went from ad-pub to assistant to Milton Rackmil, president. Longtime promotion man Mike Hutner is now a v.p. of Beaver Champion attractions. Ed Solomon until recently held the ad-pub command, now is actively engaged in production matters for Joseph E. Levine's Embassy Pictures.

In effectively selling their pictures, the ad-pub specialists also have sold themselves into more important jobs.

Pearl Buck in N. Y.

Pearl S. Buck, Nobel Prize-winning authoress-turned-film producer, is back in New York after three months in Japan. There, with director Tad Danielewski, she co-produced Allied Artists film adaptation of her "The Big Wave."

Sessue Hayakawa heads the all-Japanese cast of film.

With President-elect John F. Kennedy known to be a staunch supporter of minimum wage legislation, exhibitors are mounting a new campaign to have theatres excluded from any minimum wage provisions that might be introduced in the next Congress.

E. Lamarr Sarra, head of Theatre Owners of America's state and local legislation committee, pointed out that while theatres were successful in writing theatre exemptions into bills which died in committee last year, "we have no positive assurance that this exemption will be continued in the new bills to be introduced."

As a result, TOA and the Council of Motion Picture Organizations are spearheading a new campaign to obtain the support of Senators and Congressmen to exempt theatre employees from whatever minimum wage bills may be introduced.

Sarra indicates that exhibitors are fortunate in having committee in 50 states and in virtually all of the country's 437 Congressional districts. He said these committees, formed last year, will again swing into action. In the meanwhile, Sarra urged exhibitors to start buttonholing their Senators and Congressmen immediately "while they are home."

According to Sarra, statistics compiled for the previous fight against wage legislation showed that if theatres had been included and the bills enacted into law, the increased cost would have closed thousands of theatres.

Ad Chides Public For B.O. Neglect Of WB's 'Campobello'

Minneapolis, Dec. 13.

Ev Seibel's newspaper ad appearing on the opening day of the second week of "Sunrise at Campobello" (WB) at United Paramount's loop Lyric here has house manager F. A. Wiggins conceding that business wasn't what he felt it should have been the initial seven days and asking the public in large type "where have you been?"

The ad in large part is addressed "to those who have been criticising moves and asking "Why Don't They Make Good Movies?"—the latter query in very large bold face type.

Ad goes on to say: "We've had this Great Movie for seven days and business is only average . . . where have you been?" It concludes with statement that picture has been held over five more days "for those who really want GOOD entertainment."

Local exhibs are watching with interest what effect this novel type of selling will have on the boxoffice.

TUNE UP TERRYTOONS

20th Urges Branches To Get With Animation Shorts

Twentieth-Fox is urging branch managers to exercise greater salesmanship and "bookership" to bolster lagging sales of Terrytoon cartoon. Problem is aggravated by fact that Terrytoon production costs have been rising as steadily as sales have been going down.

For the first 43 weeks of this year, Terrytoon rentals were 21.3% behind the same period of 1959. The 52-week revenue on Terrytoons last year was 1.15% under the 1958 total.

Number of bookings also is down sharply. In first 43 weeks of this year, they were 26.69% under the comparable 1959 period.

L.A. Still Sliding; 'Village' Boffo $34,000, 'Butterfield' Trim 13G, 6th, 'Spartacus' Sock 20G, 'Sunday' 9G

Los Angeles, Dec. 13.

Majority of bills are on the dullish side this stanza, as pre-Xmas is making for still slower biz. However, there is one shining exception. "Village of Damned," which shapes boff $34,000 or over on initial session in five houses. "Herod the Great" is gandering a mild $8,000 on opening week in two theatres.

"Nude in White Car" is only dim $5,200 in two sites. "Butterfield 8" is holding up well to top the holdovers with a lusty $13,000 in sixth round at Hollywood Paramount.

"Crowning Experience" is heading for a perky take in second week at Fox Wilshire. "Spartacus" still is fine $20,000 in eighth frame at Pantages. But it is off from a week ago while other hard-ticket pix are sagging even more. "Never On Sunday" shapes great in third round at Fine Arts.

Estimates for This Week

Los Angeles, Iris (FWC) (2,019; 825; 90-$1.50)—"Herod" (AA) and "Heroes Die Young" (Indie). Mild $8,000. Last week, Los Angeles with Hollywood, Loyola, El Rey, "North To Alaska" (20th), "Murder Inc." (20th) (2d wk, Los Angeles, Hollywood, Loyola; 1st wk, El Rey), $15,200. Iris with Warren's, Baldwin, "Inherit Wind" (UA) (1st general release), "Menace in Night" (UA) (reissue), $14,400.

Warren's, Pix (B&B-Prin) (1,757; 756; 90-$1.50)—"Nude in White Car" (Coop) and "Price of Silence" (Indie). Dim $5,300. Last week, Pix with Wiltern, "Midnight Lace" (U) (3d wk), "On Beach" (UA) (reissue) (Pix), "Seven Ways to Sundown" (UI) (3d wk) (Wiltern), $6,900.

State, Wiltern, Baldwin, Hollywood, Loyola (UATC-SW-State-FWC) (2,404; 2,344; 1,800; 756; 1,298; 90-$1.50) — "Village of Damned" (M-G) and "Hot Wind Blows" (M-G) (repeat). Boff $34,000 or over. Last week, State, "Theodora, Slave Empress" (IFE), "Nudist Story" (May) (reissue), $4,200.

Fox Wilshire (FWC) (1,990; 90-$1.50) — "Crowning Experience" (Moral Rearm) (2d wk). Perky $8,000 or near. Last week, $10,000, way under hopes.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (2d

(Continued on page 15)

Broadway Grosses

Estimated Total Gross
This Week **$421,700**
(Based on 27 theatres)
Last Year **$514,995**
(Based on 24 theatres)

'Alaska' Hotsy 8G, Mpls.; 'Lace' 4G

Minneapolis, Dec. 13.

What merchants hail as a record shopping season has the downtown cinemas facing its toughest battle for biz pre-Xmas. Only some big holdovers are keeping biz half way decent.

Standout is "North To Alaska" at State where it is nifty in fourth week. "Midnight Lace" also is trim at the Gopher in fifth round. "Sunrise at Campobello" looms okay in second Lyric stanza. 'GI Blues" moved from Orhpeum, shapes sturdy at the Pan on opener there.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (42d wk). Big $8,000. Last week, $7,300.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (16th wk). Healthy $7,000. Last week, $6,500.

Gopher (Berger) (1,000; $1-$1.50) —"Midnight Lace" (U) (5th wk). Nice $4,000. Last week, $6,000.

Lyric (Par) (1,000; $1-$1.50)—"Sunrise at Campobello" (WB) (2d wk). Fair $5,000. Last week, $6,000.

Orpheum (Mann) (2,800; $1-$1.25)—"September Storm" (20th). Fair $7,500. Last week, "GI Blues" (Par) (2d wk), $7,000.

Pan (Mann) (1,800; $1-$1.25)—"GI Blues" (Par) (m.o.). Sturdy $5,000. Last week, "Caltiki" (AA) and "Tormented" (AA), $4,000 at $1 top.

St. Louis Park (Field) (1,000; $1.25)—"Inherit Wind" (UA) (5th wk). Meagre $2,800. Last week, $3,000.

State (Par) (2,200; $1-$1.25)—"North To Alaska" (20th) (4th wk). Nifty $8,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (7th wk). Nice $2,000. Last week, $2,500.

Uptown (Field) (1,000; $1.25)—"Apartment" (UA). Poor $1,000. Last week, "Sunset Boulevard" (Par) (reissue), $3,000.

World (Mann) (400; 85-$1.50)—"Butterfield 8" (M-G) (5th wk). Fine $5,000. Last week, $6,500.

Pitt Biz NSH Albeit 'King' Fair at $5,000; 'Alaska' Torrid 7G, 4

Pittsburgh, Dec. 13.

Yule shopping and some new entries which are not so big will hurt overall big setup this round at Pitt deluxers. However, "North To Alaska" in fourth at Harris shapes strong while "Ben-Hur" in 47th round at the Warner remains mighty. "Butterfield 8" looms fair in fourth at Penn and comes out today for "Inherit the Wind." "Goliath and Dragon" at Stanley is drab in first while "Esther and King" at Fulton shapes dull for opener.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Esther and King" (20th). Fair $5,000. Last week, "Midnight Lace" (U) (5th wk), $4,000.

Harris (Associated (2,100; $1-$1.50))—"North To Alaska" (20th) (4th wk). Hep $7,000. Last week, $8,000.

Penn (UATC) (3,300; $1-$1.50)—"Butterfield 8" (M-G) (4th wk 6 days). Slowing up to fair $9,500. Coming out today for "Inherit Wind" (UA). Last week, $11,500.

Squirrel Hill (SW) (834; $1.25)—"Edge of Innocence" (King). Slim $2,000. Last week, "I'm All Right, Jack" (Col) (4th wk). $2,250.

Stanley (SW) (3,700; $1-$1.50)—"Goliath and Dragon" (AI). Drab $6,000. Last week, "G. I. Blues" (Par) (2d wk), $6,500.

Warner (SW) (1,513; $1.50-$2.75) —"Ben-Hur" (47th wk). Mighty $15,500. Last week $16,500. Due to come out Dec. 22.

'Butterfield' Best In Prov., Hep 8G

Providence, Dec. 13.

"Butterfield 8" is still getting the biggest call in fourth session here at State. Other stands are just marking time through the holiday shopping rush. "Amazing Transparent Man" at Majestic is mild. RKO Albee's "Legions of the Nile" looks dull. Strand's "10 Who Dared" looms light.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Legions of Nile" (20th) and "Goddess of Love" (20th). Dull $4,000. Last week, "North To Alaska" (20th) and "Squad Car" (20th) (2d wk), $4,500.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (25th wk). Slowing up $5,500. Twenty-fourth week, $7,000.

Majestic (SW) (2,200; 65-90)—"Amazing Transparent Man" (AI) and "Beyond Time Barrier" (AI). Mild $5,000. Last week, "Inherit Wind" (UA), $8,000.

State (Loew) (3,200; 65-90)—"Butterfield 8" (M-G) (4th wk). Sturdy $8,000. Third was $8,500.

Strand (National Realty) (2,200; 65-90)—"10 Who Dared" (BV). Light $4,500. Last week, "GI Blues" (Par) and "Tarzan Magnificent" (Par) (2d wk), $5,000.

Det. Spotty; 'Nile' Moderate $12,000, 'Breath' 16G, 'Spartacus' Wow 17G

Key City Grosses

Estimated Total Gross
This Week **$1,663,100**
(Based on 19 cities and 198 theatres, chiefly first runs, including N. Y.)
Last Year **$1,751,095**
(Based on 22 cities and 219 theatres.)

Omaha Biz Limps; 'Breath' Slow 5G

Omaha, Dec. 13.

Biz continues to sag at downtown first-runs as Xmas approaches. Only newcomer, "Breath of Scandal," is dull at the Omaha. "North To Alaska" is taking it on the chin in second round at Orpheum. "Butterfield 8" shapes fine in fourth week at State. Hardticket "Ben-Hur" is only fair for 43d stanza at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (43d wk). Fair $4,700. Last week, $4,800.

Omaha (Tristates) (2,066; 75-$1) —"Breath of Scandal" (Par) and "Seven Ways Sundown" (U). Dull $5,000. Last week, "GI Blues" (Par) (2d wk), $6,000.

Orpheum (Tristates) (2,877; 75-$1)—"North To Alaska" (20th) (2d wk). Dim $6,000 after $10,000 bow.

State (Cooper) (743; $1)—"Butterfield 8" (M-G) (4th wk). Smooth $4,000. Last week, $4,400.

Cold Bops Balto B.O.; 'Baghdad' Light $3,000, 'Butterfield' Fair $6,000, 3

Baltimore, Dec. 13.

Big bliz put a solid freeze on the boxoffice and even before, the general picture here was glum. Only new pix are "Wizard of Baghdad," lean at Mayfair and "Big Chief," slow at the Cinema. "Butterfield 8" is still leading the holdovers, being light in third frame at Hipp.

"Never On Sunday" is big in fourth week at Playhouse. "Ben-Hur" is steady in 37th week at the Town with "last weeks" sign up.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Inherit Wind" (UA) (4th wk). Oke $3,000 after $3,500 in third.

Century (Fruchtman) (3,200; 90-$1.50)—"GI Blues" (Par) (3d wk). Down to mild $3,000 after $6,000 in second.

Charles (Fruchtman) (500; 90-$1.50)—"Captain's Table" (20th) (2d wk). Mild $2,000 after $2,300 opener.

Cinema (Schwaber) (460; 90-$1.50)—"Big Chief" (Cont). Slow $1,500. Last week, "3 Penny Opera" (Brandon) (2d wk), $1,800.

Five West (Schwaber) (460; 90-$1.50)—"Entertainer" (Cont) (5th wk). Weak $1,500 after $1,800 in fourth.

Hippodrome (Rappaport) (2,300; 90-$1.50) — "Butterfield 8" (M-G) (3d wk). Light $6,000 after $10,000 in second frame.

Little (Rappaport) (300; 90-$1.50) —"No Man Write Epitaph" (Col) (7th wk). Nice $2,000 after $2,200 last week.

Mayfair (Fruchtman) (750; 90-$1.50) — "Wizard of Baghdad" (20th). Mild $3.000. Last week, "Esther and King" (20th) (2d wk), $3,500.

New (Fruchtman) (1,600; 90-$1.50)—"Sword and Dragon" (Indie) (2d wk). Light $4,000, after $9,000 opener.

Playhouse (Schwaber) (460; 90-$1.50)—"Never on Sunday" (Lopert) (4th wk). Big $4,000 after $5.000 in third.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (6th wk). Slowed down to thin $3,000 after $5,000 in fifth.

Town (Rappaport) (1,125; $1.49-$2.50) — "Ben-Hur" (M-G) (37th wk). Mild $5,000 after $7,000 last round.

Detroit, Dec. 13.

Four rather mild to only okay newcomers will hurt the overall first-run biz total this week. However, some holdovers continue lusty. "Breath of Scandal" is rated good at the Michigan. "Plunderers" looks okay at the Palms in first. "Desert Attack" is mild at the Fox. "I'm All Right Jack" is just about all right at the Mercury for opener.

"Spartacus" stays mighty in sixth week at the Madison. "Butterfield 8" remains good at the Adams, also in sixth. "Ben-Hur" is strong in 43rd session at United Artists. "Windjammer" picks up some late comers in its next-to-last and 38th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49) —"Legions of Nile" (20th) and "Desert Attack" (20th). Mild $12,000. Last week, "North To Alaska" (20th) and "Squad Car" (20th) (4th wk), $10,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Breath of Scandal" (Par) and "Between Time and Eternity" (U). Good $16,000. Last week, "Goliath and Dragon" (AA) and "Boy Stole a Million" (Par), $13,000.

Palms (UD) (2,961; $1.25-$1.49)— "Plunderers" (AA) and "Heroes Die Young" (AA). Oke $15,000. Last week, "GI Blues" (Par) and "Under 10 Flags" (Par) (2d wk), $18,000.

Madison (UD) (1,408; $1.50-$3)— "Spartacus" (U) (6th wk). Great $17,000. Last week, $17,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (6th wk). Good $10,000. Last week, same.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (43d wk). Strong $11,000. Last week, $13,000.

Trans-Lux Krim (Trans-Lux) 1,000; $1.49)—"God Created Woman" (Indie) and "Night Heaven Fell" (Indie) (reissues) (2d wk). Oke $3,000. Last week, $3,500.

Mercury (UM) (1,465; $1.25-$1.49)—"I'm All Right Jack" (Col) and "On Waterfront" (Col) (reissue). Oke $10,000. Last week, "Esther and King" (20th) (2d wk), $5,000.

K.C. Trade Off; 'Alaska' Bright $5,000, 'Breath' Dim 4G, 'Dared' Mild 6G

Kansas City, Dec. 13.

Trend is moderate to dull for week for the most part. Christmas shopping, of course, is making inroads. "Breath of Scandal," new at Paramount, shapes drab. "North To Alaska" looms bright in third at Uptown. "10 Who Dared" is medium in opener at Plaza. "Midnight Lace" looks okay in fifth at the Brookside.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.25)—"Midnight Lace" (U) (5th wk). Okay $4,000. Last week, $4,200.

Capri (Durwood) (1,260; 90-$2.50) —"Ben-Hur" (M-G) (45th wk). Good $8,000, with extra morning matinees helping. Last week, $9,000.

Kimo (Dickinson) (504; 90-$1.25) —"Never On Sunday" (Lope) (3d wk). Nifty $2,000. Last week, $2,500.

Midland (Loew) (3,300; 75-$1)— "Ruby Gentry" (SRO) and "Streetcar Named Desire" (20th) (reissues). Fair $5,000. Last week, "No Man Write Epitaph" (UA) and "Walking Target" (UA) (2d wk), $4,000.

Paramount (UP) (1,900; 75-$1)— "Breath of Scandal" (Par). Drab $4,000 or near. Last week, "GI Blues" (Par) (2d wk), $5,500.

Plaza (FMW-NT) (1,900; $1.25)— "10 Who Dared" (BV) and "Raymie" (BV). Moderate $6,000 in 8 days. Last week, "Esther and King" (20th), $5,500.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Dreams" (Indie). Oke $1,500. Last week, "Entertainer" (Cont) (2d wk), $1,000.

Roxy (Durwood) (850; $1-$1.50)— "Butterfield 8" (M-G) (6th wk). Steady $7,000. Last week, $8,000.

Uptown (FMW-NT) (2,043; 85-$1)—"North To Alaska" (20th) (3d wk). Bright $5 000; holds. Last week, including 4 days in Granada (1,217), $8,500.

'Desire' OK $7,000 in Cincy; 'Walks' Good 5½G; 'Ben-Hur' Stout 14G, 39th

Cincinnati, Dec. 13.

Approach of holidays is evident in film biz outlook here this week. On the bright side are new bills "Desire In Dust," shaping okay at Palace, and "She Walks by Night" with "Wild Youth," good at Twin Drive-In. "Butterfield 8" looms Sunday (15) in preparation for hard-ticket entries, "Spartacus" Dec. 22 and "Alamo" Dec. 22, respectively. Long-run "Ben-Hur," potent 39th weeker at Capitol, gives way Dec. 28 to "Cimarron." Changes put major hardtops 50-50 softticket and reserved-seat.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)— "Butterfield 8" (M-G) (5th wk). Solid $7,500, $8,000 in fourth.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (39th wk). Strong $14,000. Last week, $13,500. "Cimarron" opens Dec. 28.

Esquire Art (Shor) (500; $1.25)— "Captain's Table" (20th) (2d wk). Nice $2,000 after $2,400 bow.

Grand (RKO) (1,400; 90-$1.25)— "Inherit Wind" (UA) (3d wk). Five days to permit restyling of theatre for Dec. 22 opening of "Spartacus" (U) at $85.000 outlay. So-so $2,800. Last week, $5,500.

Guild (Vance) (300; $1.25)— "Hiroshima Mon Amour" (Zenith) (5th wk). Fairish $1,200. Same last week.

Hyde Park Art (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (8th wk). Sweet $1,200. Last week, $1,500.

Keith's (Shor) (1,500; 90-$1.25)— "Esther and King" (20th) (2d wk). Mild $4,000. Last week, $5,000.

Palace (RKO) (2,600; 90-$1.25)— "Desire In Dust" (Par). Okay $7,000. Last week, "North To Alaska" (20th) (2d wk), $6,800.

Twin Drive-In (Shor) (600 cars; 90c)—"She Walks By Night" (Indie) and "Wild Youth" (Indie). Good $5,500. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $3,000.

Valley (Wiethe) (1,200; $1-$1.50) —"Sunrise at Campobello" (WB) (4th wk). Five days. Fair $2,200. Last week, $3,300. Closing to ready for "Alamo" (UA) bow Dec. 23.

Chi Sluggish; 'Baghdad' Slow $14,000, 'Goliath' Meek 17G, 'Alaska' Hep 15G, Lewis Lusty 19G, 3d, 'Lace' 12G, 7th

Chicago, Dec. 13.

Some fresh product is on tap this round, but Windy City firstrun biz shapes spotty to dull. Weekend cold snap didn't help trade any, either. Some holdover pix, however, are providing a few bright spots.

Oriental's "Wizard of Baghdad" opener should hit a slow $14,000 while State Lake's "Goliath and Dragon" looks for moderate $17,000 in first.

"CinderFella," Jerry Lewis pic, in third is rated snappy. Roosevelt's "North To Alaska" looms hep, also in third. Of longruns, "Butterfield 8" is excellent in Chicago Theatre sixth round and "Midnight Lace" shapes potent in seventh United Artists round.

"Breath of Scandal" looks oke in fourth holdover lap at the Esquire. Surf's "School for Scoundrels" is taking fast third round coin. "Hiroshima Mon Amour" looks nice in seventh at arty World.

Of hardticket lineup, "Alamo" posted a fair seventh Palace week; "Spartacus" carved a solid ninth session at McVickers; and "Ben-Hur" held steady with a hep 51st frame at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Eye For Eye" (Indie) and "Chase Me Charlie" (Valiant). Fair $2,500. Last week, "Come Dance With Me" (Kings) (m.o.), $2,200.

Chicago (B&K)' (3,900; 90-$1.80)—"Butterfield 8" (M-G) (6th wk). Fine $19,000 or close. Last week, $22,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Breath of Scandal" (Par) (5th wk). Oke $5,300. Last week, $7,000.

Loop (Telem't) (606; 90-$1.80)—"On Waterfront" (Col) and "Wild Ones" (Col) (reissues) (2d wk). Fair $5,800. Last week, $8,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (9th wk). Nice $16,000 or near. Last week, $18,000.

Monroe (Jovan) (1,000; 65-90)—"Rocket Attack U.S.A." (Indie) and "Street Fighter" (Indie). Oke $4,100. Last week, "High Powered Rifle" (20th) and "Squad Car" (20th), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Wizard of Baghdad" (20th). Dull $14,000. Last week, "Esther and King" (20th) (3d wk), $12,000.

Palace (Indie) (2,177; $1.75-$3.50)—"Alamo" (UA) (7th wk). Okay $4,000 last week, $5,800.

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'NILE' SLOW $8,500 IN DENVER; 'JOURNEY' 8G

Denver, Dec. 13.

Christmas shopping is taking its toll at the boxoffice here this round. Most newcomers are getting no place. "Legions of Nile" shapes sad on opener at the Denver while "Journey to Lost City" looms slow at Paramount. "Carry On Nurse" is good on moveover at Centre. Best holdover is "Butterfield 8," still okay in fourth Orpheum round.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"South Pacific" (20th) (rerun). Slow $3,200. Last week, "Esther and King" (20th) (2d wk), $4,500.

Centre (Fox) (1,270; $1)—"Carry On Nurse" (Gov) (m.o.). Good $8,000 for 30th downtown week. Last week, "Midnight Lace" (U) (4th wk), $9,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (35th wk). Sturdy $7,000. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"Legions of Nile" (20th) and "Secrets Purple Reef" (20th). Sad $8,500. Last week, "GI Blues" (Par) and "Jazz Boat" (Col) (2d wk), $11,000.

Esquire (Fox) (600; $1)—"Swan Lake" (Col). Mild $2,800. Last week, "Carry On Nurse" (Gov) (29th wk), same.

Orpheum (RKO) (2,690; $1-$1.25)—"Butterfield 8" (M-G) and "Blue Danube" (BV) (4th wk). Okay $6,000. Last week, $10,000.

Paramount (Indie) (2,100; 90-$1.25)—"Journey to Lost City" (AI) and "Police Dog Story" (UA). Lean $8,00 or close. Last week, "Breath of Scandal" (Par), $9,000.

Towne (Indie) (600; $1-$1.45)—"North to Alaska" (20th) (4th wk). Okay $4,000 last week, $5,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Time' Modest 9G, Frisco; 'Alamo' 7G

San Francisco, Dec. 13.

First-run biz is just fair at most spots here this stanza. Newcomers are especially light. "Butterfield 8" still is fancy in third round at Warfield, "Midlight Lace" is rated good in fourth at Golden Gate. "Beyond Time Barrier" shapes modest at Paramount opening session. "Sunrise at Campobello" is slow on initial frame at St. Francis. "The Alamo" is down to slow pace in seventh stanza at the Alexandria.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (4th wk). Good $7,000 or near. Last week, $8,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Thunder In Carolina" (Indie) and "Girl in Lover's Lane" (Indie). Light $9,500. Last week, "North to Alaska" (20th) and "Love of Mike" (20th) (2d wk), $12,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Butterfield 8" (M-G) (3d wk). Fancy $11,000. Last week, $15,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Beyond Time Barrier" (AI) and "Why Must I Die?" (Indie). Modest $9,000. Last week, "GI Blues" (Par) and "Wild Ride" (Par) (2d wk), $12,000.

St. Francis (Par) (1,400; $1.00-$1.50)—"Sunrise at Campobello" (WB). Slow $6,000. Last week, "Esther and King" (20th (2d wk), $8,000.

Orpheum (Cinerama, Ino) (1,456; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (7th wk). Good $13,500. Last week, $16,000.

Stagedoor (A-R) (440; $2.50-$3.00)—"Song Without End" (Col) (9th wk). Good $4,000. Last week, $5,300.

Vogue (S.F. Theatres) (364; $1.50)—"Les Girls" (M-G) and "Crack in Mirror" (20th) (reissues). Fair $1,200. Last week, "Gigi" (M-G) (reissue), $1,600.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (51st wk). Dandy $11,000. Last week, $14,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Captain's Table" (Rank) (2d wk). Mild $1,800. Last week, $3,600.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (7th wk). Down to slow $7,000. Last week, $9,000.

Seattle Sagging But 'Blues' Nice at $7,000

Seattle, Dec. 13.

Two houses darken this week, one for Todd-AO installation. It's the Music Box while the other, the Orpheum, shutters vice stageshows and lack of good product. Both reopen for Christmas. "Spartacus" goes into Music Box on Dec. 22. "GI Blues" is nice in third round. "Herod the Great" looks sad at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G) (44th wk). Good $6,500 .Last week, $7,400.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"GI Blues" (Par). (3d wk). Nice $7,000 or near. Last week, $8,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"North To Alaska" (20th) (4th wk). Fair $5,000. Last week, $6,700.

Music Box (Hamrick) (850; $1-

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'Dared' Slow $7,000 In Buff; 'Butterfield' 10G

Buffalo, Dec. 13.

Biz generally is scraping the bottom here this session, with pre-Yule shopping blamed. None of newcomers is getting any place while some reissue combos, playing the Century and Paramount, are highly disappointing. "Last Woman on Earth" is especially dull at the Center while "10 Who Dared" is rated slow in nine days at Lafayette. "Butterfield 8" still is good in fourth stanza at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49)—"Butterfield 8" (M-G) (4th wk). Good $10,000 or less. Last week, $12,000.

Center (AB-PT) (3,000; 70-$1)—"Last Woman on Earth" (Wold) and "Little Shop of Horrors" (Wold). Dismal $6,000. Last week, "Esther and King" (20th) (2d wk-9 days), same.

Century (UATC) (2,700; 70-$1)—"From Terrace" (20th) and "Room at Top" (Cont) (reissues). Thin $6,000. Last week, "North To Alaska" (20th) (2d wk), $6,500.

Lafayette (Basil) (3,000; 70-$1)—"10 Who Dared" (BV) and "Big Jeeter" (BV). Slow $7,000 or under in 9 days. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $5,000.

Paramount (AB-PT) (3,000; 70-$1) — "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Dull $7,000 or close. Last week, "GI Blues" (Par) and "Secret Purple Reef" (Par) (2d wk-9 days), ditto.

Teck (Loew) (1,200; 70-$1.25)—"Inherit Wind" (UA) (3d wk). Mild $3,000. Last week, $3,500.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (6th wk). Nice $2,500. Last week, $2,700.

'Sunrise' OK 12G, D.C.; 'King' 7G, 2d

Washington, Dec. 13.

Mainstem is engulfed in the Christmas shopping doldrums this session, with nearly all houses reporting under-par business. "Butterfield 8" looks like it will slump to an okay total in fifth lap at Palace. "Inherit Wind" shapes only so-so at the Keith's. "Esther and King" is slow in second at Capitol. "Sunrise at Campobello," major newcomer, looks okay at two Stanley-Warner houses.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Sunrise at Campobello" (WB). Okay $12,000. Last week, "GI Blues" (Par) (2d wk), $11,000.

Apex (K-B) (940; 75-$1.10)—"Dreams" (Janus). Fair $4,000). Last week, "Great Wall" (Cont) (4th wk), $2,800.

Capitol (Loew) (3,426; 90-$1.49)—"Esther and King" (20th) (2d wk). Slow $7,000 after $10,500 opener.

Keith's (RKO) (1,830; $1-$1.49)—"Inherit Wind" (UA) (5th wk). So-so $8,000. Last week, $10,000.

MacArthur (K-B) (900; $1.25)—"Left, Right, Center" (Indie) (3d wk). Good $4,000. Last week, $4,700.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (6th wk). Fair $3,800. Last week, $3,900.

Palace (Loew) (2,390; $1-$1.65)—"Butterfield 8" (M-G) (5th wk). Oke $9,000. Last week, $12,500.

Playhouse (T-L) (438; $1-$1.80)—"Lady Chatterly's Lover" (Kings) and "Love Is Profession" (Kings) (reissues). NSA $3,000. Last week, "Night Heaven Fell" (Kings) and "God Created Woman" (Kings) (reissues) (2d wk), $2,000.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie) (6th wk). Sluggish $2,000. Last week, $2,300.

Town (King) (800; $1-$1.49)—"Hiroshima, Mon Amour" (Zenith) (6th wk). Fairish $4,000. Last week, $4,900.

Trans-Lux (T-L) (600; $1.25-$1.80)—"No Man Write Epitaph" (Col) (3d wk). Good $5,000. Last week, $5,700.

Uptown (SW) (1,300; 90-$1.49)—"Embezzled Heaven" (Indie) (2d wk). Sad $2,000. Last week, $3,000.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (38th wk). Good $8,000. Last week, $9,000.

Blizzard Bops B'way Biz, But Xmas Stageshow-'Sundowners' Big 155G; 'Butterfield' Rousing 38G, 'King' 11G

The worst blizzard in 13 years, with around 17 inches of snow and temperatures down in the 'teens is crippling Broadway first-run business this session. Mercury even dipped to 9 degrees above yesterday (Tues.).

It was the second heaviest December snowfall in N.Y. history, with even the main thoroughfares still digging out as late as yesterday. Up to press time, managers of deluxers were still trying to estimate just how badly they had been hit. Trade on Monday was off 50-75% of what a normal Monday would be even for this time of the year.

Even the Music Hall, by far the biggest thing at the wickets, was badly hit Monday and yesterday. A recovery today (Wed.) may enable "Sundowners" and its annual Christmas stageshow to wind up the initial stanza at the Hall with a big $155,000 or less. Prior to the arrival of the steady snowfall late Sunday afternoon, the Hall seemed headed for a great $175,000 or $180,000, unusually big even for a first week of the Christmas show.

Only other newcomers is "Upstairs, Downstairs," which wound its first stanza at the arty 68th Street Playhouse with a fair $4,600. It's in only for a couple of weeks with "Rue de Paris" due in on Dec. 22.

Most extended-run pix, which predominate currently, were badly hit by the bliz. However, "Butterfield 8" may manage to wind its fourth round at the Capitol with a fancy $38,000, bulk of this biz having been done prior to last Monday. "Let No Man Write My Epitaph" looks to slide to fair $7,500 in current (5th) session at the Forum, "Three Worlds of Gulliver" replaces Friday (16).

"Esther and King" looks like mild $11,000 or less on fourth round at Palace. "Can-Can" replaces on Dec. 21, being the first time around for this pic in New York area on popscale and grind. "North To Alaska" also is modest at $21,000 or less in fifth Paramount week of eight days. "Flaming Star" moves in Friday (16).

Both "Inherit the Wind," is ninth week at the Astor, and "GI Blues," now in sixth round at Victoria, are way off like other pix. "Cinderfella" moves into the Vic next Friday.

All hard-ticket pictures are being crimped in current session, it being only a question of how badly they were hurt Monday and Tuesday, and even Wednesday. Much attention naturally is focused on "Exodus," which comes into the Warner tomorrow (Thurs.) night with an elaborate invitational preem. Regular run starts Friday (16).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Inherit Wind" (UA) (10th wk). This week finished last night (Tues.) was dull $8,000 or less after $9,500 last round. "Grass Is Greener" (U) preems Dec. 23, day-dating with Trans-Lux 52d Street.

Capitol (Loew) (4,820; $1-$2.50)—"Butterfield 8" (M-G) (5th wk). Fourth stanza ended last night (Tues.) was solid $38,000 or less after $46,000 for third week. Stays, with opening of next pic, "The Misfits" (UA) now off until February.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (10th wk). This round ending today (Wed.) looks to hit lusty $24,500 or near after $28,000 for ninth week. Stays indef.

Palace (RKO) (1,642; 90-$2)—"Esther and King" (20th) (5th wk). This session ending tomorrow (Thurs.) is heading for mild $11,000 or less after $15,000 for fourth week. "Can-Can" (20th) opens Dec. 21 on popscale and continuous run.

Forum (Moss) (813; 90-$1.80)—"Let No Man Write My Epitaph" (Col) (5th wk). This stanza ending today (Wed.) is heading for mild $7,500 or near after $11,000 for fourth week. "Three Worlds of Gulliver" (Col) opens Friday (16).

Paramount (AB-PT) (3,665; $1-$2)—"North to Alaska" (20th) (5th-final wk). This round finishing tomorrow (Thurs.) looks like mild $21,000 for eight days, with boost from preview. "Flaming Star" (20th) opens Friday (16). Fourth regular week was $20,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—Annual Christmas stage show and "The Sundowners" (WB). Initial week ending today (Wed.) looks to reach big $155,000 or less. Last week, "World of Suzie Wong" (Par) and stageshow (4th wk), $135,000. "Sundowners" with Xmas stageshow stays into 1961.

Rivoli (UAT) (1,545; $1.50-$3.50)—"The Alamo" (UA) (8th wk). Seventh week completed last night (Tues.) held at fine $23,000 or under after $24,000 for sixth. Stays indef. Two big kid matinees helped as well as an unusually strong weekend.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (55th wk). Current session finishing today (Wed.) is heading for fine $28,000 or less after $31,000 for 11 performances in 54th week. Continues, natch!

Victoria (City Inv.) (1,003; 50-$2)—"GI Blues" (Par) (6th wk). This round finishing tomorrow (Thurs.) looks sad $6,000 or under after $7,500 for fifth week. "Cinderfella" (Par) opens Friday (16).

Warner (SW) (1,523; $1.50-$3.50)—"Exodus" (UA). Opens with invitational, deluxe preem tomorrow night (15), with regular run starting Dec. 16. This follows $250-a-ticket benefit for the Chaim Weizmann Institute of Science last night (Tues.). Some special previews also were held this week, after "Crowning Experience" (Indie) wound its desultory run last Sunday (11).

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Picnic on Grass" (Kings) (m.o.) (4th wk). Third round ended Monday (12) with mild $3,500 after $5,500 for second week.

Fine Arts (Davis) (468; 90-$1.80)—"Big Deal" (UMPO) (4th wk). Third stanza finished Monday (12) was big $10,000 after $12,900 for second week.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Come Dance With Me" (Kings) (6th-final wk). Fifth week completed Sunday (11) was okay $5,500 after $6,000 for fourth stanza. Closes down for facelift after Sunday (18), reopening with "Swiss Family Robinson" (BV) on Dec. 23.

Beekman (R&B) (590; $1.20-$1.75) — "Virgin Spring" (Janus) (5th wk). Fourth session ended Sunday (11) was fast $8,500 after $11,000 for third week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "World of Apu" (Harrison) (11th wk). The 10th week finished Monday (12) was modest $2,700 after $3,000 for ninth.

Normandie (T-L) (592; $1.25-$1.80)—"Gigi" (M-G) (reissue) (4th wk). This stanza winding tomorrow (Thurs.) is heading for okay $3,500 after $5,500 for third week. "Swiss Family Robinson" (BV) opens Dec. 23, day-dating with Embassy.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Carry On Nurse" (Gov) (14th wk). This round ending tomorrow (Thurs.) looks to dip to mild $4,000 or less after $6,000 for 13th week. "Tunes of Glory" (Lopert) is due in Dec. 20.

Guild (Guild) (450; $1-$1.75 — "I'm All Right, Jack" (Col) (34th wk). The 33d week ended Sunday (11) was okay $4,800 after $5,000 for 32d round. "French Mistress" (Films Around World) opens next Sunday (18).

Murray Hill (R&B) (565; 95-$1.80) — "Sunrise at Campobello" (WB) (m.o.) (5th wk). Fourth round finished Monday (12) was good $5,500 after $7,200 for third week.

Paris (Pathe Cinema) (568; 90-$1.80) — "General Della Rovera" (Cont) (4th wk). Third round ended Sunday (11) was big $13,000 after $15,000 for second week.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lopert) (9th wk). Eighth session ended Monday (12) was amazing $18,000 after $22,000 for seventh week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65) — "Upstairs, Downstairs" (20th) (2d wk). Initial round finished Sunday (11) was fair $4,600. In for only a couple of

(Continued on page 15)

L.A. Still Sliding; 'Village' Boffo $34,000, 'Butterfield' Trim 13G, 6th, 'Spartacus' Sock 20G, 'Sunday' 9G

Los Angeles, Dec. 13.

Majority of bills are on the dullish side this stanza, as pre-Xmas is making for still slower biz. However, there is one shining exception. "Village of Damned," which shapes boff $34,000 or over on initial session in five houses. "Herod the Great" is gandering a mild $8,000 on opening week in two theatres.

"Nude in White Car" is only dim $5,200 in two sites. "Butterfield 8" is holding up well to top the holdovers with a lusty $13,000 in sixth round at Hollywood Paramount.

"Crowning Experience" is heading for a perky take in second week at Fox Wilshire. "Spartacus" still is fine $20,000 in eighth frame at Pantages. But it is off from a week ago while other hard-ticket pix are sagging even more. "Never On Sunday" shapes great in third round at Fine Arts.

Estimates for This Week

Los Angeles, Iris (FWC) (2,019; 825; 90-$1.50)—"Herod" (AA) and "Heroes Die Young" (Indie). Mild $8,000. Last week, Los Angeles with Hollywood, Loyola, El Rey, "North To Alaska" (20th), "Murder Inc." (20th) (2d wk, Los Angeles, Hollywood, Loyola; 1st wk, El Rey), $15,200. Iris with Warren's, Baldwin, "Inherit Wind" (UA) (1st general release), "Menace in Night" (UA) (reissue), $14,400.

Warren's, Pix (B&B-Prin) (1,757; 756; 90-$1.50)—"Nude in White Car" (Coop) and "Price of Silence" (Indie). Dim $5,300. Last week, Pix with Wiltern, "Midnight Lace" (U) (3d wk), "On Beach" (UA) (reissue) (Pix), "Seven Ways to Sundown" (U) (3d wk) (Wiltern), $6,930.

State, Wiltern, Baldwin, Hollywood, Loyola (UATC-SW-State-FWC) (2,404; 2,344; 1,800; 756; 1,298; 90-$1.50) — "Village of Damned" (M-G) and "Hot Wind Blows" (M-G) (repeat). Boff $24,000 or over. Last week, State, "Theodora, Slave Empress" (IFE), "Nudist Story" (May) (reissue), $4,200.

Fox-Wilshire (FWC) (1,990; 90-$1.50) — "Crowning Experience" (Moral Rearm) (2d wk). Perky $8,000 or near. Last week, $10,000, way under hopes.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (3d

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Broadway Grosses

Estimated Total Gross
This Week $421,700
(Based on 27 theatres)
Last Year $514,995
(Based on 24 theatres)

'Alaska' Hotsy 8G, Mpls.; 'Lace' 4G

Minneapolis, Dec. 13.

What merchants hail as a record shopping season has the downtown cinemas facing its toughest battle for biz pre-Xmas. Only some big holdovers are keeping biz half way decent.

Standout is "North To Alaska" at State where it is nifty in fourth week. "Midnight Lace" also is trim at the Gopher in fifth round. "Sunrise at Campobello" looms okay in second Lyric stanza. 'GI Blues" moved from Orhpeum, shapes sturdy at the Pan on opener there.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (42d wk). Big $8,000. Last week, $7,300.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (16th wk). Healthy $7,000. Last week, $6,500.

Gopher (Berger) (1,000; $1-$1.50) —"Midnight Lace" (U) (5th wk). Nice $4,000. Last week, $6,000.

Lyric (Par) (1,000; $1-$1.50)—"Sunrise at Campobello" (WB) (2d wk). Fair $5,000. Last week, $6,000.

Orpheum (Mann) (2,800; $1-$1.25)—"September Storm" (20th). Fair $7,500. Last week, "GI Blues" (Par) (2d wk), $7,000.

Pan (Mann) (1,800; $1-$1.25)—"GI Blues" (Par) (m.o.). Sturdy $5,000. Last week, "Caltiki" (AA) and "Tormented" (AA), $4,000 at $1 top.

St. Louis Park (Field) (1,000; $1.25)—"Inherit Wind" (UA) (5th wk). Meagre $2,800. Last week, $3,000.

State (Par) (2,200; $1-$1.25)—"North To Alaska" (20th) (4th wk). Nifty $8,000. Last week, $10,000.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (7th wk). Nice $2,000. Last week, $2,500.

Uptown (Field) (1,000; $1.25)—"Apartment" (UA). Poor $1,000. Last week, "Sunset Boulevard" (Par) (reissue), $3,000.

World (Mann) (400; 85-$1.50)—"Butterfield 8" (M-G) (5th wk). Fine $5,000. Last week, $6,500.

Pitt Biz NSH Albeit 'King' Fair at $5,000; 'Alaska' Torrid 7G, 4

Pittsburgh, Dec. 13.

Yule shopping and some new entries which are not so big will hurt overall big setup this round at Pitt deluxers. However, "North To Alaska" in fourth at Harris shapes strong while "Ben-Hur" in 47th round at the Warner remains mighty. "Butterfield 8" looms fair in fourth at Penn and comes out today for "Inherit the Wind." "Goliath and Dragon" at Stanley is drab in first while "Esther and King" at Fulton shapes dull for opener.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Esther and King" (20th). Fair $5,000. Last week, "Midnight Lace" (U) (5th wk), $4,000.

Harris (Associated (2,100; $1-$1.50))—"North To Alaska" (20th) (4th wk). Hep $7,000. Last week, $8,000.

Penn (UATC) (3,300; $1-$1.50)—"Butterfield 8" (M-G) (4th wk 6 days). Slowing up to fair $9,500. Coming out today for "Inherit Wind" (UA). Last week, $11,500.

Squirrel Hill (SW) (834; $1.25)—"Edge of Innocence" (King). Slim $2,000. Last week, "I'm All Right, Jack" (Col) (4th wk), $2,250.

Stanley (SW) (3,700; $1-$1.50)—"Goliath and Dragon" (AI). Drab $6,000. Last week, "G. I. Blues" (Par) (2d wk), $6,500.

Warner (SW) (1,513; $1.50-$2.75) —"Ben-Hur" (47th wk). Mighty $15,500. Last week $16,500. Due to come out Dec. 22.

'Butterfield' Best In Prov., Hep 8G

Providence, Dec. 13.

"Butterfield 8" is still getting the biggest call in fourth session here at State. Other stands are just marking time through the holiday shopping rush. "Amazing Transparent Man" at Majestic is mild. RKO Albee's "Legions of the Nile" looks dull. Strand's "10 Who Dared" looms light.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Legions of Nile" (20th) and "Goddess of Love" (20th). Dull $4,000. Last week, "North To Alaska" (20th) and "Squad Car" (20th) (2d wk), $4,500.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (25th wk). Slowing up $5,500. Twenty-fourth week, $7,000.

Majestic (SW) (2,200; 65-90)—"Amazing Transparent Man" (AI) and "Beyond Time Barrier" (AI). Mild $5,000. Last week, "Inherit Wind" (UA), $8,000.

State (Loew) (3,200; 65-90)—"Butterfield 8" (M-G) (4th wk). Sturdy $8,000. Third was $8,500.

Strand (National Realty) (2,200; 65-90)—"10 Who Dared" (BV). Light $4,500. Last week, "GI Blues" (Par) and "Tarzan Magnificent" (Par) (2d wk), $5,000.

'Desire' OK $7,000 in Cincy; 'Walks' Good 5½G; 'Ben-Hur' Stout 14G, 39th

Cincinnati, Dec. 13.

Approach of holidays is evident in film biz outlook here this week. On the bright side are new bills "Desire In Dust," shaping okay at Palace, and "She Walks by Night" with "Wild Youth," good at Twin Drive-In. "Butterfield 8" looms Sunday (15) in preparation for hard-ticket entries, "Spartacus" Dec. 22 and "Alamo" Dec. 23, respectively. Long-run "Ben-Hur," potent 39th weeker at Capitol, gives way Dec. 28 to "Cimarron," Changes put major hardtops 50-50 softticket and reserved-seat.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Butterfield 8" (M-G) (5th wk). Solid $7,500, $8,000 in fourth.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (39th wk). Strong $14,000. Last week, $13,500. "Cimarron" opens Dec. 28.

Esquire Art (Shor) (500; $1.25)—"Captain's Table" (20th) (2d wk). Nice $2,000 after $2,400 bow.

Grand (RKO) (1,400; 90-$1.25)—"Inherit Wind" (UA) (3d wk). Five days to permit restyling of theatre for Dec. 22 opening of "Spartacus" (U) at $85.000 outlay. So-so $2,800. Last week, $5,500.

Guild (Vance) (300; $1.25)—"Hiroshima Mon Amour" (Zenith) (5th wk). Fairish $1,200. Same last week.

Hyde Park Art (Shor) (500; $1.25)—"Carry On, Nurse" (Gov) (m.o.) (8th wk). Sweet $1,200. Last week, $1,500.

Keith's (Shor) (1,500; 90-$1.25)—"Esther and King" (20th) (2d wk). Mild $4,000. Last week, $5,000.

Palace (RKO) (2,600; 90-$1.25)—"Desire In Dust" (Par). Okay $7,000. Last week, "North To Alaska" (20th) (2d wk), $6,800.

Twin Drive-In (Shor) (600 cars; 90c)—"She Walks By Night" (Indie) and "Wild Youth" (Indie). Good $5,500. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $3,000.

Valley (Wiethe) (1,200; $1-$1.50) —"Sunrise at Campobello" (WB) (4th wk). Five days. Fair $2,200. Last week, $3,300. Closing to ready for "Alamo" (UA) bow Dec. 23.

Det. Spotty; 'Nile' Moderate $12,000, 'Breath' 16G, 'Spartacus' Wow 17G

Key City Grosses

Estimated Total Gross
This Week $1,663,100
(Based on 19 cities and 198 theatres, chiefly first runs, including N. Y.)
Last Year $1,751,095
(Based on 22 cities and 219 theatres.)

Omaha Biz Limps; 'Breath' Slow 5G

Omaha, Dec. 13.

Biz continues to sag at downtown first-runs as Xmas approaches. Only newcomer, "Breath of Scandal," is dull at the Omaha. "North To Alaska" is taking it on the chin in second round at Orpheum. "Butterfield 8" shapes fine in fourth week at State. Hardticket "Ben-Hur" is only fair for 43d stanza at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (43d wk). Fair $4,700. Last week, $4,800.

Omaha (Tristates) (2,066; 75-$1) —"Breath of Scandal" (Par) and "Seven Ways Sundown" (U). Dull $5,000. Last week, "GI Blues" (Par) (2d wk), $6,000.

Orpheum (Tristates) (2,877; 75-$-)—"North To Alaska" (20th) (2d wk). Dim $6,000 after $10,000 bow.

State (Cooper) (743; $1)—"Butterfield 8" (M-G) (4th wk). Smooth $4,000. Last week, $4,400.

Cold Bops Balto B.O.; 'Baghdad' Light $3,000, 'Butterfield' Fair $6,000, 3

Baltimore, Dec. 13.

Big bliz put a solid freeze on the boxoffice and even before, the general picture here was glum. Only new pix are "Wizard of Baghdad," lean at Mayfair and "Big Chief," slow at the Cinema. "Butterfield 8" is still leading the holdovers, being light in third frame at Hipp.

"Never On Sunday" is big in fourth week at Playhouse. "Ben-Hur" is steady in 37th week at the Town with "last weeks" sign up.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Inherit Wind" (UA) (4th wk). Oke $3,000 after $3,500 in third.

Century (Fruchtman) (3,200; 90-$1.50)—"GI Blues" (Par) (3d wk). Down to mild $3,000 after $6,000 in second.

Charles (Fruchtman) (500; 90-$1.50)—"Captain's Table" (20th) (2d wk). Mild $2,000 after $2,300 opener.

Cinema (Schwaber) (460; 90-$1.50)—"Big Chief" (Cont). Slow $1,500. Last week, "3 Penny Opera" (Brandon) (2d wk), $1,800.

Five West (Schwaber) (460; 90-$1.50)—"Entertainer" (Cont) (5th wk). Weak $1,500 after $1,800 in fourth.

Hippodrome (Rappaport) (2,300; 90-$1.50) — "Butterfield 8" (M-G) (3d wk). Light $6,000 after $10,000 in second frame.

Little (Rappaport) (300; 90-$1.50) —"No Man Write Epitaph" (Col) (7th wk). Nice $2,000 after $2,200 last week.

Mayfair (Fruchtman) (750; 90-$1.50) — "Wizard of Baghdad" (20th). Mild $3,000. Last week, "Esther and King" (20th) (2d wk), $3,500.

New (Fruchtman) (1,600; 90-$1.50)—"Sword and Dragon" (Indie) (2d wk). Light $4,000, after $9,000 opener.

Playhouse (Schwaber) (460; 90-$1.50)—"Never on Sunday" (Lopert) (4th wk). Big $4,000 after $5.000 in third.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (6th wk). Slowed down to thin $3,000 after $5,000 in fifth.

Town (Rappaport) (1,125; $1.49-$2.50) — "Ben-Hur" (M-G) (37th wk). Mild $5,000 after $7,000 last round.

Detroit, Dec. 13.

Four rather mild to only okay newcomers will hurt the overall first-run biz total this week. However, some holdovers continue lusty. "Breath of Scandal" is rated good at the Michigan. "Plunderers" looks okay at the Palms in first. "Desert Attack" is mild at the Fox. "I'm All Right Jack" is just about all right at the Mercury for opener.

"Spartacus" stays mighty in sixth week at the Madison. "Butterfield 8" remains good at the Adams, also in sixth. "Ben-Hur" is strong in 43rd session at United Artists. "Windjammer" picks up some late comers in its next-to-last and 38th week at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49) —"Legions of Nile" (20th) and "Desert Attack" (20th). Mild $12,000. Last week, "North To Alaska" (20th) and "Squad Car" (20th) (4th wk), $10,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Breath of Scandal" (Par) and "Between Time and Eternity" (U). Good $16,000. Last week, "Goliath and Dragon" (AA) and "Boy Stole a Million" (Par), $13,000.

Palms (UD) (2,961; $1.25-$1.49)—"Plunderers" (AA) and "Heroes Die Young" (AA). Oke $15,000. Last week, "GI Blues" (Par) and "Under 10 Flags" (Par) (2d wk), $18,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (6th wk). Great $17,000. Last week, $17,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (6th wk). Good $10,000. Last week, same.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (43d wk). Strong $11,000. Last week, $13,000.

Trans-Lux Krim (Trans-Lux) 1,000; $1.49)—"God Created Woman" (Indie) and "Night Heaven Fell" (Indie) (reissues) (2d wk). Oke $3,000. Last week, $3,500.

Mercury (UM) (1,465; $1.25-$1.49)—"I'm All Right Jack" (Col) and "On Waterfront" (Col) (reissue). Oke $10,000. Last week, "Esther and King" (20th) (2d wk), $5,000.

K.C. Trade Off; 'Alaska' Bright $5,000, 'Breath' Dim 4G, 'Dared' Mild 6G

Kansas City, Dec. 13.

Trend is moderate to dull for week for the most part. Christmas shopping, of course, is making inroads. "Breath of Scandal," new at Paramount, shapes drab. "North To Alaska" looms bright in third at Uptown. "10 Who Dared" is medium in opener at Plaza. "Midnight Lace" looks okay in fifth at the Brookside.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.25)—"Midnight Lace" (U) (5th wk). Okay $4,000. Last week, $4,200.

Capri (Durwood) (1,260; 90-$2.50) —"Ben-Hur" (M-G) (45th wk). Good $8,000, with extra morning matinees helping. Last week, $9,000.

Kimo (Dickinson) (504; 90-$1.25) —"Never On Sunday" (Lope) (3d wk). Nifty $2,000. Last week, $2,500.

Midland (Loew) (3,300; 75-$1)—"Ruby Gentry" (SRO) and "Streetcar Named Desire" (20th) (reissues). Fair $5,000. Last week, "No Man Write Epitaph" (UA) and "Walking Target" (UA) (2d wk), $4,000.

Paramount (UP) (1,900; 75-$1)—"Breath of Scandal" (Par). Drab $4,000 or near. Last week, "GI Blues" (Par) (2d wk). $5,500.

Plaza (FMW-NT) (1,900; $1.25)—"10 Who Dared" (BV) and "Raymie" (BV). Moderate $6,000 in 8 days. Last week, "Esther and King" (20th), $5,500.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Dreams" (Indie). Oke $1,500. Last week, "Entertainer" (Cont) (2d wk), $1,000.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (6th wk). Steady $7,000. Last week, $8,000.

Uptown (FMW-NT) (2,043; 85-$1)—"North To Alaska" (20th) (3d wk). Bright $5 000; holds. Last week, including 4 days in Granada (1,217), $8,500.

Chi Sluggish; 'Baghdad' Slow $14,000, 'Goliath' Meek 17G, 'Alaska' Hep 15G, Lewis Lusty 19G, 3d, 'Lace' 12G, 7th

Chicago, Dec. 13.

Some fresh product is on tap this round, but Windy City firstrun biz shapes spotty to dull. Weekend cold snap didn't help trade any, either. Some holdover pix, however, are providing a few bright spots.

Oriental's "Wizard of Baghdad" opener should hit a slow $14,000 while State Lake's "Goliath and Dragon" looks for moderate $17,000 in first.

"CinderFella," Jerry Lewis pic, in third is rated snappy. Roosevelt's "North To Alaska" looms hep, also in third. Of longruns, "Butterfield 8" is excellent in Chicago Theatre sixth round and "Midnight Lace" shapes potent in seventh United Artists round.

"Breath of Scandal" looks oke in fourth holdover lap at the Esquire. Surf's "School for Scoundrels" is taking fast third round coin. "Hiroshima Mon Amour" looks nice in seventh at arty World.

Of hardticket lineup, "Alamo" posted a fair seventh Palace week; "Spartacus" carved a solid ninth session at McVickers; and "Ben-Hur" held steady with a hep 51st frame at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Eye For Eye" (Indie) and "Chase Me Charlie" (Valiant). Fair $2,500. Last week, "Come Dance With Me" (Kings) (m.o.), $2,200.

Chicago (B&K) (3,900; 90-$1.80)—"Butterfield 8" (M-G) (6th wk). Fine $19,000 or close. Last week, $22,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Breath of Scandal" (Par) (5th wk). Oke $5,300. Last week, $7,000.

Loop (Telem't) (606; 90-$1.80)—"On Waterfront" (Col) and "Wild Ones" (Col) (reissues) (2d wk). Fair $5,800. Last week, $8,000.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (9th wk). Nice $16,000 or near. Last week, $18,000.

Monroe (Jovan) (1,000; 65-90)—"Rocket Attack U.S.A." (Indie) and "Street Fighter" (Indie). Oke $4,100. Last week, "High Powered Rifle" (20th) and "Squad Car" (20th), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Wizard of Baghdad" (20th). Dull $14,000. Last week, "Esther and King" (20th) (3d wk), $12,000.

Palace (Indie) (2,177; $1.75-$3.50)—"Alamo" (UA) (7th wk).

(Continued on page 15)

'NILE' SLOW $8,500 IN DENVER; 'JOURNEY' 8G

Denver, Dec. 13.

Christmas shopping is taking its toll at the boxoffice here this round. Most newcomers are getting no place. "Legions of Nile" shapes sad on opener at the Denver while "Journey to Lost City" looms slow at Paramount. "Carry On Nurse" is good on moveover at Centre. Best holdover is "Butterfield 8," still okay in fourth Orpheum round.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"South Pacific" (20th) (rerun). Slow $3,200. Last week, "Esther and King" (20th) (2d wk), $4,500.

Centre (Fox) (1,270; $1)—"Carry On Nurse" (Gov) (m.o.). Good $8,000 for 30th downtown week. Last week, "Midnight Lace" (U) (4th wk), $9,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (35th wk). Sturdy $7,000. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"Legions of Nile" (20th) and "Secrets Purple Reef" (20th). Sad $8,500. Last week, "GI Blues" (Par) and "Jazz Boat" (Col) (2d wk), $11,000.

Esquire (Fox) (600; $1)—"Swan Lake" (Col). Mild $2,800. Last week, "Carry On Nurse" (Gov) (29th wk), same.

Orpheum (RKO) (2,690; $1-$1.25)—"Butterfield 8" (M-G) and "Blue Danube" (BV) (4th wk). Okay $6,000. Last week, $10,000.

Paramount (Indie) (2,100; 90-$1.25)—"Journey to Lost City" (AI) and "Police Dog Story" (UA). Lean $8,00 or close. Last week, "Breath of Scandal" (Par), $9,000.

Towne (Indie) (600; $1-$1.45)—"North to Alaska" (20th) (4th wk). Okay $4,000 last week, $5,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Time' Modest 9G, Frisco; 'Alamo' 7G

San Francisco, Dec. 13.

First-run biz is just fair at most spots here this stanza. Newcomers are especially light. "Butterfield 8" still is fancy in third round at Warfield. "Midlight Lace" is rated good in fourth at Golden Gate. "Beyond Time Barrier" shapes modest at Paramount opening session. "Sunrise at Campobello" is slow on initial frame at St. Francis. "The Alamo" is down to slow pace in seventh stanza at the Alexandria.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (4th wk). Good $7,000 or near. Last week, $8,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Thunder In Carolina" (Indie) and "Girl in Lover's Lane" (Indie). Light $9,500. Last week, "North to Alaska" (20th) and "Love of Mike" (20th) (2d wk), $12,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Butterfield 8" (M-G) (3d wk). Fancy $11,000. Last week, $15,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Beyond Time Barrier" (AI) and "Why Must I Die?" (Indie). Modest $9,000. Last week, "GI Blues" (Par) and "Wild Ride" (Par) (2d wk), $12,000.

St. Francis (Par) (1,400; $1.00-$1.50)—"Sunrise at Campobello" (WB). Slow $6,000. Last week, "Esther and King" (20th (2d wk), $8,000.

Orpheum (Cinerama, Ino) (1,456; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (7th wk). Good $13,500. Last week, $16,000.

Stagedoor (A-R) (440; $2.50-$3.00)—"Song Without End" (Col) (9th wk). Good $4,000. Last week, $5,300.

Vogue (S.F. Theatres) (364; $1.50)—"Les Girls" (M-G) and "Crack in Mirror" (20th) (reissues). Fair $1,200. Last week, "Gigi" (M-G) (reissue), $1,600.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (51st wk). Dandy $11,000. Last week, $14,000.

Presidio (Hardy) (774; $1.25-$1.50)—"Captain's Table" (Rank) (2d wk). Mild $1,800. Last week, $3,600.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (7th wk). Down to slow $7,000. Last week, $9,000.

Seattle Sagging But 'Blues' Nice at $7,000

Seattle, Dec. 13.

Two houses darken this week, one for Todd-AO installation. It's the Music Box while the other, the Orpheum, shutters vice stageshows and lack of good product. Both reopen for Christmas. "Spartacus" goes into Music Box on Dec. 22. "GI Blues" is nice in third round. "Herod the Great" looks sad at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G) (44th wk). Good $6,500 .Last week, $7,400.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"GI Blues" (Par). (3d wk). Nice $7,000 or near. Last week, $8,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"North To Alaska" (20th) (4th wk). Fair $5,000. Last week, $6,700.

Music Box (Hamrick) (850; $1-

(Continued on page 15)

'Dared' Slow $7,000 In Buff; 'Butterfield' 10G

Buffalo, Dec. 13.

Biz generally is scraping the bottom here this session, with pre-Yule shopping blamed. None of newcomers is getting any place while some reissue combos, playing the Century and Paramount, are highly disappointing. "Last Woman on Earth" is especially dull at the Center while "10 Who Dared" is rated slow in nine days at Lafayette. "Butterfield 8" still is good in fourth stanza at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49)—"Butterfield 8" (M-G) (4th wk). Good $10,000 or less. Last week, $12,000.

Center (AB-PT) (3,000; 70-$1)—"Last Woman on Earth" (Wold) and "Little Shop of Horrors" (Wold). Dismal $6,000. Last week, "Esther and King" (20th) (2d wk-9 days), same.

Century (UATC) (2,700; 70-$1)—"From Terrace" (20th) and "Room at Top" (Cont) (reissues). Thin $6,000. Last week, "North To Alaska" (20th) (2d wk), $6,500.

Lafayette (Basil) (3,000; 70-$1)—"10 Who Dared" (BV) and "Big Jeeter" (BV). Slow $7,000 or under in 9 days. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $5,000.

Paramount (AB-PT) (3,000; 70-$1) — "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues). Dull $7,000 or close. Last week, "GI Blues" (Par) and "Secret Purple Reef" (Par) (2d wk-9 days), ditto.

Teck (Loew) (1,200; 70-$1.25)—"Inherit Wind" (UA) (3d wk). Mild $3,000. Last week, $3,500.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (6th wk). Nice $2,500. Last week, $2,700.

'Sunrise' OK 12G, D.C.; 'King' 7G, 2d

Washington, Dec. 13.

Mainstem is engulfed in the Christmas shopping doldrums this session, with nearly all houses reporting under-par business. "Butterfield 8" looks like it will slump to an okay total in fifth lap at Palace. "Inherit Wind" shapes only so-so at the Keith's. "Esther and King" is slow in second at Capitol. "Sunrise at Campobello," major newcomer, looks okay at two Stanley-Warner houses.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Sunrise at Campobello" (WB). Okay $12,000. Last week, "GI Blues" (Par) (2d wk), $11,000.

Apex (K-B) (940; 75-$1.10)—"Dreams" (Janus). Fair $4,000). Last week, "Great Wall" (Cont) (4th wk), $2,800.

Capitol (Loew) (3,426; 90-$1.49)—"Esther and King" (20th) (2d wk). Slow $7,000 after $10,500 opener.

Keith's (RKO) (1,850; $1-$1.49)—"Inherit Wind" (UA) (5th wk). So-so $8,000. Last week, $10,000.

MacArthur (K-B) (900; $1.25)—"Left, Right, Center" (Indie) (3d wk). Good $4,000. Last week, $4,700.

Ontario (K-B) (1,240; 90-$1.49)—"Midnight Lace" (U) (6th wk). Fair $3,800. Last week, $3,900.

Palace (Loew) (2,390; $1-$1.65)—"Butterfield 8" (M-G) (5th wk). Oke $9,000. Last week, $12,500.

Playhouse (T-L) (458; $1-$1.80)—"Lady Chatterly's Lover" (Kings) and "Love Is Profession" (Kings) (reissues). NSA $3,000. Last week, "Night Heaven Fell" (Kings) and "God Created Woman" (Kings) (reissues) (2d wk), $2,000.

Plaza (T-L) (276; $1-$1.80)—"Fast Set" (Indie) (6th wk). Sluggish $2,000. Last week, $2,300.

Town (King) (800; $1-$1.49)—"Hiroshima, Mon Amour" (Zenith) (6th wk). Fairish $4,000. Last week, $4,900.

Trans-Lux (T-L) (600; $1.25-$1.80)—"No Man Write Epitaph" (Col) (3d wk). Good $5,000. Last week, $5,700.

Uptown (SW) (1,300; 90-$1.49)—"Embezzled Heaven" (Indie) (2d wk). Sad $2,000. Last week, $3,000.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (38th wk). Good $8,000. Last week, $9,000.

Blizzard Bops B'way Biz, But Xmas Stageshow-'Sundowners' Big 155G; 'Butterfield' Rousing 38G, 'King' 11G

The worst blizzard in 13 years, with around 17 inches of snow and temperatures down in the 'teens is crippling Broadway first-run business this session. Mercury even dipped to 9 degrees above yesterday (Tues.).

It was the second heaviest December snowfall in N.Y. history, with even the main thoroughfares still digging out as late as yesterday. Up to press time, managers of deluxers were still trying to estimate just how badly they had been hit. Trade on Monday was off 50-75% of what a normal Monday would be even for this time of the year.

Even the Music Hall, by far the biggest thing at the wickets, was badly hit Monday and yesterday. A recovery today (Wed.) may enable "Sundowners" and its annual Christmas stageshow to wind up the initial stanza at the Hall with a big $155,000 or less. Prior to the arrival of the steady snowfall late Sunday afternoon, the Hall seemed headed for a great $175,000 or $180,000, unusually big even for a first week of the Christmas show.

Only other newcomers is "Upstairs, Downstairs," which wound its first stanza at the arty 68th Street Playhouse with a fair $4,600. It's in only for a couple of weeks with "Rue de Paris" due in on Dec. 22.

Most extended-run pix, which predominate currently, were badly hit by the bliz. However, "Butterfield 8" may manage to wind its fourth round at the Capitol with a fancy $38,000, bulk of this biz having been done prior to last Monday. "Let No Man Write My Epitaph" looks to slide to fair $7,500 in current (5th) session at the Forum. "Three Worlds of Gulliver" replaces Friday (16).

"Esther and King" looks like mild $11,000 or less on fourth round at Palace. "Can-Can" replaces on Dec. 21, being the first time around for this pic in New York area on popscale and grind. "North To Alaska" also is modest at $21,000 or less in fifth Paramount week of eight days. "Flaming Star" moves in Friday (16).

Both "Inherit the Wind," is ninth week at the Astor, and "GI Blues," now in sixth round at Victoria, are way off like other pix. "Cinderfella" moves into the Vic next Friday.

All hard-ticket pictures are being crimped in current session, it being only a question of how badly they were hurt Monday and Tuesday, and even Wednesday. Much attention naturally is focused on "Exodus," which comes into the Warner tomorrow (Thurs.) night with an elaborate invitational preem. Regular run starts Friday (16).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Inherit Wind" (UA) (10th wk). This week finished last night (Tues.) was dull $8,000 or less after $9,500 last round. "Grass Is Greener" (U) preems Dec. 23, day-dating with Trans-Lux 52d Street.

Capitol (Loew) (4,820; $1-$2.50)—"Butterfield 8" (M-G) (5th wk). Fourth stanza ended last night (Tues.) was solid $38,000 or less after $46,000 for third week. Stays, with opening of next pic, "The Misfits" (UA) now off until February.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (10th wk). This round ending today (Wed.) looks to hit lusty $24,500 or near after $28,000 for ninth week. Stays indef.

Palace (RKO) (1,642; 90-$2)—"Esther and King" (20th) (5th wk). This session ending tomorrow (Thurs.) is heading for mild $11,000 or less after $15,000 for fourth week. "Can-Can" (20th) opens Dec. 21 on popscale and continuous run.

Forum (Moss) (813; 90-$1.80)—"Let No Man Write My Epitaph" (Col) (5th wk). This stanza ending today (Wed.) is heading for mild $7,500 or near after $11,000 for fourth week. "Three Worlds of Gulliver" (Col) opens Friday (16).

Paramount (AB-PT) (3,665; $1-$2)—"North to Alaska" (20th) (5th-final wk). This round finishing tomorrow (Thurs.) looks like mild $21,000 for eight days, with boost from preview. "Flaming Star" (20th) opens Friday (16). Fourth regular week was $20,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—Annual Christmas stage show and "The Sundowners" (WB). Initial week ending today (Wed.) looks to reach big $155,000 or less. Last week, "World of Suzie Wong" (Par) and stageshow (4th wk), $135,000. "Sundowners" with Xmas stageshow stays into 1961.

Rivoli (UAT) (1,545; $1.50-$3.50)—"The Alamo" (UA) (8th wk). Seventh week completed last night (Tues.) held at fine $23,000 or under after $24,000 for sixth. Stays indef. Two big kid matinees helped as well as an unusually strong weekend.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (55th wk). Current session finishing today (Wed.) is heading for fine $28,000 or less after $31,000 for 11 performances in 54th week. Continues, natch!

Victoria (City Inv.) (1,003; 50-$2)—"GI Blues" (Par) (6th wk). This round finishing tomorrow (Thurs.) looks sad $6,000 or under after $7,500 for fifth week. "Cinderfella" (Par) opens Friday (16).

Warner (SW) (1,523; $1.50-$3.50)—"Exodus" (UA). Opens with invitational, deluxe preem tomorrow night (15), with regular run starting Dec. 16. This follows $250-a-ticket benefit for the Chaim Weizmann Institute of Science last night (Tues.). Some special previews also were held this week, after "Crowning Experience" (Indie) wound its desultory run last Sunday (11).

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Picnic on Grass" (Kings) (m.o.) (4th wk). Third round ended Monday (12) with mild $3,500 after $5,500 for second week.

Fine Arts (Davis) (468; 90-$1.80)—"Big Deal" (UMPO) (4th wk). Third stanza finished Monday (12) was big $10,000 after $12,900 for second week.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Come Dance With Me" (Kings) (6th-final wk). Fifth week completed Sunday (11) was okay $5,500 after $6,000 for fourth stanza. Closes down for facelift after Sunday (18), reopening with "Swiss Family Robinson" (BV) on Dec. 23.

Beekman (R&B) (590; $1.20-$1.75) — "Virgin Spring" (Janus) (5th wk). Fourth session ended Sunday (11) was fast $8,500 after $11,000 for third week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "World of Apu" (Harrison) (11th wk). The 10th week finished Monday (12) was modest $2,700 after $3,000 for ninth.

Normandie (T-L) (592; $1.25-$1.80)—"Gigi" (M-G) (reissue) (4th wk). This stanza winding tomorrow (Thurs.) is heading for okay $3,500 after $5,500 for third week. "Swiss Family Robinson" (BV) opens Dec. 23, day-dating with Embassy.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Carry On Nurse" (Gov) (14th wk). This round ending tomorrow (Thurs.) looks to dip to mild $4,000 or less after $6,000 for 13th week. "Tunes of Glory" (Lopert) is due in Dec. 20.

Guild (Guild) (450; $1-$1.75 — "I'm All Right, Jack" (Col) (34th wk). The 33d week ended Sunday (11) was okay $4,800 after $5,000 for 32d round. "French Mistress" (Films Around World) opens next Sunday (18).

Murray Hill (R&B) (565; 95-$1.80) — "Sunrise at Campobello" (WB) (m.o.) (5th wk). Fourth round finished Monday (12) was good $5,500 after $7,200 for third week.

Paris (Pathe Cinema) (568; 90-$1.80) — "General Della Rovera" (Cont) (4th wk). Third round ended Sunday (11) was big $13,000 after $15,000 for second week.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lopert) (9th wk). Eighth session ended Monday (12) was amazing $18,000 after $22,000 for seventh week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65) — "Upstairs, Downstairs" (20th) (2d wk). Initial round finished Sunday (11) was fair $4,600. In for only a couple of

(Continued on page 15)

GET READY FOR 1961's FIRST SMASH HIT WITH 20TH'S WHIRLWIND CAMPAIGN!

Title Tune Sung by TONY BENNETT on Columbia-Out Now!
Sensational JULIE NEWMAR on CBS-TV's "PERSON-TO-PERSON"
And on 5 Major Network Shows-MONITOR, DIMENSION, FLAIR,
Mitch Miller, Fred Robbins! Full Color in LIFE!
JULIE NEWMAR scheduled for LOOK!
Special Stories in All MAJOR FAN MAGAZINES!
Show-Stopping Radio Spots Available Now!
Sensational TV Ads Available Now!

Play "Marriage" For A Holiday Bonanza!

New York Sound Track

Jack L. Warner coming to Gotham to view "Splendor in the Grass," which **Elia Kazan** filmed in New York for Warners . . . **Paul B. Ross** named national coordinator of group sales for Universal's "Spartacus." Ross has been on special "Spartacus" assignments for the past five months, working under **Jeff Livingston**, executive coordinator of advertising and sales for the picture. U has scheduled benefit or VIP invitational premiers for all the 12 Christmas openings of the picture.

Joan Crawford, previously set for "Return to Peyton Place" at 20th-Fox, is out of cast and probably will be replaced by **Bette Davis** . . . **Liam O'Brien**, who scripted "The Devil at 4 O'Clock" for Columbia Pictures, term-pacted by studio and will produce as well as write . . . **Johnny Gilbert**, who hosted ABC-TV's "Music Bingo" for 18 months, makes his screen bow in Col's "Gidget Goes Hawaiian" . . . **Vincent Sherman** will produce-direct "The Priest's Story" for 20th as his probable initial feature . . . **Rita Moreno** and **Una Merkel** cast by **Hal Wallis** in "Summer and Smoke."

The entire front page of the London Observer's magazine section on Sunday (4) was devoted to a piece entitled, "**Stanley Kubrick**—Movie Maker," and in an editorial introduction he was described as "one of the great white hopes of the commercial film industry. Kubrick was quoted: "the important thing in films is not so much to make successes as not to make failures because each failure limits your future opportunities to make the films you want to make."

Chamber of Commerce of Chincoteague, Va., where producer **Robert Radnitz** filmed most of 20th's "Misty," is trying to pursuade film company to hold film's premiere there . . . **Julie Newmar** off to Athens shortly to start work on 20th's "Lion of Sparta," locationing there . . . There will be a lot of **Elvis Presley** in the theatres for Christmas. Par's "G. I. Blues," a Thanksgiving release, will be playing the neighborhoods, and 20th's "Flaming Star" will be in the first runs.

Preston R. Tisch, Charles Kurtzman and **Jim Shanahan** of Loew's Theatres went to Boston this week to meet the local press. **Laurence A. Tisch**, board chairman and chief executive officer, off to London and Paris for a week . . . **Muir Mathieson** signed by executive producers **George Glass** and **Walter Seltzer** to conduct the background scoring of "The Naked Edge," just completed in London . . . **David A. Lipton**, Universal's pub-ad v.p., in from the Coast for a week of homeoffice talks . . . **Noel Coward** left for his winter home in Jamaica, B. W. I. after a brief Gotham visit allegedly to promote "The Grass Is Greener," the **Cary Grant** starrer for which he provided the musical score . . . **Frederick Brisson**, represented on Broadway with "Under the Yum Yum Tree," to the Coast to start pre-production arrangements for the film version of "Five Finger Exercise," which will star his wife, **Rosalind Russell**, and **Alec Guinness**.

David Fogelson, general attorney for Stanley Warner, a grandfather for the first time . . . British thesp **Tony Wright** here for personal appearances in connection with the openings of Atlantis Films' "The Amazing Mr. Callaghan" . . . **Donald O'Connor** to Rome and Tunis for the location shooting of **Joseph E. Levine's** "The Wonders of Alladin" . . . Metro sales chief **Robert Mochrie** mapping additional hardticket dates for "Cimarron." Eight are already set . . . **Maria Schell** in from the Coast . . . **Morton A. Spring**, Metro International chief, to Europe for a week . . . Singer **Helen Kardon** back from Paris after winding up her role in "Paris Blues" . . . Island Productions, headed by director **Willard W. Goodman**, has completed the scoring on the feature-length "Cycle of Death." **Ezra Laderman** provided the musical score . . . Ballet gal **Noelle Adam** signed for **Joseph E. Levine's** "The Wonders of Alladin."

United Press story from Hollywood quoted **Peter Lawford**, brother-in-law of President-elect **John F. Kennedy**, that a super-duper allstar Hollywood-style show on Jan. 19 at the National Armory, in Washington, would be produced to wipe out the $2,000,000 Democratic campaign deficit. Lawford is quoted, "The Democrats spent $9,000,000 on the campaign and are $2,000,000 in debt." The $10,000 box seats are all gone and the net "will be $1,900,000 on the basis of tickets already sold; the armory seats 14,000," he was further quoted. He and **Frank Sinatra** will come to the aid of their party by coproducing show including **Harry Belafonte, Sammy Davis Jr., Nat King Cole, Tony Curtis** and **Janet Leigh, Milton Berle, Dean Martin, Shirley MacLaine, Joey Bishop, Red Skelton** (if his health permits), **Judy Garland, Mahalia Jackson, Gene Kelly, Ella Fitzgerald, Juliet Prowse, Nelson Riddle's** orch. **Sammy Cahn** and **Jimmy Van Heusen** will write special material and help produce; **Roger Edens** will direct.

John Cassavetes has deal with Paramount to produce and direct "Too Late Blues," original screenplay by **Richard Carr** . . . **Paul Ford** into Warner Bros.' "The Music Man" . . . **Edmond O'Brien** will produce, direct and star in "Soft Touch" under his own Tiger Productions banner for Paramount . . . **Robert J. Enders** will produce **James Warner Bellah** script, "A Thunder of Drums," for Metro . . . Olympics' **Rafer Johnson** into "Wild in the Country" at 20th . . . **Sam Katzman** set **Robert Webb** to direct "Pirates of Tortuga," 20th-Fox release . . . **Don Harling** signed **Joe Juliano** to script and direct "Sunday's Rebel," indie to be released by Sterling World Distributors.

Coast guard publicist **Arthur S. Wenzel** writes that his address over the Christmas-New Year holidays will be c/o Metropole Hotel, Sydney, Australia.

Metro purchased "The Alligators," one-act play by **Molly Kazan** now running as an off-Broadway presentation with her "Rosemary" . . . **Al Zimbalist** and **Byron Roberts** will indie produce **Jules Verne's** "Valley of the Dragons" for Columbia Pictures release, with **Edward Bernds**, who scripted, to direct . . . Paramount inked N. Y. actress **Pat Stanley** to multiple-pix pact . . . U handed "Next Time We Love," remake of the 1934 **Margaret Sullavan-James Stewart** film, to **Ross Hunter** for production as one of studio's top pix next year . . . **Ottavio Poggi**, Italian producer, in final stages of closing deal with Columbia to make "Nefretite" and "The Black Pirate" in Italy next year . . . **Mel Ferrer** set for role in 20th' "Return to Peyton Place" . . . **Buzz Kulik** swings from CBS, where he's under contract, to direct his first film, "The Chaik Circle," for Vega Productions.

NEW MARYLAND MENACE; STATE TAX ON SALES

Baltimore, Dec. 13.

Theatre Owners of America and Allied States Assn. units in Maryland have joined forces to battle a proposed state sales tax which would affect theatre admissions.

The Maryland Theatre Onwers Assn., the TOA affiliate, has called a special meeting for Thursday (8) to discuss the tax problem and other legislative matters. William Fisher has been named chairman of the TOA committee to work jointly with Allied on the tax matter.

Manning (Tim) Claggett, of the Washington office of the Motion Picture Assn. of America, is working closely with the TOA unit on legislative matters.

BURROUGHS INC. SUES

Says Metro 'Tampered' With Tarzan's Traits

Los Angeles, Dec. 13.

Metro and Loew's Inc. are named as co-defendants in a suit asking $1,500,000 damages brought by Edgar Rice Burroughs Inc. in Superior Court.

Complaint stated that a 1931 agreement signed by the two defendant companies had been violated due to firms last year radically changing the original "Tarzan" characterizations in "Tarzan the Ape Man."

Plaintiff, which holds rights to the Apeman character created by the late Burroughs, was set up by writer's estate.

Owners Goad Tisch on Dividends; Loew Chain Hopes Within 4-5 Years

Turns Hotel Publicist

James Shanahan, assistant to Loew's Theatres pub-ad v.p. Ernie Emerling, has been named publicity director for Loew's Hotels, the recently-organized subsidiary. Emerling will continue to supervise the advertising and promotion for the theatres and the hotels.

At the same time, Russ Grant has been named assistant to Emerling in charge of advertising and publicity for Loew's out-of-town theatres, with Ted Arnow playing a similar role for Loew's theatres in the New York area, including the State and Capitol on Broadway. Ann Bontempo, who has been handling publicity and advertising for Loew's Theatres in New Jersey, has been assigned to hotel promotion.

With Loew's Theatres' stockholders clamoring for dividends, Laurence A. Tisch, board chairman and chief executive officer, told the investors at the annual meeting Thursday (8) that payments would be forthcoming in the "forseeable future." When pinned down by a stockholder, however, to define "forseeable future," he said "within four or five years," but later modified this with the hope that it would be sooner.

Tisch, presiding at the regular annual meeting for the first time since he assumed the new posts earlier this year, painted a bright picture of the company's future. The stress was on the company's diversification program, particularly in the hotel field.

He told the session at Loew's State Theatre, N. Y., that Loew's Theatres anticipates immediate profits from its new hotels as soon as they open. He explained that unlike the manufacturing and other industries a break-in period is not required for hotels. He told the shareholders that the two N. Y. hotels—The Summit, scheduled to open in July, 1961, and the Americana, set to open in 16 months—already had a substantial amount of convention business booked.

Following the meeting, Tisch told reporters that earnings for the first quarter of the new fiscal year are running about the same as last year at about 13c to 14c per share. Earlier he told the stockholders that theatre operations were the principal source of the company's earnings during the 1960 fiscal year and showed a gain over the previous year.

Test For Theatres

Company is continuing to analyze and review each property and "where we cannot make the property meet the test as a theatre operation, we will not hesitate to convert to another use or to dispose of it entirely." In answer to questions, he said the shakedown was "getting to the point where there are now about five or six unprofitable theatres." He said the problem, even with profitable operations, was whether the profit is as much as it should be "in relation to the property on which it stands." He said the company was faced with three alternatives—converting the properties to other uses, leasing, or outright sales.

Not Dropping Films

However, Tisch, who with his brother Preston R., owns 600,000 shares or 23% of Loew's, stressed that the company was not abandoning the theatre busines. He told reporters that the company is set to close a deal on N. Y.'s east side for theatre sites to replace the Loew's Lexington, site of the new Hotel Summit, and Loew's 72d, leased for 99 years at $200,000 annual as the site for a luxury apartment building.

Company is presently negotiating for the funds to finance the hotels. He noted that "several sources of funds are available to us and we intend to select the ones which have the greatest flexibility at the lowest cost." He declined to issue details of the negotiations, but indicated that the company is lookisg for a return of at least 20% from the cash outlay. He pointed out that the pre-opening expenses of the hotels are being written off in their entirely against current income.

WMGM Motivation

In answer to queries on the sale of Station WMGM for $10,950,000, payable $7,950,000 at closing and $3,000,000 within 18 months. Tisch noted that the agreement was accepted because it was advantageous for the company. He denied that the sale was made to obtain money to finance the hotels. "We would have gone ahead with the hotels anyway," he declared. He indicated that provision had been made in the contract of v.p. and station topper Arthur M. Tolchin for a settlement. Tolchin receives $57,200 annually plus a share of the station's profits. He said that a settlement with Tolchin would not exceed a year's salary. The sale of the station to Crowell-Collier is subject to Federal Communication Commission Approval.

Tisch reported that because of the company's heavy investments in real estate, its cash flow of $6,000,000 annually is relatively large and that he expected this cash flow to increase by a "wide margin" next year once the new hotels are in operation.

He said the deterent in making dividend payments is due to a loan agreement made by Metro, its former parent company, 15 years ago. This loan, which will be cleared up in four years, restricts the company from the paying of dividends since it assumed a portion of the loan as cross guarantor in connection with its separation from Metro, Tisch explained.

Nix Cumulative Vote

Plans pend for the building of motels in N.Y. and Washington. Capitol Theatre on Broadway could conceivaby be the site for an office building in eight to 10 years depending the trend of the real estate growth on 6th Avenue. He did not rule out the possibility of selling the hotels when they are built and leasing them back to operate as the Tisch brothers have down with their own hotels, the American in Miami Beach, and the Traymore and Ambassador in Atlantic City.

In the formal portion of the meeting, the shareholders overwhelmingly—1,821,769 to 178,924—defeated a resolution presented by Lewis and John Gilbert for the introduction of cumulative voting in the selection of directors. The present slate of 15 directors was reelected without opposition. Directors include Laurence and Preston R. Tisch, Eugene Picker, John Murphy, Leopold Friedman, Arnold M. Grant, Lewis Gruber, Herbert A. Hofmann, Thomas L. Norton, Simon H. Rifkind, Jay Wells, George T. Baker, Charles B. Berenson, James Bruce, and Thomas J. Connellan.

Movie Digest Out This Week; Print 1,535,000 Copies

Movie Digest, new monthly magazine designed to be distibuted free by theatres, is making it long-delayed bow this week with a first printing of 1,535,000 copies. James O. Birr and Frank Ware, toppers of Movie Digest International Inc., had originally aimed at a September debut.

In the forefront of prominent exhibitors helping to promote the Digest has been Edward L. Hyman, American Broadcasting-Paramount Theatres veep. Jules B. Weil, brother-in-law of AB-PT prexy Leonard H. Goldenson, is veep in charge of distribution of Movie Digest International Inc. Weil also heads Colorama Features, which distributes films to tv. It's reported that there's no film industry financing behind the new project, however. Principal money has been supplied by a group headed by Harvey Newins, a prominent investor who stepped in when James O. Birr failed to raise necessary financing last summer.

First issue has gone out to a little less than 700 theatres, including houses representing about 83 circuits. Cost to exhibs, with minimum orders of 500 copies, was originally 1c per copy, based on a first run of 1,300,000 copies. Orders, however, required a run of 1,535,000 copies, and upped price to late subscribers to 2c a copy, because of additional printing and material costs. It's expected that cost may rise to 3c or even 4c a copy if monthly runs increase.

Magazine, which is being promoted via a 45-second trailer in theatres contracting for it, carries a number of national ads in full color. Features include short synopses of current and future releases ("World of Suzie Wong" and "Sunrise at Campobello"), closeups and profiles of Frankie Avalon, Tuesday Weld and Robert Ivers, plus "behind-scenes" articles on "Alamo." "Spartacus" and "Swiss Familly Robinson." There also are fashion and record sections.

General tenor of magazine, obviously, is upbeat. However, the "Suzie Wong" review does include this comment: "The somewhat bizarre romance of a middleaged American artist and a youthful orinetal (sic) 'yum-yum' girl, already a mother, offers a May-December idiom that could easily cause condemnation from some segments of a national audience."

Magazine, however, does make a sincere and generally successful attempt to stear a clean course between fan mag foolishness and the drabness of an institutional house organ. Layout is good, color fine, and a lot of pertinent info about pix is conveyed. Exhibs have a handsome and effective promotional piece at their disposal.

Theatre Entries Continue Upward

For the second month in a row attendance at film houses is topping the same stanzas of a year ago, according to a Sindlinger & Co. survey.

The Sindlinger "motion picture activity" report for November shows that attendance for that month was up 6.7% over November, 1959, and continues the upward trend which started in October when attendance was 5% more than the same month of 1959.

Albert E. Sindlinger, president of the market research firm, said that if the climb continues, the national gross may reach or exceed the all-time high of $1,500,000,000 that the company predicted in August. Sindlinger indicated that the attendance for the week ending Dec. 3 was up a whopping 39% over last year. He sees the climb continuing barring bad weather. However, the heavy snow storm in the northeast section of the country this week may play havoc with the Sindlinger predictions.

The Sindlinger hopes are based on the strong pix that will be playing first-runs during the holiday week, including such hardticket attractions as "Ben-Hur," "Spartacus," "Cimarron," "Pepe," and "Exodus."

LEO F. SAMUELS JOINS ED GRAY AS EXEC

Leo F. Samuels, former prexy of Walt Disney's Buena Vista Distributing Corp., has been appointed exec assistant to Edward Gray, prexy of Exclusive International Films in New York. Company is now in process of expanding in field of foreign and exploitation pic distribution, to theatres as well as tv.

After leaving Buena Vista, Samuels was associated as sales chief with United Motion Picture Organization and with R.C.I.P., indie distrib which has recently become inactive.

Exclusive, with Sanford Weiner as sales chief, is currently lining up distrib affiliates around the country, with Ellis Gordon already named for New England territory and Herbert Bregstein for the west coast. Company has also just acquired the German import, "King in Shadow," starring Horst Buchholtz.

Announcement

RIAMA FILM AND CINERIZ
IN ORDER TO FORMALLY
DENY ERRONEOUS REPORTS
APPEARING IN THE
INTERNATIONAL PRESS
STATE THAT

LA DOLCE VITA

• THE SWEET LIFE •

DIRECTED BY
FEDERICO FELLINI

HAS NOT BEEN SOLD OUTRIGHT
NOR HAVE DISTRIBUTION
RIGHTS BEEN GRANTED
TO ANYONE
FOR THE TERRITORIES
OF THE U.S.A. AND CANADA

RIAMA FILM — CINERIZ
VIA 4 FONTANE, 20 • VIALE CASTRENSE, 9
ROMA—ITALY

National Boxoffice Survey

Eastern Bliz Bops Biz; 'Hur' First, 'Butterfield' 2d, 'Spartacus' 3d; 'Alaska,' 'Alamo' Next

Heaviest snowfall for December in years is sloughing firstrun biz in key cities along the Atlantic seaboard this session. Already hard hit by the competition of Christmas shopping, this blizzard is spelling additional b.o. grief for exhibs in the east. Fact that the snowstorm was accompanied by unusually low temperatures is expected to mean sagging film biz for another week.

"Ben-Hur" (M-G), though suffering with all the other pictures as a result of pre-Yule doldrums, is moving back into No. 1 spot this session. It is closely followed by "Butterfield 8," also from Metro. "Butterfield" was first last stanza.

"Spartacus" (U) is moving up from fifth to third position. "North To Alaska" (20th), third last round, is winding up in fourth. "The Alamo" (UA) is finishing fifth, highest rating for this opus in some time.

"Midnight Lace" (U), long high in weekly listings, will wind up sixth. "Never On Sunday" (Lopert), which was 10th a week ago, is pushing up to a strong seventh.

"Inherit the Wind" (UA) is capturing eighth place. "Breath of Scandal" (Par), just getting around, will finish ninth while "Let No Man Write My Epitaph" (Col) rounds out the Top 10 pix.

"Esther and King" (20th), which has been doing much better; "Sunrise at Campobello" (WB), "GI Blues" (Par) and "Carry On Nurse" (Gov) are the runner-up pix in that sequence.

"Wizard of Baghdad" (20th), one of the stronger newcomers, is fine in Chi and okay in Baltimore. "Village of Damned" (M-G), another newie, is rated boff in L. A. "Goliath and Dragon" (AI) shapes spotty currently.

"Herod the Great" (AA) is not doing too well on initial two engagements. "Cinderfella" (Par), which comes into the N. Y. Victoria this week, looms bangup in third round in Chi.

"Hiroshima Mon Amour" (Zenith), fine in Chi, looks fair in Washington and Cincy. "10 Who Dared" (BV), mild in K. C., is lean in Providence.

"Captain's Table" (20th) shapes nice in Cincy. "I'm All Right Jack" (Col) still is okay in Detroit and N. Y.

"Carry On Nurse" (Gov), solid in Cincy, looms moderate in N. Y. and good in Denver. "School For Scoundrels" (Cont), nice in Minneapolis, looks big in Chi.

"Desire in Dust" (Par) is rated okay in Cincy. "Plunderers" (AA) looks okay in Detroit.

Machine Sells Tix At Loew's House

A pilot operation of a self-service ticket-selling machine is now underway at the Loew's 175th St., N. Y.

Known as Vendaticket, the machine, a product of Universal Controls, identifies and accepts coin and paper currency up to a total of $9. The machine issues tickets and returns the exact change.

On the basis of the experience at the theatre, Universal Controls hopes to improve the machine so that it is capable of handling $10 and $20 bills also. Under the present setup, it's necessary to have an attendant available to change $10 and $20 bills. Eventual aim is to develop a machine that will take denominations of up to $20. In addition, the hope is to have a turnstile attachment, thus eleminating both the ticket taker and the cashier.

At Loew's 175th St., Vendaticket is located in the lobby. The device appears as a metal cabinet, slightly larger than a telephone booth. It is a complete unit, responsive to the eye and finger of the ticket purchaser as he inserts his payment for tickets. Within the mechanism are combined the function of the electronic currency identifier, automatic ticket issuers, and electro-mechanical changemaker.

Separate groups of buttons provide for the different prices of seats, afternoon and evening, balcony, orchestra and loge.

Rogers' Explanatory Tour On Pathe-American's 12

Budd Rogers, president of Pathe-America Corp., the Pathe Laboratories-sponsored production-distribution firm, is off on a six-week tour of the U. S. to meet with exhibitors to explain the company's program. Meetings have already been set in Cleveland, Dallas, and Charlotte.

First feature on Pathe-America's 12-picture program for 1961 is "The Deadly Companions," set for a January start with Maureen O'Hara toplining.

Jacques Gelman in N. Y.

Jacques Gelman, associate producer (with George Sidney) of "Pepe," is in New York this week from Mexico City for the premiere of the film.

Invitational opening, Dec. 20 at the Criterion, also is to be attended by Kim Novak, Maurice Chevalier, Bobby Darin and other personalities.

On Home Lot

Continued from page 1

dom is he consulted on a role. Most of the time the first word he gets on an assignment is the arrival, by special delivery and usually at seven o'clock in the morning, of a script with a note attached saying "you have been assigned to play the role of———in such and such a film." Just the fact that it arrives at 7 a.m. can be insulting, says the actor.

How about loanouts? Boyd, who scored successfully when 20th lent him to Metro for the role of Messala in "Ben-Hur," reported that it's usually only on loanouts that the contract actor is treated like a human being. Then, he says, "you return to the home studio and they act like you'd never made the outside picture. Quite often, it isn't even included in your studio bio."

Actor, who only recently completed Darryl Zanuck's "The Big Gamble" on locations in France, Ireland and the Ivory Coast of Africa, is all for the method of "regular exposure" to build the new star. He himself has been in no less than 13 films in the last five years. However, he emphasized, it cannot be haphazard exposure, and the youngsters cannot be expected to carry films on their own.

To explain his point, he pointed to the buildup given Sophia Loren in American films. Perhaps no major actress has made as many films in last several years, but for the most part she has been teamed —for the greatest success—with established male stars, Cary Grant, Frank Sinatra, Clark Gable, to name a few. This is the way, he indicated, to establish the image of the new star. Then, eventually, if he or she is true star material, the performer can continue on his own.

George Montgomery's Own 'Steel Hook' to Warners

Hollywood, Dec. 13.

Warner Bros. has closed to distribute George Montgomery's second production, "The Steel Hook," following release of his "Black Patch."

"Hook," in which Montgomery also stars, marks his directorial bow, and was lensed in the Philippines.

'Mouse's' B.O. Noise

"Mouse That Roared," produced in England by Walter Shensen for Columbia, and Carl Foreman's indie production unit, will gross $1,250,000 in domestic rentals. Mighty high for an an indie enterprise, sans names, in England.

Also indicates that the United States market is becoming more and more amenable to "foreign" product.

Film Society Advertises Verboten Bergman Film; Exhib Blows Whistle

Calgary, Alta., Dec. 13.

J. B. Barron, general manager of Barron Enterprises, which controls two downtown theatres and a drive-in, has blown the whistle on the Calgary Film Society, charging it with "a clear violation" of the Alberta Amusements Act.

He claims the group used its private status as "subterfuge" in showing "Smiles of a Summer Night" in Jubilee Auditorium Oct. 27. The Alberta Motion Picture Censor Board refused permission for the film to be shown in the province, and, Barron contends, the refusal should apply to private societies.

The Swedish production, with sub-titles, was directed by Ingmar Bergman and is described as a period satire on extra-marital affairs. It is a J. Arthur Rank release and was released by the Calgary office of 20th Century-Fox.

In Edmonton, the censor board's chairman, Col. P. J. Fleming, admitted that he gave the province's film societies in Calgary and Edmonton "a break" in allowing them to screen the film. "It presumably does go against the Alberta Amusements Act," he commented.

"We have no objection to this film being shown to Calgary and Edmonton film societies, which show films for one night only. It must be remembered that they were shown for a total of only two nights in the whole of the province—and only to very mature audiences."

He said the result of Barron's publicizing the issue would be to prevent the private film societies from showing "this sort of film" in the future.

He felt the 1,500-member Calgary society was "slightly at fault in advertising the film in Calgary newspapers." Edmonton does not do this, he said. "Advertising makes the whole thing more commercial and tries to draw membership at the boxoffice."

American Trade Still Hopeful Columbia-Paramount Sales Link In Canada May Move Justice Dept.

Distribution marriage of Columbia and Paramount in Canada is being viewed by certain major company execs in New York as paving the way for an ease-up in the anti-trust statutes and decrees in the United States to the extent that the same skind of merger eventually will be permitted.

Highly-placed spokesman said this week that a sales merger, such as that above the border, has proved itself as being beneficial to both the distributors invo'ved and exhibitors as well. And, if theatremen can testify that such an amalgamation is a help, how could the Department of Justice fight against it? they ask.

Edicts in the historical Paramount monopoly and conspiracy case at present make it clear that any combination of film outfits employing mutual sales agents is prescribed. It just can't be done within the confines of the law.

In the absence of such law in Canada, Par and Col have merged physical distribution and, importantly, a limited amount of their actual selling. Neither company actually has saved money so far as overhead is concerned. But they have been able to provide a closer service to exhibitors and as a result their billings have gone up.

Exhibs are said to be pleased with this new attention and the distribs, obviously, are delighted with the increase in billings.

Thus it is that nobody is hurt and, indeed, all interested parties seem to gain.. This is the crux of the argument that the distrib officials in the U.S. believe will influence the D. of J. in the direction of possible amendments to the decrees which would allow distribution mergers patterned after Par and Col in Canada.

It's no secret that many exhibs are unhappy with the way many film companies have cut down on their sales offices around the country. The network of releasing organizations has become skeletonized. Theatremen would like to see themselves in closer contact with the distribs and for this reason, it's figured, they'd endorse a sympathetic attitude on the part of the D. of J. about relenting anent the trust decrees.

As one distrib exec put it, "court rulings are designed to protect the aggrieved parties but the rulings in the Paramount suit are detrimental to everyone and this should be recognized."

But Critic Had One

Chicago, Dec. 13.

Obviously unimpressed, critic Doris Arden (nom de plume for Eleanor Keen) in the Sun-Times, brushed off the American-International pic thus:

"'Goliath and the Dragon' is playing at the State-Lake Theater.

"What this picture needs most is a David."

Or, as the headline observed, "Oh, For a Slingshot."

AZTECA EXCHANGE AS CLASA-MOHME OUTLET

San Antonio, Dec. 6.

In a deal between Azteca Films Inc., and Clasa-Mohme, Azteca will physically distribute the Clasa-Mohme Spanish language product in this area. Gordon Dunlap, who has been local exchange manager for Clasa-Mohme will take over duties as manager of the Azteca exchange. As previously reported here Jewell Truex, Azteca manager, has been transferred to Los Angeles office to handle national sales.

Francisco Salas Porras, veepee of Azteca, and Juan Bueno, prez of Clasa-Mohme, have sent letters to exhibitors in this area, concerning the change.

Clasa-Mohme will maintain its financing organization for production and release of Spanish language pictures.

Metro's Highest Net in 12 Yrs.

Continuing its upward swing, Metro registered a net profit of $9,595,000, a 12-year high and one of the best years in company's 40-year history, for the fiscal year ended Aug. 31, 1960. Equal to $3.83 per share, the net earnings represent a 25% hike over the $7,699,000, or $2.91 per share, racked up in fiscal 1959. The dramatic reversal in Metro's fortunes is highlighted by the fact that the company showed a loss of $1,196,000 in fiscal 1958.

Contributing largely to Metro's treasury were "Ben-Hur" and the "improved quality" of other pictures, according to prexy Joseph R. Vogel. He also cited "tighter control over operations."

The biggest improvement was shown in the company's production-distribution division which earned $10,212,000 before taxes in 1960 as compared with $6,407,000 in 1959 and a loss of $7,345,000 in 1958. Other divisions of the company also showed increases, although they were not as spectacular as the production-distribution arm. The television earned $8,759,000 in 1960, $8,051,000 in 1959, and $7,745,000 in 1958; the records and music division tallied $1,868,000 in 1960, $1,858,000 in 1959, and $78,000 in 1958. All figures are before interest expense and income taxes.

1961 Looks Better

Vogel indicated that he was confident that earnings for fiscal 1961 would "substantially exceed the 1960 figure." In his report to shareholders, the Metro topper said earnings for the first quarter of the current fiscal year "appear to be moderately above those for the first quarter of the year just ended."

Overall gross revenues for 1960 were $130,445,000, slightly lower than 1959's $130,970,000 but substantially higher than 1958's $112,321,000. The gross revenue of $102,625,000 from production-distribution activities, including receipts of previously blocked film rentals from foreign countries, was slightly higher than the 1959 gross despite the slowdown in releases because of the Hollywood strike, the company stresses. The release sked, down to one picture a month because of the strike, will return to the normal two a month by the second quarter of the 1961 fiscal year, it's stated in the annual report.

Working Capital

The company has a working capital of $81,866,000, including $40,520,000 in cash and U. S. Government securities. After payments of $9,800,000 including dividends of about $3,000,000, reductions in long-term debt and purchases (for stock options) of the company's shares for a total of $6,800,000, working capital increased by $900,000 during the year. Stockholders equity increased from $87,463,000 to $89,864,000 by the end of the fiscal year.

According to the report, foreign revenues accounted for about half of the company's gross income from the film business. As a distributor, Metro operates 113 distribution offices in 39 countries and has agents in 41 additional smaller countries. As an exhibitor, the company operates a chain of 49 theatres in 17 countries.

Only downbeat news in the report is that involving the company's newsreel activities which are handled by Hearst Metrotone News as a partner in the production of News of the Day. "The newsreel business has declined over the past several years, and the theatrical newsreel continues to decline," the report says. "We are attempting to strengthen operation, so far without results."

During the recently-completely fiscal year, the company purchased additional shares of its stock. As of Aug. 31, 1960, the total was 162,259 shares bought at a cost of $4,950,000. The average price was $30.50 per share. The shares are available for issuance against the exercise of stock options granted certain executives. The options are for 138,500 shares at $30.25 per share.

A note to the annual report discloses that the retirement plans covering U. S. employees not eligible for union pension funds was revised during 1960 to provide increased benefits. It's stated that a trust fund was established to cover the costs of the plan.

MICHAEL H. FRANKLIN STAYS WITH WRITERS

Hollywood, Dec. 13.

Michael H. Franklin, who three months ago submitted his resignation as executive director of Writers Guild of America-West, has agreed to remain in the post. Guild and Franklin have negotiated a new pact, replacing present contract which was due to expire in February.

Franklin resigned post amid conflicts within the WGA-W's tv branch, and it's assumed his decision to remain was influenced by the apparent resolution of all internal differences.

Publicist's Novel Sold; Hammer Buys Lous' 'Pale'

Hugo Lous, Columbia publicity man in Amsterdam, has authored a short novel which he has sold to Hammer Films, British outfit aligned with Col.

Property is "The Whites Grew Pale" and Hammer bought all rights.

2 GALATEA RIGHTS

Hollywood, Dec. 13.

American International Pictures will release pair of films turned out by Galatea Films of Rome.

Far Eastern and South American rights have been acquired for "The Revolt of the Barbarian," Jack Palance starrer, and Western Hemisphere rights to "House of Fright," featuring Barbara Steele and John Richardson.

THE Hottest NEWS

Fabian makes like a veteran roué.
... DOROTHY MASTERS, NEW YORK DAILY NEWS

He can't miss...
... BLAKE EDWARDS

Fabian should be the next great actor
... ROBERT L. LIPPERT

Performance Is Proof!

20th Century Fox toppers still are scratching their noggins over Fabian's sexciting seduction scene with Capucine in "North To Alaska." The lad's got quite a technique!
... THE HOLLYWOOD DIARY

Fabian's role comes off as well as anything in the picture.
P.V.B. . NEW YORK HERALD TRIBUNE

Fabian's side-splitting situation will fracture every filmgoer.
JUSTIN GILBERT ... NEW YORK MIRROR

Fabulous Fabian almost steals the entire picture from Wayne and Granger. Don't miss the great one.
... TEEN MAGAZINE

His comedy performance is a gem ... HENRY HATHAWAY

Fabian no longer can be dismissed as a mere juvenile warbler.
... JACK MOFFITT, LIMELIGHT

I nominate Fabian for Stardom ... LOUELLA O. PARSONS

FABIAN

NORTH TO ALASKA

JOHN WAYNE AS BIG SAM
STEWART GRANGER AS HIS PARTNER
And CAPUCINE AS THE PLEASURE PALACE DOLL
ERNIE KOVACS AS FRANKIE
FABIAN AS BROTHER BILLY

with Mickey Shaughnessy
Produced and Directed by HENRY HATHAWAY
Screenplay by JOHN LEE MAHIN
MARTIN RACKIN · CLAUDE BINYON

and JOHNNY HORTON sings "NORTH TO ALASKA"

20th CENTURY FOX

CINEMASCOPE · COLOR by DE LUXE

Picture Grosses

'KING' MODEST $4,500, PORT.; 'HUR' 10G, 47TH

Portland, Ore., Dec. 13.

Biz continues to loom very uneven currently, with only a few good spots. "Esther and the King," lone new entry, is mild at Broadway. "North to Alaska" shapes okay in fourth at the Fox. "Butterfield 8" still is fast in fourth round at Orpheum. "Ben-Hur" continues hefty in 47th week at Music Box.

Estimates for This Week

Broadway (Parker) (1,890;$1-$1.50)—"Esther and King" (20th) and "Desert Attack" (20th). Mild $4,500. Last week, "Midnight Lace' (U) (3d wk), $3,800.

Fox (Evergreen) (1,600; $1-$1.49)—"North to Alaska" (20th) and "Squad Car" (20th) (4th wk). Okay $5,000. Last week, $6,200.

Irvington (Smith) (650; $1)—"Inherit Wind" (UA) (3d wk). Fine $3,000. Last week, $3,300.

Music Box (Hamrick (640; $1.50-$3)—"Ben-Hur" (M-G) (47th wk). Sturdy $10,000. Last week, $10,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Butterfield 8" (M-G) (4th wk). Fast $5,500. Last week, $6,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"GI Blues" (Par) and "Legion of Doomed" (AA) (3d wk). Slow $4,000. Last week, $6,600.

LOS ANGELES

(Continued from page 8)

wk). Great $9,000. Last week, $9,-300.

Chinese (FWC) (1,408; $2-$2.40) —"Esther and King" (20th) (3d wk). Poor $4,000. Last week, $4,-000.

El Rey (FWC) (861; 90-$1.50) — "Midnight Lace" (U) (m.o.) and "Surprise Package" (Col) (repeat). Tepid $3,000 or less.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50) — "Magnificent Seven" (UA) and "Walking Target" (UA) (3d wk). Slow $7,500. Last week, $10,900.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col) (4th wk). Okay $5,000. Last week, $5,600.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"GI Blues" (Par) and "Adventures Virgin Island" (Crest) (4th wk). Thin $2,600. Last week, $5,100.

Crest, Four Star (State-UATC) (750; 868; 90-$2) — "Carry On, Nurse" (Gov) (40th wk, Crest; 4th wk, Four Star). Pale $4,000. Last week, $5,200.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (6th wk). Lusty $13,000. Last week, $13,400.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 7th week Sunday (11) after trim $10,800 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"The Alamo" (UA) (7th wk). So-so $17,000. Last week, $19,400.

Vogue (FWC) (810; $1.50-$2) — "Can-Can" (20th) (7th wk). Fair $4,300. Last week, $4,800.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (8th wk). Fine $20,000. Last week, $21,000.

Beverly (State) (1,150; $2-$2.40) —"Sunrise at Campobello" (WB) (11th wk). Dull $2,500. Last week, $3,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (11th wk). Soft $3,200. Last week, $3,700.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (55th wk). Off to $18,500. Last week, $20,500.

PHILADELPHIA

(Continued from page 8)

(4th wk). Good $7,000. Last week, $9,000.

Studio (Goldberg) (483; 99-$1.80) —"Mistress" (Indie) and "Street of Shame" (Indie). Neat $4,500. Last week, "Sun Lovers' Holiday" (Indie) and "Devil's Commandment" (Indie) (2d wk), $4,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Never On Sunday" (Lopert) (3d wk). Sock $10,000 or over. Last week, $13,000.

Viking (Sley) (1,000; 99-$1.80)—"Esther and King" (20th) (4th wk). Lean $3,300. Last week, $4,000.

World (R&B-Pathe) (449; 99-$1.80)—"Belles and Ballets" (Indie). Slim $1,200. Last week, "School of Scoundrals" (Indie) and "Easiest Profession" (Indie), $3,000.

BROADWAY

(Continued from page 9)

weeks, with "Rue de Paris" (Lopert) opening Dec. 22.

Sutton (R&B) (561; 95-$1.80) — "Angry Silence" (Indie). Opened Monday (12). In ahead, "Entertainer" (Cont) (10th wk), was okay $5,000 after $5,500 for ninth session.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "No Man Write Epitaph" (Col) (5th wk). This week ending today (Wed). looks like mild $3,000 or less after $4,000 in fourth stanza. "Grass Is Greener" (U) preems Dec. 23, day-dating with Astor.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Inherit the Wind" (UA) (10th wk). Ninth round ended last night (Tues.) was lean $3,100 after $4,500 for eighth week. "Breath of Scandal" (Par) opens Friday (16).

World (Perfecto) (390; 90-$1.80) —"Happened in Park" (Ellis) and "Fruits of Summer" (Ellis) (reissues). First week winding tomorrow (Thurs.) looks like fairish $5,000. In ahead, "Crazy For Love" (Ellis) (2d wk), $4,000.

CHICAGO

(Continued from page 9)

Fair $14,000. Last week, $17,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"North to Alaska" (20th) (3d wk). Hep $15,000. Last week, $21,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Goliath & Dragon" (AI). Mild $17,000. Last week, "Girl of Night" (WB) (2d wk), $9,500.

Surf (H&E Balaban) (685; $1.80) —"School for Scoundrels" (Cont) (3d wk). Strong $5,700. Last week, $6,500.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (51st wk). Excellent $17,500. Last week, $18,000.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (7th wk). Brisk $12,000. Last week, $14,500.

Woods (Essaness) (1,200; 90-$1.80)—"CinderFella" (Par) (3d wk). Snappy $19,000. Last week, $24,000.

World (Teitel) (606; 90-$1.50)—"Hiroshima Mon Amour" (Zenith) (7th wk). Fine $3,600. Last week, $3,500.

SEATTLE

(Continued from page 9)

$1.50)—Dark. Last week, "Butterfield" (M-G) (4th wk), good $5,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Butterfield" (M-G) (m.o.) Solid $5,500. Last week, "Michael Strogoff" (Cont) and "Four Desperate Men" (Cont), $3,100.

Orpheum (Hamrick) (2,600; $1-$1.50)—Dark. Last week, "Girl of Night" (WB) and "Crooked Circle" (FF), fair $5,700.

Paramount (Fox - Evergreen) (3,000; $1-$1.50) — "Herod the Great" (AA) and "Chain of Evidence" (AA). Bad $4,000 or less in 8 days. Last week, "Esther and King" (20th) (2d wk), $3,200.

Pittsburgh Tent's Initial Award to Ernest Stern

Pittsburgh, Dec. 13.

Ernest Stern, who operates the Associated Theatre chain here, was the first recipient of the newly created "Showman of the Year" award which was instituted by the Variety Club Tent No. 1 at its recent banquet at the Penn.-Sheraton.

"While most theatre chains are closing houses, Stern is opening them," Harold V. Cohen, amusement editor of the Post-Gazette, said in presenting the award.

"He has replaced pessimism with optimism. He has gone ahead in his acquisition of the Harris chain and other theatres while most exhibitors are pulling in their horns."

"It has been a long time since a young man here has showed such outstanding qualities of showmanship. His faith in the business is strong. He is giving the industry a bright example to follow . . . not only in the Pittsburgh area but also in Israel where he will soon construct that nation's first drive-in."

Stern is now in the middle of a promotion campaign to change the name of his flagship from J. P. Harris to Gateway. He has hired Phil Katz, former aide to Henry Burger, advertising head of Stanley-Warner here, and they are working together.

Consoli-Updated Labs

Consolidated Film Industries, subsidiary of the Republic Corp., will continue to improve its lab processing facilities in 1961 following 1960's $150,000 modernization program, Victor Carter, Rep chairman, said in New York this week. Consolidated has its offices in Manhattan and plant in Fort Lee, N. J.

New work will include the installation of two machines at Fort Lee to increase the capacity for color film and television commercials processing. Cutting-room facilities also are to be increased at the Gotham headquarters.

Jurow to Feldman

Continued from page 2

and "The Beach Pad," the final two for Paramount. Originally pair had a four-picture deal with Par, and it's undetermined at the moment if Shepherd will continue as an independent producer.

Before devoting himself fulltime to pix, Jurow was head of the film and drama department of the William Morris agency in New York. He left William Morris to join Columbia Pictures and later formed the indie production company with Shepherd. Under the Jurow-Shepherd banner, pair made "The Hanging Tree" for Warners and "The Fugitive Kind" for United Artists. Experience of both Jurow and Shepherd, ex-MCA, in agency biz played an important role in the packaging of the pix with top star names. Jurow was mentioned as returning to the Morris fold until the Feldman deal came along.

In addition to heading Famous Artists' operational activities, Jurow will continue to package properties, stars and personalities.

Personnel of the Feldman outfit remains intact, but the percentery expects to enlist new manpower in keeping with its expansion program, particularly in the field of television.

Art As Ever At Cannes But New Stress on Commerce, Too, in '61

Recognizing the importance which producers and distribs attach to the Cannes as a potential business market place, festival organization this year will attempt to facilitate this aspect of the annual get-together, Robert Favre-LeBret, fest topper, said in New York. He was in town just one day (7) en route back to Paris after attending the Mexican film fest in Acapulco and Mexico City.

While early fests at Cannes stressed culture, sometimes to the exclusion of crass commercialism, Favre-LeBret said this year's show (May 3-15) would recognize the other side by facilitating the showing of pix out-of-competition and streamlining the informational setup. Exec reported in addition that fest committee hopes eventually to tear down the present Cannes exhibition hall, which seats only 1,500, and replace it with a new building containing a main theatre with a 2,500-capacity, as well as other smaller screening rooms and offices where delegates can conduct their business.

Favre-LeBret met with Motion Picture Assn. of America veep Ralph Hetzel and execs of some of the major companies. In reference to the generally half-hearted participation by the U. S. companies in the annual Cannes affair, he said that he was convinced that U. S. industry execs now recognize the importance of full participation. Several years ago, this was not so true, but today, with the growing competition for screen time abroad, U. S. film people realize the need for putting on a good show and for maintaining the best possible public relations.

Queried as to the possibility of publicizing the Cannes fest to a greater extent in the U. S., thus to create the climate which might induce the U. S. companies to back the affair for promotion reasons at home, Favre-LeBret thought this would be most properly done by the MPAA, if they wished. However, he reported that some U. S. tv interests—including one network—had expressed interest in doing special programs on this year's event. But talks at this stage are strictly exploratory, he said.

It's Pathe-America

Hollywood, Dec. 13.

Corporate name of Pathe-Alpha Distributing Co., which was launched as Alpha Distributing Corp., has been changed again to Pathe-America Distributing Co.

Switch was made to incorporate names of the parent America Corp., and its subsidiary, Pathe Labs.

RANK DIVERSIFYING INTO HEALTH CLUBS

London, Dec. 13.

The latest piece of diversification-of-interests by the Rank Organization made its bow here last week with the opening of the Town & Country Health Club, just off Knightsbridge. It's a figure control and fitness outfit which is intended to be the first of a chain throughout most of the key cities in the U. K., with Rank operating in partnership with largely Canadian interests.

The Kickoff Club, sited in what was a basement store under a Woolworth branch, is restricting its membership to femmes. It's hoped shortly to open the second club in the same area.

The Knightsbridge studio got under way before absolute completion and sans any deafening bally although a fullpage ad in the London Evening Standard last Monday (5) made sufficient impact to result in 26 contracts being signed the same day by newly-joining members.

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42 3/4	23 3/4	ABC Vending	62	34 7/8	32 1/2	33 3/4	+ 3/4
43 3/8	25 3/4	Am Br-Par Th	138	43 3/8	39 7/8	43	+3 3/4
42 1/4	19 1/2	Ampex	1312	25 1/2	23 1/4	24 3/8	+ 1/8
45 1/4	34	CBS	261	35 1/2	34	34 7/8	+ 1/8
267/8	14 5/8	Col Pix	127	24 5/8	23 7/8	24	— 1/8
38 3/8	17 3/8	Decca	163	37 3/4	35 5/8	35 5/8	— 3/8
49 1/4	20	Disney	112	28 1/4	26	28	+ 1/4
136 1/4	94	Eastman Kdk	436	113 1/2	103 3/4	112 1/4	+2 3/4
8 1/2	5 5/8	EMI	336	6	5 3/4	5 3/4	— 1/8
23 7/8	11 3/8	Glen Alden	704	13 1/2	12 1/8	13	+ 3/4
19	14	Loew's Thea.	181	16 3/8	15 5/8	15 5/8	— 1/4
40 1/8	22 1/4	MCA Inc.	35	37 1/8	35	36 3/4	+2 1/4
41 3/8	24 7/8	Metro GM	559	43 1/4	41 1/4	42 3/4	+1 3/4
66 7/8	12 7/8	NAFI Corp.	439	33 3/8	31 1/4	33 1/8	+1 1/8
13	4 3/4	Nat. Thea.	700	6 1/4	4 3/4	5 5/8	+ 3/4
67 5/8	39 1/2	Paramount	52	55 1/4	51 5/8	53 3/4	+1 3/4
38 1/4	15 7/8	Philco	481	18 7/8	16 1/4	18 1/8	+1 3/4
261 3/4	163 1/4	Polaroid	325	230 1/2	207 1/2	211 5/8	—13 3/8
78 3/8	46 1/2	RCA	523	55 3/8	52 3/4	53 7/8	— 7/8
11 3/4	7 1/2	Republic	30	10 7/8	10 1/2	10 5/8	— 1/4
15 1/4	12 5/8	Rep., pfd.	4	14 7/8	14 7/8	14 7/8	+ 3/8
42 5/8	19 1/2	Stanley War.	168	27 7/8	24 1/4	26 1/4	+1 7/8
30 7/8	26 1/4	Storer	13	30	29 1/2	29 1/2	— 1/8
43 3/8	30	20th-Fox	281	42 7/8	41 1/8	42 1/2	+1 5/8
35 3/8	23 5/8	United Artists	360	35 3/8	32 5/8	34	— 5/8
53 1/8	37 3/8	Warner Bros.	64	53 1/2	49 5/8	53	+2 5/8
129 3/8	89 1/8	Zenith	†171	104	101	102 3/8	+1 5/8

American Stock Exchange

6 3/4	4 1/2	Allied Artists	53	5 1/4	5	5 1/8	— 1/8
7 1/4	3	Buckeye Corp.	112	3 3/8	3	3 1/8	— 1/4
11 3/4	8	Cap. City Bdc.	52	11 5/8	11	11 1/4	..
6 7/8	3 3/8	Cinerama Inc.	586	5 3/8	5 1/8	5 1/8	..
14 3/4	8 1/4	Desilu Prods.	41	12 3/4	11 3/4	12	+ 1/8
7 1/2	4 1/2	Filmways	52	6 1/4	5 1/4	6	+ 3/4
2 3/8	5 16	Guild Films	246	3 3/8	5 16	5/16	..
8 5/8	7 1/2	MPO Vid.	28	8 1/8	7 3/4	8	+ 1/4
8 7/8	2 1/4	Nat'l Teleflm	175	2 3/8	2 3/8	2 5/8	+ 1/4
10 7/8	6 7/8	Technicolor	970	11 1/8	9 1/4	11	+1 3/8
14 1/2	8 1/8	Teleprompter	43	10 3/8	10 1/4	10	— 1/8
4 3/4	2	Tele Indus.	63	2 3/4	2 3/8	2 3/4	— 1/8
15 1/4	8 1/2	Trans-Lux	78	15 1/4	13 1/4	15 1/8	+1 7/8

* Week Ended Mon. (12).
† Ex-dividend.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2 1/4	..
Gen Aniline & FA	380	412	—25
Gold Medal Studios	1/2	1	..
Magna Pictures	2 3/8	2 3/4	+ 3/8
Metropolitan Broadcasting	17 5/8	19	+ 3/8
Movielab	11 1/2	12 7/8	— 1/2
Scranton Corp.	2	2 5/8	..
Sterling Television	1 1/2	1 7/8	+ 1/2
U. A. Theatres	5 5/8	6 3/8	+ 1/4
Wometco Enterprises	13 5/8	14 3/4	+ 1/8

(Source: National Assn. of Securities Dealers Inc.)

Coast's Beverly Pics Handling Atlantis Items

Herbert L. Bregstein's Beverly Pictures has been named West Coast states rights distributor for the Atlantis Films' combo, "Prisoners of the Congo" and "The Amazing Mr. Callahan."

Package is set for saturation release on Jan. 1 in the Charlotte exchange territory, where it has been booked by Harry Kerr's Dominant Pictures of the Carolinas.

At the same time, it was revealed that rights to al lthe "Slim Callaghan" novels by the late British mystery writer Peter Cheney have been acquired by Laurent Film Corp., all of whose pix are distributed by Atlantis.

IATSE MAN IN CHAIR

E. T. Hill of Propmen Heads Industry's H & W

Hollywood, Dec. 13.

Edwin T. Hill, secretary-treasurer of IATSE (propmen), succeeds Eugene Arnstein as chairman of the Motion Picture Industry Health and Welfare Plan. Chairmanship alternates yearly between management and labor. Arnstein is studio manager of Allied Artists.

Other officers elected by Board of Trustees includes Ralph Peckham, biz agent for Local 729, vice chairman; John Zinn, Alliance of Film Producers, secretary; Ira Johnson, Consolidated Lab. vice secretary.

Rank Drops 'J. Arthur'

London, Dec. 13.

Names of various companies within the Rank group have been changed to bring about standardization. In most cases, the change has involved dropping the "J. Arthur" prefix.

For example, J. Arthur Rank Overseas Film Distributors now becomes Rank Overseas Film Distributors, and J. Arthur Rank Productions becomes Rank Productions. The change also applies to numerous overseas companies.

Secret Service's Theatre 'Party'

Continued from page 1

President within memory drew a complete blank. Senator Kennedy's and his wife's tastes are known to run in the direction of the performing arts. And if Washington activities permit, it is possible that the next President will be an active patron of the legit.

Had Read Script

Kennedy's decision to see "The Best Man" traces back a year ago when playwright Gore Vidal showed him the first draft of the comedy. Kennedy read it, offered some comments and authored one line which is still in the script. It comes in the first act when a windbag Senator (played by Gordon Clarke) says to the intellectual Presidential aspirant (played by Melvyn Douglas): "Well, Bill, let me know if I can do anything for you." The implication always being, according to Kennedy, that anyone saying it in Washington was going to pull a switch.

Playwright Vidal has been quite active in Democratic politics, though losing his bid for Congress in New York's 29th District. In addition, Roger L. Stevens, producer of the comedy, has long been one of the Democratic Party's staunchest fund-raisers. It seemed then that if Kennedy were to see any show on Broadway he might very well choose "The Best Man" —as much for the play's theme of politics and morality as for its creators.

However, when the first news leaked out of Washington on Tuesday that Kennedy was coming to Broadway, the show mentioned was "Camelot." By chance, this reporter was at the Morosco at 3:15 p.m. last Tuesday. (An excitable friend had phoned to advise the theatre was on fire—it turned out to be a kitchen blaze in the nearby Astor Hotel). One saw a group of fedora-clad men pop into the theatre and it soon became clear that these were Secret Service men and New York City police detectives who were in to case the place. House manager Arthur Lighton and treasurer William Rinaldo helped select a pair of seats in the third row. A 102-103 for the President-elect and some dozen extra pair around the house for the Secret Service.

'Camelot' As Decoy

It learned later that another party had gone to the Majestic Theatre to stake out seats for "Camelot." "The Best Man," however, was the choice and "Camelot" was just a coverup.

By the time 7:00 p.m rolled around, 45th Street was swarming with police. Some 35 patrolmen were encamped in front of the Morosco. Eight mounted police were scattered between Broadway and Eighth Avenue. Inside the theatre, 20 police and bomb squad detectives were working with the Secret Service.

The Secret Service, traditional guardians of the President and his family, were doubly alert. Kennedy, it was said, was not "security conscious" enough for their tastes. He had a tendency to take off alone whenever the mood hit him and these men were taking extra precautions in that event. The operatives, about 25, went through every nook, cranny and row of the Morosco, and seemingly came out knowing more about the place than its architect.

Backstage, eight men were stationed; two on each side of the stage, two at the turntable apparatus, one on roving assignment and even one up in the fly gallery. Out front in the theatre, the boxes were quietly emptied of theatregoers and replaced by operatives and security-cleared newspapermen. Secret Service men and detectives were seated near and around seats A 102-103, scattered around the orchestra and balcony and in the lobby. Altogether there were at least 96 people guarding the President-elect—including the eight motorcycle cops clearing Kennedy's way from dinner to Morosco Theatre.

If Abraham Lincoln had had this kind of protection, he would have been around to applaud the final curtain of "Our American Cousin"!

At 8:30 p.m., Kennedy arrived at the theatre, and there was well over 1,000 people waiting for him who had been attracted by the massed police force and the radio and tv newscasts. Additional hundreds on the way to other theatres down the block also stopped for the impending spectacle.

Stop Selling!

To the accompaniment of loud cheers and applause, Kennedy alighted and went right through the lobby. Company manager Ben Rosenberg was told to stop selling tickets when Kennedy arrived, one of the most heart-breaking commands any manager could get. The police only let ticket holders into the lobby and Rosenberg almost had to do battle before he could get just plain customers allowed into reach of the boxoffice.

Kennedy made his way down to his seats along with his friend, Charles Spalding, while the entire audience rose, cheered and applauded. A veteran observer noted that this was the first time he had ever heard middle-aged women yelp like bobby-soxers.

At the President-elect's request that he be treated "like any other theatregoer," the curtain was not delayed. Manager Rosenberg and stage manager Martin Fried waited until the excitement and clamor died away before taking the house lights out and the curtain up.

"The Best Man" is a highly topical comedy about a mythical political convention in which two presidential aspirants, played by Melvyn Douglas and Frank Lovejoy, jockey for the top spot. The former is a highly moral and wealthy intellectual with high political principles. The latter is an intensely clever opportunist. Because of Kennedy's presence and in view of the show's political barbs, the audience waited on Kennedy for cues for laughter. For the first scene or two, the usual lusty laughter was somewhat dampened.

Things began to thaw out when Lee Tracy, playing a salty ex-President, said to Douglas, "The trouble with you is that you're a fancy dan from the East and a millionaire." Kennedy began to grin at this. "But maybe they won't hold it against you," continued Tracy. "The people still figure that you've got so much money you won't go around stealing theirs." At this Kennedy broke into an open guaffaw and the audience followed suit even more so.

Double Entendre

A little later on the rather dense Senator Carlin declared "I think we'd better try for a Catholic — that seems to be the thing this year." Kennedy laughed hard at this and the audience applauded. And both laughed even harder when the Senator added ". . . for second place, of course."

(In the second scene of the first act, playwright Vidal got himself into the act by carrying on a placard reading: "Im For Joe." Few in the audience spotted this.)

Another line which got more than its usual laughter was Kathleen Maguire's quip, "We don't want an immature president." This and references to Nixon, Hoover, Jack Paar, Eisenhower and other newsworthy figures went over as well or better than usual.

The first act intermission found Kennedy remaining seated and enthusiastic theatregoers passed down hundreds of programs for him to sign while Secret Service men prevented any physical contact. The President-elect signed about 50 autographs and spoke to playwright Vidal who invited him backstage after the show.

Shelf Best View

Balcony ticket holders had the best view of the deeply-tanned and relaxed Kennedy. One woman shouted, "He looks like a movie star." Others wailed that they had forgotten to bring their Kennedy pins. One staunch Republican bawled out his wife for not wearing her Nixon-Lodge button. And a very bewildered woman who had come in late asked the chief usherette, "This isn't opening night, is it?"

Backstage, the entire cast was more keyed up than in previous visits by such dignitaries as Nehru, Truman, Bunche and others. The dressing rooms were hardly even used except for very quick changes.

When not on stage, most of the cast stood by to listen to audience reactions or looked through peepholes at Kennedy and the audience. Excited as they were, none of the performers fluffed any lines or missed any cues. But actor John Dorrin nearly didn't get on stage twice. Wearing a press card in his hat, he was grabbed twice by the Secret Service men who thought he was a real reporter. Dorrin talked fast and made it on stage on time.

Another Secret Service man, doing his duty, almost delayed the revolving stage scene shifts because on checking all 11 doors on the set so that he could get on stage fast if anything happened.

Because of the unique occasion, the curtain calls were changed. Playwright Vidal joined the cast for the second curtain call and then led the cast in applause for Kennedy. The President-elect, surprised and delighted, got up and took a bow. And then everybody applauded everybody else.

Led by the Secret Service, Kennedy quickly walked backstage where producer Roger L. Stevens, director Joseph Anthony, the cast and more than 30 photographers and reporters awaited him.

Melvyn Douglas greeted Kennedy in behalf of the company and asked him if he liked the show. Kennedy said he did very much. "For a while, I thought I was back in Los Angeles again" said JFK.

Lee Tracy complimented him on a news picture taken a few days before showing Kennedy in a hat. The President-elect said "I wore it at the suggestion of Gov. Ribicoff. I guess it'll make the Danbury people happier." Kennedy shook hands with Lovejoy as the flashbulbs kept popping away. Afterwards, Lovejoy said, "I was stunned to find that our next President is really only a couple of years younger than me."

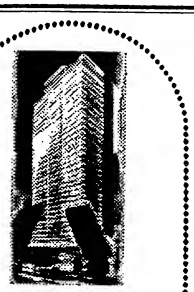
Talked To All

In a most unusual gesture, Kennedy sought out each member of the cast and shook his hand, saying to Ruth McDevitt (who plays a gabby committeewoman) "You were great," and to Gordon Clarke (playing the shifty Senator), "You remind me of several I know." He greeted 16 cast members and five of the crew including electrician Bill Goebbels and wardrobe mistress Grace Callahan.

At 10:50 p.m., Kennedy, with a final "enjoyed it very much," left the theatre surrounded by Secret Service men and detectives. As a postscript to the tight security measures, it might be noted that company manager Rosenberg couldn't get backstage with his nightly statement for the stars until he was identified by the stage doorman. All of the press had to wear their police passes on their coats at all times.

An amusing footnote to the evening occurred when Kennedy had gone. There were still a few Secret Service men in the theatre. Asked why they were still there, one of the operatives replied, "We can't seem to find one of our guys."

The effect of Kennedy's visit to "The Best Man" is incalcuable. Starting at 5:00 p.m. that evening, every radio and tv newscast carried the news of his theatre jaunt. An hour later, the news was on full network and continued so throughout the evening. That night and the next morning, tv newsreels showed Kennedy at the theatre and with the cast backstage. Associated Press and United Press sent out photos and stories which were well picked up all over the country. In the days following, columnists capsuled the event again.



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Front Money

Continued from page 5

on films to be made abroad, mainly in London, but plans are in the works to extend the operation to the U.S. "The main purpose of our plan," Key explained, "is to take the early load off the creative producer's back."

Some substantial citizens are associated with the company, including Philly theatreowner William Goldman, theatreowner Dick Sloan, bankers Harrison Jones and Irving Green and businessmen Nat Freedman and Leonard Berston.

Key's counterpart in London is Leslie Linder, an executive of the John Redway theatrical agency, Basil Appleby, general manager of London's Walton Studios; Albert Fennel, executive producer of Alec Guinness films, and producer-directors Leslie Norman and Lewis Gilbert.

With the initial activities centered in England, Linder and Appleby are the ones that will work closely with the filmmakers in the development of the properties, arranging the financing, including Eady Plan funds, and setting the European distribution arrangements. In the U.S., J. P. (Jack) Byrne, former Metro sales chief, will become associated with Berkeley as a producer's representative to arrange domestic distribution deals.

Berkeley's initial venture will be "The Agency Game," a satire of American and British advertising. A cast including Terry-Thomas, Anthony Newley, Diane Cilento, and Alistair Sims has been set. Shooting is scheduled to start in London in February with Victor Lydon producing and Don Chaffey directing the Sid Colin screenplay. The second project, also set for a February start, is "Captain Cat," starring Richard Attenborough. Silvio Narrizanno, a top British tv director, collaborated on the screenplay and will direct. Judd Kimberg, a former associate of John Houseman, will place "Live Bait" before the cameras in April. Kimberg collaborated on the screenplay with John Kohn. Lindsey Anderson will direct.

One of Berkeley's most ambitious projects is the film version of Sam Spewack's "Once There Was a Russian." Key, in association with Mort Segal and Ken Schwartz, is presenting the Spewack play on Broadway in February. The film version, to be made in Yugoslavia next October, will star Peter Sellers and will be made in association with Sellers' indie production company. Pierre Rouve, who produced Sellers' current London film hit, "Millionairess," will have the production post.

Other properties on Berkeley's development program include "Silent Man" by Doris Lessing, "Three Amongst the Mountain," an original by Kimberg and Kohn; "The War With the Newts," based on the Carl Kapek classic; "Biggest Dog in the World," a science-fiction entry; a film version of "Hazel," the Ted Key Saturday Evening Post cartoon. Berkeley also owns the tv rights to Sam and Bella Spewack's "My Three Angels," which the Spewacks are adapting for television.

After Berkeley recoups its investment costs, it will receive a percentage of the profits from each venture. As setup presently, each film is designed to recoup its costs in the United Kingdom and Europe.

French Shorts

Continued from page 7

Archives and Museum; Giulio Cesare Castello, Italian film critic; Edouard Goerg, a French painter; Pierre Schaeffer, a French concrete music explorer; and Jacques Brunius, a French filmaker and critic living in Great Britain.

On hand was Anglo pic director Karel Reisz who copped the Grand Prix last year for his "We Are the Lambeth Boys," on the working of a youth club in a worker's section of London. His pic and award were then booed by the locals who did not fancy its characters or length, 45 mins. Reisz, however, was warmly welcomed this year even if a pic he produced for an Anglo teacher's syndicate "I Want to Go to School" was also booed.

More on Sick 'Cleopatra': If No Settlement, See 20th Suing Lloyds in Courts

Hollywood, Dec. 13.

Current standoff between London insurance underwriters and 20th-Fox over payoff on production setbacks experienced on "Cleopatra" will be tossed into lap of British courts unless matter is resolved in private discussions.

Fox paid $400,000 premium on policy through Lloyds for $5,500,000 protection on production, which had to be closed down temporarily due to illness of Elizabeth Taylor.

While prospect of judicial adjudication looms, chances are issue can be negotiated outside of court, according to informed sources.

Fox prexy Spyros Skouras, who refused to discuss the insurance matter and what he intended to do about it, was, however, very positive in declaring that filming of "Cleopatra" would be resumed and completed.

Reissue 'Big'

Continued from page 3

capable of projection on 70m equipment now in use throughout the world.

A number of factors are prompting 20th's plans to go ahead with "The King" rerelease (company will not, if possible, call it a "reissue," reasoning that film, on 70m stock, will offer new entertainment potential to patrons). Not the least of the factors is that the film is regarded by many as the best of all screen translations of Rodgers & Hammerstein's works. Also it has been, until this year, the biggest R & H screen grosser— continuing returns from 20th's 35m release of "South Pacific" (originally released by Magna in Todd A-O) seem to have put it a little ahead of "King" this year.

146 Geared-up

In addition, there are now approximately 146 theatres in the U. S. and Canada equipped for 70m films. Actually, this comes down to about 107 booking possibilities for any one 70m film because in the larger cities there is often more than one 70m installation. Thus total number of installations doesn't necessarily reflect total booking possibilities.

Another important factor, and one which gives 20th an economic edge over any other company which might contemplate such a move, is that 20th's De Luxe Laboratories subsidiary in New York is now retooling to be able to process 70m stock, heretofore exclusively handled by Technicolor. 20th, by getting its 70m prints from De Luxe, will probably be saving between 30 and 40% of what the cost would be if Techni did the job. De Luxe expects to be ready to roll out 70m prints by the first of March, or, at the latest, first of April. Though still unset, company would like to "premiere" new "King" release sometime in the spring of 1961, probably at the New York Rivoli, which is now playing "Alamo" in Todd-AO.

Also unset is the booking policy, that is whether company will attempt to go hardticket or whether popular price-grind. It's suggested that one likely procedure would be what's called a "modified" hardticket policy—unreserved seats but with tickets "purchasable" in advance, guaranteeing holder to a seat for a specific performance.

THEATRE FOR SALE

Gov. Ritchie Theatre—700 car drive-in theatre in continuous operation since 1939 on Ritchie Highway 3 miles south of Baltimore. Highly profitable theatre including choice commercial frontage. Stockholders deadlock has forced sale by public auction to be held January 25, 1961. For full information write Gov. Ritchie Theatre, Inc., P. O. Box 25, Glen Burnie, Maryland.

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Rackmil Claims Hardtix Pix Must Have Unusual Value to Make Grade

London, Dec. 13.

Hardticket, roadshow films for which the public is asked to pay upped admission prices must offer exceptional value. Otherwise they will do serious harm to all aspects of the motion picture industry. That is view expressed here last week by Milton R. Rackmil, Universal-International prexy, who came into London for the first foreign opening of "Spartacus" at the Metropole, Victoria, last Wednesday (7).

Elaborating on his viewpoint, Rackmil said it was imperative that hard-ticket audiences came away from a show feeling they had received real value for the extra money they had put down at the wickets. Otherwise, there was a real danger that they would "knock" the picture, and further that they might lose confidence in the industry and possibly drop the regular cinema-going habit.

He had no doubt, of course, that "Spartacus" filled the bill as a roadshow presentation. And his personal view was more than confirmed by the steadily improving business reported in the first six engagements in the U.S. It would, however, be some time before U-I embarked on another $10,000,000 to $12,000,000 project. The next of that calibre on the company's sked probably would be "Montezuma," though that was at least a year off.

Rackmil did not envisage a danger of too many roadshow films being on the market at the same time. He insisted that it was not always essential that they should be screened in 70m or other wide-screen processes. Unless there was an actual comparison to make, 35m prints could be used without any serious loss of values.

Neither did he foresee a prospect of financing problems, even if one of these multi-million dollar projects came a cropper. Bank credits nowadays were hardly ever given on a single picture, but major companies obtained advances for an entire program and the cross-collateral provisions normally safeguarded the position of the banks.

His own company was in the exceptional position of having no bank loans whatsoever. To cap it, Universal had a dozen major pictures still unreleased. He estimated that the company's profits for the fiscal year ended last Oct. 31, after taxes, would be around $6,000,000. He forecast results at least as good, if not better, for the current year.

London Producer
Henry Sherek
sounds off on
The Public And The Critics
* * *
one of the many Editorial Features in the
55th Anniversary Number
of
VARIETY
OUT SOON!

Saville Sees Pix Format Changing

London, Dec. 6.

Is the blockbuster on its way out? Victor Saville, now directing "Greengage Summer" at Shepperton, thinks the pattern is changing. "Everybody seems to be pursuing blockbusters like the '49'ers pursued gold," he says, "but if all pictures were made as blockbusters then blockbusters would all become ordinary. Even if our wallets held out, which they wouldn't, the public would get sated. Rather like tackling a big steak three times a day." Saville's view is that during the next 10 years we shall see a steadily greater emphasis on writing quality and on ingenious moderate-budget stories.

"I'm not against spectacle in motion pictures," insists Saville, "that's part of show business. But the real blockbusters became that not so much on account or visual scope, but because there were characters to excite an audience and an unforgettable story. Take "Ben-Hur," "Gone With Wind," "10 Commandments" and all the other top ones. The stories helped to make the spectacle extra effective, not the other way round."

Saville opines that "never in the history of the industry has there been such a crying need for unusual, simple and cleverly written stories as today. What you have down on paper is really what counts. You can add all the tinsel and honky-tonk you want, maybe throw in an earthquake, a tidal wave or a sultan's harem, but if you haven't got a sound story you are sunk.

"I think the producer's approach to picture making these days should be: 'Let's find a story I can't resist making and then decide what kind of budget it requires.' Not: 'Let's take a few million dollars and then write something big to spend it on.' If I had only a very tiny bankroll at my disposal to make a picture, I would favor spending a higher ratio for my script than if I were making a million-dollar epic."

Saville thinks that Britain is currently setting the pace in unusual, exsiting new stories which can be made with medium budgets.

Fisticuffs Mar First Press Huddle of New Arg. Screen Institute

Buenos Aires, Dec. 6.

The National Screen Institute, now under the presidency of Dr. Pablo Christensen, went through a stormy session at its first press confab. Some fisticuffs were exchanged between a rep of production interests and an exhibitor delegate.

Christensen announced a decision to resume the system of drawing lots among exhibitors to determine which should release native product qualified for obligatory exhibition. The previous board had abandoned this system, viewed not compatible with free enterprise, having appointed an Arbitration Committee, which allowed both production and exhibition interests to come to terms. This arrangement is deemed illegal by the present board.

The Institute prexy would like to implant a new system of classifying the native product, with perhaps a third classification, to avoid conflicts, as in the recent case of "Table 10." which everyone in the industry felt should have received better treatment. Exhibs are irked over the institute decision to resume the lot system. Hence, they intend taking action protesting its constitutionality. As expected, the new board has lost no time in setting all conflicting screen interests at each others' throats again.

Uncomfortable questions were asked by some members of the press, who recalled Dr. Christensen's connection with television (he has been legal counsel for Channel 9), but this was brushed aside. Also given the brush was

(Continued on page 18)

Christensen Novel Set For Brit.-Swedish Pic

Stockholm, Dec. 6.

British director Anthony Asquith is in Stockholm to shoot an English-Swedish feature pic, "Two Living and One Dead." The story is based on a novel by Norwegian writer Sigurd Christensen. Karl E. Moseby is the producer and Swedish film man Lorens Marmstedt, who has previously worked on a number of international projects, is associate producer.

The interiors will be shot in the Svensk Filmindustri studios. The exteriors will be done in different parts of Sweden. The photography is being handled by Gunmar Fischer, one of Sweden's top cameramen who has lensed more than a dozen Ingmar Bergman films. The leads will be played by Virginia McKenna, Patrick McGoohan, Bill Travers and Alf Kjellin. Christensen's novel has been filmed on tow previous occasions.

Lagerkvist, Nobel Winner, Assigns Son to Rome As Watchman on 'Barabbas'

Stockholm, Dec. 6.

Italian film producer Dino De Laurentiis is at work on plans for filming "Barabbas" by Par Lagerkvist, Swedish writer who was awarded the Nobel Prize in literature in 1951. "Barabbas" will be lensed in color and the dialogue will be in English. The screenplay is being written by Christopher Fry, Englishman Nigel Balchin and Italian Diego Fabbri. Author Lagerkvist has sent his son to Rome to see to it that his original script is not mistreated.

"Barabbas" will be directed by Richard Fleischer and De Laurentiis expects to start shooting on Jan. 7. Although the lead actor has not been signed yet, he will probably be an American. Others who have been signed include Jeanne Moreau, Simone Signoret, Sason Roberts and Vittorio Gassman.

The major part of the film will be shot in De Laurentiis' new studios outside Rome. It is expected to be completed by September, 1961.

This is the second time Lagerkvist's novel "Barabbas" has been filmed. Alf Sjoberg and Sandrews made a black and white version in 1953.

French Exhibs In New Tax Demands

Paris, Dec. 6.

Though a recent film exhibitor strike was called off when Culture Minister Andre Malraux promised aid in the form of detaxation, exhibs are still ready to take strong retaliatory measures if they do not get state help soon. Exhibs point out that the government takes $52,000,000 on a $120,000,000 gross.

They also maintain that stricter censorship is putting more films on the forbidden to those under 16 and 18 lists. This means, in France, that those pix so categorized only can play 1,500 situations, instead of the normal 2,500 of a total of better than 5,000 houses, if the taboo is to those under 16. It means only 800 cinemas if the pic is placed in under 18 category.

Withdrawing export visas lately is also a blow, because only in rare instances can films amortize themselves at home.

Exhibs claim that more hardtop theatres are closing than opening. They also see tele becoming a threat and film attendance falling off. In short, they just plain need help or a whale of a film crisis is in the making here.

Tougher Film Censorship in France Looms as Age Classification Rule Irks Producers; Self-Censoring Too

Paris, Dec. 13.

Although French film censorship has been getting tighter, it still shows a system of checks and balances which has led to official Censor Board decisions being changed by Culture Minister Louis Terrenoire. Latter can override a Censor Board veto if he deems it necessary.

Main censor problems are political at present. However, so many pix dealing with youthful and adult love affairs have family groups up in arms and have started local prefects acting on their own. However, the family groups are repped on the Censor Board along with ministerial and industry reps.

Though the French allow more lattitude in social, moral and sex problems and themes, they have forbidden these pix to those under 16 and 18 years of age. However, filmmakers lose a good part of their playdates if so tagged and many have been petitioning the Info Ministry for new classifications.

H. G. Clouzot's sock hit "The Truth," a gamey study of a free-loving provincial girl in Paris, with Brigitte Bardot starred, was originally forbidden to those under 18. Roger Vadim's "And Die of Pleasure," a film on vampirism with lesbo overtones, got a general okay when a few lines were changed. Claude Bernard Aubert's "Cowards Live on Hope," about a love affair between a Negro and a white girl, was first banned entirely, but now is allowed local showing for those over 18, plus export.

'Dangereuses' Banned Export

Vadim's 1959 pic, "Les Liaisons Dangereuses," an updating of a famed 18th Century classic, was banned for export. Later, it was allowed local showing and went on to become the top grosser last year. Main objections to this came from French diplomats abroad. The amoral hero of "Liaisons," though he gets his comeuppance, was mentioned as a diplomat working in the UN. It was this that lost it an export okay. A change in the dialog, giving him another profession, may finally get it a visa for offshore showing.

Still completely nixed is "Waver" Jean-Luc Godard's "The Little Soldier" which touched on the tragic Algerian War in a tale of a deserter who is used by both Algerian and unofficial French ultra rightists in Switzerland. The producer has purportedly made overtures to change the situation to a simple gangster or adventure status, and may get final release.

"Moranboung," made by a French documentary filmmaker in North Korea, dealing with the Korean War thru Northern eyes and centering mainly on a love affair, is completely forbidden for either local or foreign showing. Main objection is, reportedly, newsreel scenes of Korean prisoners refusing UN clothing handouts.

Still A Ticklish Problem

So politics and growing concern with what is felt to be a lascivious use of moral studies, rather than reflecting positive attitudes, are behind the censor problems here. But there are ways of achieving some sort of agreements between censors and film producers. However, it still remains a ticklish problem.

The signers of the petition backing insubordination among French troops in Algeria were immediately forbidden state-controlled radio and tele work or appearances in subsidized legit houses. They jeopardized Film Aid to producers of any pix they had dealings with.

Although French censorship may be elastic, it is becoming more binding of late. Public pressures and political expediency may make it more severe. Soon all scripts will have to be submitted for a special national committee looksee.

This committee will warn on any possible problems later, but the film still can be made. However, wary producers may conform and thus water down the usually adult outlook of local pix. Directors like Vadim and Louis Malle have lately talked of leaving France to make films elsewhere. But this may be only talk.

Johannesburg's
Evelyn Levison
reviews the
Living Theatre In South Africa
* * *
one of the many Editorial Features in the upcoming
55th Anniversary Number
of
VARIETY

Hammer to Film 10 Pix in 1961

London, Dec. 13.

A minimum of 10 and possibly 12 pix are planned by Hammer Film Productions for 1961. Most of them will be for world release through Columbia. In the current year, the company has made nine features. Program will represent an investment of upwards of $4,000,000. It is described by executive producer, Michael Carreras, as a dual policy one.

One portion involves production of serious but popular films, and the other exploitable melodramas and comedies. The sked will include at least one, and possibly two, horror pix.

First three of the 1961 releases are already in production. They are "Taste of Fear," a thriller with Susan Strasberg, Ronald Lewis and Ann Todd; "Weekend with Lulu" which John Paddy Carstairs is directing and "Curse of the Werewolf" with Oliver Reed in the title role and co-starring Clifford Evans and Yvonne Romain.

Next year, Hammer will start filming the Beverley Cross legiter, "One More River." This will be followed by "The Amorous Prawn," based on the current West End stage hit, "The Brutal Land," a western to be made on location in Spain, and two Jimmy Sangster subjects. The autumn sked will include a new color version of "The Phantom of the Opera" and a third "Dracula" film.

Reisini Envisions Cinerama Leaving Travelog Format for Fiction Pix

Paris, Dec. 6.

Nicholas Reisini, head of Cinerama, believes the process will now come out of its travelog phase just as films came out of the ground attraction the motion picture became the greatest mass medium, and now Cinerama will use a fictional method in its coming productions as well as building more than 100 theatres in the Western world and Asia, says Reisini. At least two Cinerama feature films a year will shown, Reisini explained. Foreign houses will be controlled by tieups with locals in each spot.

Reisini here confabbing with his French partners on the first Continental special Cinerama theatre being built on the site of the Empire which housed the various Cinerama travelogs during the last five years. The theatre is being completely redone at a cost of around $1,000.000 and is handled by Clerico Bros. who own the theatre. They also have the very lucrative Lido nitery here.

Reisini says that he now has a solid arrangement with Metro in which this major will make the pix which will be handled by Cinerama with a 50-50 split on profits. First film is due to start within a few months, to be called, "How The West Was Won," but pending title settlement probably will be called "The Winning of the West." Production is to have at least eight top stars and come in for $8,000.000 to $10.000.000. Metro has made tests and apparently is satisfied that Cinerama will be an adequate process for a feature pic allowing all things done in other means plus the great scope with the triple screen. Sol C. Siegel would personally produce the pic.

Reisini claims that sex and violence will be left to other filmmakers who probably can do this sort of thing better. Cinerama will concentrate on epic subjects that have an international scope. The American west lends itself to this treatment but great events in other countries also will be treated. Reisini expects each pic to run a year to 18 months in the special theatres.

Reisini states that the first Cinerama feature pic will open in January. "West" will follow one family in a 50-year span through the U.S. Civil War and opening of the west. Reisini originally had only the foreign rights to Cinerama and then took over controlling shares. He says that the lines between screens are now negligible and claims new theatres will use one booth instead of three. Screen here will be the biggest in Europe, about 1,000 square feet.

French Old Guard in Recovery From Onslaughts of 'New Wave' Directors

Paris, Dec. 6

Within the film industry here a tug-of-war is seen between the "New Wave" and the Old Guard film directors. "Wavers" are accused of having been a flash-in-the-pan while oldsters are felt to be handing up the old fashioned, conventional fodder with stars, or even without them. It is said that the "New Wavers" tried to give films a new outlook, different and more adventurous subject matter along with cheap films sans stars relying on direction and theme for their main appeal.

Right now the oldsters are making boxoffice hay over the New Wavers after a year of eclipse. H. G. Clouzot's "The Truth," with Brigitte Bardot, is breaking records while Andre Cayatte's Venice Grand Prize-winner "Crossing the Rhine" is doing good biz. But Marcel Carne's "The Wasteland" is doing less than expected. Meanwhile, after the solid local and international biz last year of such "New Wave" pix as "The 400 Blows," "Hiroshima Mon Amour," "Black Orpheus," "The Cousins" and "The Lovers," the second films by these producers have done less well. But Louis Malle's (Lovers) "Zazie In Subway," is holding its own in biz here and foreign sales.

Yet the producers, who jumped on the bandwagon permitting over 60 newcomers to make pix, find they have a flock of them on their hands because exhibs don't want them. Most of these are disappointing and inside word is that there are some that could make a dent but the public response to star pix made in the conventional way seems to have shifted away from "Wave" product.

Real Payoff at Boxoffice

While highbrow crix are still knocking the oldie filmmaker's product, the regular critics seem to be going for them along with a good portion of the public.

Some of the "New Wave" new pix, soon to be released, should tell the story of whether the "Wave" has now completely receded or whether it is to go on. Many successful "Wavers," like Claude Chabrol ("Cousins") and Francois Truffaut ("Blows") turned producer to help fellow crix and friends turn out the pix they had on their minds. Then there are the producers who felt these cheapie pix sans stars but with an unusual approach could pay off.

Backlog Complicates Setup

So there is now a backlog further complicated by overproduction here and falling cinema attendance. But the "Wavers" are counting on such new films as Eric Rohmer's "Sign of Lion"; Jacques Rivette's "Paris Belongs to Us"; Jacques Rozier's "Adieu Philippine," Jacques Demy's "Lola," Gabriel Albicoccos "Girl With Golden Eyes," Armand Gatti's "The Enclosure" and Francois Letterier's "Hard Knocks" with Simone Signoret to break the ice. All are rated "New Wave" films.

The oldsters are counting on their pros who can turn out well-made star pix. Clouzot, Rene Clair, Rene Clement, Jean Delannoy and Marcel Carne are among these. A recent top hit was "The French Woman and Love," which was a sketch pic utilizing old hands in detailing familiar little love episodes. So there may be a place for new and old approaches or the "Wave" may just simmer out completely.

NEW SKOURAS TROUBLES

Cat Breeder Sues 20th-Fox Over Alleged 'Cleo' Promise

London, Dec. 13.

Add to Spyros Skouras' troubles on "Cleopatra" a suit for alleged libel and breach of contract by a cat breeder.

Julie Sterman, who last summer had a cattery in Cobham, Surrey, claims she was engaged by a man acting in behalf of 20th-Fox to extend the existing stock of Abyssinian cats in her cattery with a promise to hire these animals for filming in "Cleopatra."

It is understood the action is being defended by 20th-Fox.

'Les Marines' Short Stirs Paris Hassle

Paris, Dec. 6.

Short film subjects are just necessary program accessories here under national film laws. However, one has obtained more interest this week than the feature pic it came out with. Both film crix and the U.S. Embassy here studied the film, a French one treating the U.S. Marine Corps training on Parris Island.

Short raised USIS hackles two years ago at the Venice Film Fest. Called "Les Marines," it was made by Francois Reinchenbach, who also produced the full-length documentary pic on offbeat Americana aspects, "Unusual America" (America Seen by a Frenchman). "Marines" is a two reeler which follows the training of the U.S. Marine at boot camp. It dwells on some inept specimens. Official Yank reps here do not exactly like the picture of the U.S. Marines it presents.

"Marines" is the first in some time to get into this kind of controversial limelight.

Two U.S. Pix Now Filming in Paris

Paris, Dec. 13.

Paris now has two Yank films being made here in their entirety and one using exteriors before going back to Hollywood for interiors. The first two have Paris as locales while the latter transpires mainly in France but also partly is in Argentina. They are, respectively, "Good-bye Again" (UA), based on Francoise Sagan's "Do You Like Brahms?"; "Paris Blues" (UA) and "The Four Horsemen of the Apocalypse" (M-G).

"Good-bye" and "Blues" are in black-and-white and both look to cost about $2,500,000 while "Apocalypse," in color and scope, will come in for about $4,000,000. All directors involved feel that Paris is an indispensable part of the films and could not be simulated in the U.S.

Besides the locale, the atmosphere is felt necessary to get the true flair and feel for the characters involved.

"Good-bye" deals with an amorous middleaged couple with the man not wanting to marry. Their idyl is disrupted by a young romantic boy but they decide to go on together when it blows over. Director Anatole Litvak feels that this theme is adult and true realistic; also that it is in keeping with the demands of audiences today both in the U.S. and abroad. The pic stars Ingrid Bergman, Yves Montand and Anthony Perkins.

Martin Ritt is making "Blues," which is about two jazz players who are torn between staying in Paris or going back to America. Stars are Paul Newman, Joanne Woodward and Sidney Poitier.

"Apocalypse" is an updated remake of the silent Rudolph Valentino starrer. It deals with an Argentinian who stays on in occupied France for love and becomes a resistance hero. Vincente Minnelli is directing. He is convinced that Paris was obviously needed for exteriors but he could be more at ease in studio work in the U.S. Film was originally to have been made in London studios but bad weather decided against this for some exteriors are also involved.

Toronto's Sunday Hope

Toronto, Dec. 13.

With a two-to-one vote, city council asked the Ontario legislature yesterday (12) to rush through law making Sunday films legal in Toronto immediately. Board of Control voted unanimously in favor of the motion, with the abstention of Donald Summerville, a Toronto theatre chain owner and partner of Famous Players. Mayor Nathan Phillips, elected for his eight term, led the fight for liberalizing Sunday.

Tasmania Votes Indie Exhibs Tax Relief

Melbourne, Dec. 6.

A bill authorizing a substantial reduction in entertainment tax for independent film exhibitors was recently passed by the Tasmanian Parliament. Bill provides for a gradual scale of exemption from the entertainment tax.

The Tassie state treasurer said that the advent of television, which came to Tasmania last May, had caused a considerable reduction in income for smaller exhibitors and a number of them might be forced to close.

Hong Kong Film Trade Seeking Big Expansion

Hong Kong, Dec. 6.

The Colony's Chinese film industry is flexing its muscle in a determined drive to win new markets in the U.S. and Europe. The construction of a new, sprawling studio at a cost of about $1,000,000, is the main factor underscoring this move. First phase of the new studio in the Clearwater Bay Road area, being built by Shaw Brothers, one of the two giants in the Chinese film business here along with the Cathay Organization, was recently completed. The studio will have a total of eight sound stages of which two were just finished. A film, "All The Best," as a matter of fact, is now being shot on these new sound stages. The studio will undoubtedly be the biggest in the Colony and compares favorably with any in the Far East. It will also have a pool equipped for underwater shooting.

Shrinking markets in southeast Asia already have forced the Chinese pix industry here to make an evaluation of their overall position. It has been long felt that in order to win, or even just to establish a foothold in the competitive foreign markets abroad, production quality of the films must increase a hundredfold. The building of a new, big studio equipped with the latest studio equipment, long has been envisaged as necessary if this policy of making better pictures was translated into reality.

Critics of Chinese films claim the industry here must be completely revolutionized if these films are to make any mark in the U.S. At the most, even if considerable coin were to be spent on promotion, Chinese films would probably only make the arty houses. They are not yet on the same international standard as Japanese films which, surprisingly and incongruously enough, have lost out to Hong Kong films at the Asian Film Festival.

The reaction to this, among observers of the Asian Fest, is that the Japanese have tended to treat this festival as only second in importance to the bigger and more internationally known festivals.

Irving Allen Elected London Tent's Barker

London, Dec. 13.

Irving Allen has unanimously been elected Chief Barker of the London Tent of the Variety Club. He has held the post of first assistant barker during the present year.

Jack Goodlatte, a former Chief Barker and current Elder Statesman, has been elected first assistant barker. Other appointments made by the new Crew include Jack Klein as Property Master, Sam Eckman Jr. as second assistant barker; Michael Shipman, Dough Guy, and David Jones, Press Guy.

'DICTATOR' TO TOKYO RECORD

Tokyo, Dec. 6.

The Great Dictator," being shown for the first time, broke the house record at the Yuraku-za by drawing 232,245 patrons during the first 30 days of its roadshow run.

The film, imported by Towa, has received heavy boosting by the rightish Sehyo, Japan's largest federation of unions.

Inside Stuff—International

Confirming a VARIETY report of last month, Eric Johnston of Motion Picture Export Assn. has confirmed that Leo Hochstetter, for the last three year's in charge of the MPEA's office in Frankfurt, has been assigned to Rome to become manager for the Mediterranean area. He succeeds Frank Gervasi who resigned last September to join Fairbanks Morse.

Stephen Beers, who has been assistant to MPEA veep for European area, Griffith Johnson, headquartered in the New York office, moves to Frankfurt to take over MPEA duties there with supervision of Germany, Austria and Scandinavia. Both assignments become effective after the first of the year.

Newspaperman and writer, Hochstetter joined the Motion Picture Assn. of America in 1952 as assistant to Johnston in Washington. From December, 1955 to January, 1958, he served as Far East manager with headquarters in Tokyo.

Beers joined the MPEA in 1957, prior to which he was with the Commerce Department, Office of Technical Services.

In Composer-conductor Igor Stravisnky, aged 79, has given his last conductor-concert-as told to the executives of the Roman Philharmonic society after what he called "the conclusion of my life on the podium." He cancelled subsequent concerts to be given in Sicily and left for Paris and U.S. Though he claims that conducting tires him too much at 79, he seemed in excellent health and spirits and conceded that he will dedicate himself from now on to electronic music which he calls: "not lacking in values and a powerful medium for the executor."

Yank Production in Mexico Up in Air

Film Union Chief Sees Real Boom in 1961; Others Not So Optimistic

Mexico City, Dec. 13.

There is a wide difference of opinion in Mexico about the future participation of Hollywood production activity in the Republic. Confident spokesman of the pro-Hollywood forces and fervent propaganda campaigner for increased activity is Carlos Tinoco, head of the Union of Film Production Workers. Tinoco avers, although full confirmation cannot be obtained, that the long-postponed Hollywood boom is just around the corner, with a big step-up in production here.

At least seven major Hollywood pictures are set to roll in Mexico in the first three months of 1961, according to Tinoco. The union leader claims that initial negotiations for picture making have been instituted by 20th-Fox, Albert Levin, Universal International, Columbia, Henry Spitz, Kirk Douglas and Rock Hudson.

The above activity excludes production plans of the recently created Arlington-Bueno coproduction firm, with its schedule of a least four pictures a year, the major one being a film bio of Simon Bolivar.

Tinoco's claim is that his beating the drums in Hollywood has been productive, as well as granting of unspecified concessions within union regulations, with these vaguely described as "full aid" and "lower production cost" inducements. The Mexican union leader also talked with Eric Johnston, MPEA head, about future Hollywood production here. Tinoco also has had talks with local American distributorships.

But other film circles in Mexico are not as optimistic about any major change in the status quo of about three to six Hollywood pictures a year in Mexico, with this the average of the past several years.

Yank Majors Won't Confirm

No confirmation of upped Hollywood activity could be obtained from local American distributorships, with these cautious about making any statements at this time. Chief matter of the moment appears to be an attempt to obtain official clarification of the exhibition picture, and intent of the government which now owns the two major chains.

That Tinoco may be over-confident and even inclined to exaggeration turns up in his list of companies indicating interest in making films in Mexico. There is obvious duplication such as mentioning Kirk Douglas and Universal. Both will be allied in making "Montezuma." And Rock Hudson will do a picture for Albert Levin.

Definitely in works appears to be "Montezuma" and the Simon Bolivar bio. Jorge Ferretis, meanwhile, said that before granting any production permits, he wants to see scripts and receive assurances that these will be followed to the letter.

Another union official, Pascual Garcia Pena, back from Hollywood, claimed that talk of a big pump in Hollywood production activity in Mexico is just wishful thinking. He said that there is an anti-Mexican campaign spreading in the industry, apart from American union moves to attempt to keep producers at home. Pena said that certain Hollywood sectors are labeling Mexicans as pro-Communist and admirers of Castro Ruz.

Toll's Bob Newhart

Continued from page 3

men, whether or not it resolves the pro and con of paysee's efficacy versus commercial tele.

The hotsy nightclub and disk comedian is slated for the night of Jan. 5, it was learned here, and for at least an hour, probably more. Show will be taped for playback the following two evenings. Live or tape, the "ticket" per home receiver is tentatively set at $1.25. By contrast, a Newhart (or other) concert in theatres scales to several dollars higher.

Peter Appleyard jazz group is being dickered to round out the program. Uncertain yet is what format the show will take—that is, whether Newhart and the combo will alternate, or deliver in segments per the concert halls.

Newhart was grabbed for Telemeter by a friend, Mike Gilroy, whose Network Operations Inc., N.Y., supplies facilities for the paysee system's hockeycasts. In addition, the company is now entering the programming field, with expectations of producing similar "one-man" shows (possibly Victor Borge, Jonathan Winters, etc.) for Telemeter in the future.

Additionally, parent Paramount reportedly is readying a number of splash attractions to hypo the lookership to date accorded pix (even firstruns) and sports events. Par is understood gunning for such items as Marcel Marceau, "The Consul," and possibly "La Plume de Ma Tante."

Off-Screen Blows

Continued from page 17

the suggestion that the other board members' lack of experience in film matters would deprive them of usefulness to the industry. That is not Dr. Christensen's opinion, and that is that.

The reporters were also told that the institute has signed a contract to purchase the old Emelco studios, for use as an Experimental Film Center, provided the treasury gives its consent.

Statements also made by Dr. Christensen in reference to the actions of the previous board, which voluntarily resigned on Aug. 3, drew a public protest from the latter, as defamatory. This only further charged the air of this stormy conference, and again posed the question whether this new board is in to help the screen industry or to arouse discussion.

THE BIG D. C. GUESSING GAME

Paley: 'He's a Bobby-Come-Lately'

Washington, Dec. 13.

As if the struggle over ratings weren't enough, CBS and NBC hierarchy are in a new Washington-based row over who told politicians how to run their business first.

No one, perhaps, ever settled who originated the idea of televised "Great Debates."

The new argument is over who deserves the credit for advocating shorter presidential campaigns—an issue due to be in the news later this week when NBC Board Chairman Robert Sarnoff is set to advocate it before a House Committee hearing here.

CBS has decided to skip the hearing but dispatched to VARIETY's Washington Bureau by telephone from N. Y. through the CBS Washington office a lengthy speech made by William S. Paley, their board chairman, in 1953 to establish that Sarnoff is a Bobby-come-lately.

Before Philadelphia's Poor Richard Club almost eight years ago, Paley recommended the national conventions be deferred to Sept. 1 or thereabouts and presidential campaigns be compressed into a mere six or seven weeks with tv used heavily.

Kennedy's Plan for 'Instant TV' Press Conference Poses Problems

Network news brass is ready to go along with the Pierre Salinger proposal for nighttime news conferences in the coming term by President Kennedy, but some of the networkers are miffed that news secretary Salinger announced the idea in the public prints before conferring with them. Moreover, there are many questions to be answered about the idea. fi

Salinger, who was expected in New York for tv confabs last week and didn't show, is expected to arrive instead this week, when ABC, CBS, NBC and Mutual news execs will listen to the rest of the plan, and then give their own suggestions.

A lot of questions remain from the broadcasters' view: Will all the webs carry each news conference with Kennedy or will they rotate? How many will there be? (Somebody mentioned one every fifth week at night, with the rest following the normal daytime course of a Presidential news conference.) Must the networks firmly commit themselves to carrying every one of the nighttime events, when it's possible that some of them promise to be, at best, "routine"?

Here are some of the possible problems of a nighttime press conference from the Presidential side of the fence: Can they be done live

(Continued on page 34)

Chrysler Pacts Astaire Repeat

Chicago, Dec. 13.

It wasn't unexpected, in view of the critical praise it received, that Fred Astaire's second spec for NBC-TV would earn a repeat, just as his first one did.

Chrysler Corp., through Leo Burnett, has ordered a second showing of last Sept. 28's "Astaire Time," which had featured Barrie Chase, the Count Basie orch with Joe Williams, and the Ruth and Jane Earle Dancers. Repeat telecast will be on Feb. 20 at 8:30 p.m. (EST). Chrysler had also picked up the tab the first time out.

$4,600,000 SIMONIZ GLEAM ON TV WEBS

Simoniz is putting about $4,600,000 into the remainder of the current tv network season, with both ABC-TV and NBC-TV (see separate story) beneffitting.

The auto waxery has bought four quarter hours a week in the NBC-TV daytime lineup for $2,300,000. Buy begins early next month.

And on ABC-TV the firm has bought 36 minutes in the Friday night "Law & Mr. Jones" half-hour and another 42 minutes broken up among hours—"The Islanders," "Walt Disney Presents" and "Roaring 20's. This accounts for the remaining half of the Simoniz total expenditure.

Bing's BBC Show

London, Dec. 13.

Bing Crosby is recording a special 45-minute disk show in Hollywood for transmission in BBC's Light Program on Dec. 26.

Deal was set here when Crosby looked in on Britain en route to the Olympic Games in Rome.

Agencies & Webs In Discord Over AFTRA-SAG Pact

Madison Ave. and the tv networks are not on the best of terms this week as the result of a recent split between them over terms of the new contract with the American Federation of Television & Radio Artists and Screen Actors Guild. A day or two before settlement of the new three-year deal,

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WILL STANTON GO WITH GOVT.?

By GEORGE ROSEN

The big post-election guessing game is on, and the rumors are flying thick and fast in broadcasting circles. Will Frank Stanton resign the presidency of CBS Inc. (this is his 25th year with the company) to become top dog of the United States Information Agency, as some of the rumors have it? President-elect Kennedy has let it be known that a key broadcaster will be named to the post, with the USIA appointee to be given much greater status and have much greater influence than George Allen enjoyed, in view of the increasing importance of the job.

Along with Stanton, the names of Edward R. Murrow and Fred Friendly have been mentioned in some quarters as possibilities for the same USIA job. A Paris paper last week speculated on Murrow being sent to the Court of St. James'. This would be in the nature of a "these are my people" homecoming for the CBS newscaster, who endeared himself to Britishers during his wartime tenure in London.

But the possibility of Stanton also being (1) tapped for an ambassadorship or (2) as an under-Secretary in the Cabinet hasn't been ruled out in some areas. In any event some say he's been alerted to "stand by" for a call from Georgetown. Should Stanton go with the Government, tv prexy Jim Aubrey would inherit the corporate mantle.

Stanton's been no stranger in Washington these past couple of weeks, socially and otherwise, and was due for a scheduled visit this week to Austin, Texas, with Veepee-elect Lyndon Johnson (with whom he's very close), but this was strictly a matter of helping Lady Bird launch her new tv center.

As the man who's "minding the

(Continued on page 42)

Salant in Pivotal Role as CBS In Major Shakeup Names Exec Group to Helm News Operation

Long rumored shakeup in CBS News has finally occurred, with CBS corporate v.p. Dick Salant emerging as the key figure in the policy-making and operational areas of the division. Sig Mickelson's status as president of the CBS News Division remains unchanged, but he'll no longer call the policy or operational shots.

Instead, CBS News will be run by an executive committee, with Salant as chairman. But Salant is being empowered to act alone, for the committee, between its regular meetings. He's being relieved of all corporate duties to take the post, with those duties reassigned to the heads of the appropriate divisions.

Committee will comprise CBS board chairman William S. Paley, prexy Frank Stanton, CBS-TV prexy Jim Aubrey, CBS Radio prexy Arthur Hull Hayes, CBS-Television Stations prexy Merle S. Jones, Mickelson and Salant.

Shakeup came in the form of a confidential memo from Stanton, distributed Friday (9) to officers of each division involved.

It pointed out that the news division currently produces 55% of the CBS Radio network schedule and 15% of the tv web's, and that "because of the unique status of the CBS News Division as creator and supplier of news and public affairs programs to our broadcasting divisions, and in order to effect a closer working relationship between CBS News and these divisions, we are establishing the CBS News Executive Committee."

The committee, Stanton said, "shall have authority over the networks' scheduling of programs produced by the CBS News Division and be responsible for policies and operation of the Division.

"Mr. Salant, whose corporate staff responsibilities will be reas-

(Continued on page 34)

The Icekid Groweth

To Jack Hoynes, the network publicist working in Al Rylander's exploitation division at NBC, last week's "Open End" comedy gabfest with Groucho Marx, George Burns, Jimmy Durante, et al., held more than cursory interest.

At one point of reminiscing, Groucho was telling of working on the same vaude bill with Frank Van Hoven. The latter worked with a kid who throughout the entire act did nothing but hold a cake of ice in his hands.

The kid was Jack Hoynes.

ABC-TV Bumping 'Islanders'; Sets 'Asphalt Jungle'

"The Islanders," ABC-TV's Sunday night hour, will be cancelled after its 24th performance, and, in a move that is rare in tv network annals, web topper Ollie Treyz will move a new first-run property into the 9:30-10:30 prime time slot for the last 13 weeks of the regular sesaon. Metro, which produces "Islanders," will probably do the replacement as well.

ABC-TV is firming up the purchase of 13 weeks of Metro's "Asphalt Jungle," a big city action-adventure skein based on the motion picture of the same name.

"Islanders" finishes off in March. Network has not decided whether to start "Jungle" immediately afterwards or after a few reruns

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P&G Buys Half Of TV Oscarcast

Procter & Gamble has been okayed by the Academy of Motion Picture Arts & Sciences as half sponsor of the next annual Oscarcast. Now that ABC-TV has rights to the Oscar, the April 17, 1961, telecast will be the first one commercially sponsored in four seasons, and the production tab for the two-hour show (including Academy rights) will run $1,000,000.

Since P&G is expected to pay just about $500,000 for its half sponsorship, it would seem that ABC-TV is itself absorbing the time charges for the 10:30 p.m.-12:30 a.m. special. Other half of the stanza has not yet been sold. P&G put its bid in for half the stanza months ago, directly after ABC outbid NBC for rights, but had to await Academy approval.

NBC'S $2,000,000 AD BIZ TO McC-E

After a seven-year relationship, NBC this week is shifting its estimated $2,000,000 advertising account out of Grey Advertising to McCann-Erickson.

According to a memo to all Grey personnel Friday (9), the agency's handling of the RCA Record division will not be affected.

Switch completes a changeup in agency links for all three webs within last year or so. CBS, which had handled its own advertising, moved into BBDO, dislodging ABC, which in turn placed its account with Doyle, Dane, Bernbach.

FCC Losing Patience With License Trafficking; Moves To Curb Abuses

Washington, Dec. 13.

Taking its lead from the House Harris Committee, Federal Communications Commission has launched its first move toward curbing the much-criticized practice of Trafficking in broadcast licenses.

FCC proposed a new rule which would require a licensee who has owned his station less than three years to prove at a formal hearing how a change in ownership would serve the public interest. Exempted from this requirement would be pro forma assignments or transfers or control involving merely a change of form in the same ownership, and those arising from lack of operating funds or disability of station principals. Sales of tv translators would also be excluded.

The proposal would carry out substantially a provision in a bill introduced by House Commerce Chairman Oren Harris (D-Ark.) during the last session of Congress. The bill, embodying recommendations of the Legislative Oversight Subcommittee, also contained a provision for licensing networks. The provision against trafficking in licenses would have allowed FCC to select someone other than the prospective buyer designated by the current owner. In its comments on the bill, FCC endorsed this idea, but could not put it into the present rule-making because it requires a change in law.

The rule-making was launched by a vote of five-to-two. Commissioner Rosel Hyde issued a dissenting statement in which Commissioner T. A. M. Craven joined. Commissioner Robert Bartley put out a concurrent statement. A Jan. 16 deadline was set for comments from the industry.

In its rule-making notice, FCC said that in the last three years an average of 555 applications for changes in ownership have been filed annually. In only 47% of the cases, the station had been held more than three years. In 35%, it had been owned between one and three years, while in 18%, less than one year. A 1958 study showed that 83% of the stations up for sale by short-term owners were AM outlets. Nine percent were FM, and 8% tv.

FCC commented that the "frequent turnover of a large number of broadcast stations" has been a matter of concern to both Congress and the Commission. It added:

"Voluntary sales of stations which have been held by their owners for short periods of time raise questions as to whether they are engaged in trafficking in broadcast interests; and whether the resultant uncertainty on the part of the station personnel and disruption in operational continuity cause programming deterioration incompatible with broadcasting in the public interest. Experience has shown that time is need-

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ABC Int'l Sending Vieracker to Caracas

Chicago, Dec. 13.

Matt Vieracker, general manager of WBKB here, is ticketed by ABC International to spend two or three months in Caracas, Venezuela, helping to set up a new telestation in which AB-PT has an interest.

Plans, as of now, are for Vieracker to leave in mid-January, but it all depends on whether the anti-Gringo sentiment relaxes down there.

'Family Classics' May Get Dumped; It's Too Costly

CBS-TV would like to drop its "Family Classics" two-part specials after the third one next month. Series is only half sponsored (by Breck Shampoo) and apart from having sold off the other half of the opening show (to Procter & Gamble), CBS has gotten nowhere in matching up a cosponsor.

Moreover, the specials, out of the Talent Associates shop, have cost more than was anticipated, due largely to an AFTRA ruling that though the program is pretaped as a two-hour entity, it must be ruled as two separate one-hour shows because it's played off on different days. CBS would like to have exposed future stanzas as single two-hour shows to get around the ruling, but didn't have the available preemptions.

Although the web would like to wash out the series after the next show ("Becky Sharp"), it may have some trouble in doing so. Despite the disappointing rating, Breck is said to be quite happy with the series and might well resist a cancellation. There's also the matter of writing off the Talent Associates commitment for six of the specials.

It'll all be decided in the next few weeks. Meanwhile, to meet that budget problem, casting on the show has been revised to drop star names in the lead roles in favor of less expensive lesser-knowns.

'SONG & DANCE MAN' DAN DAILEY TINTER

Hollywood, Dec. 13.

Dan Dailey has been signed by Heritage Productions to star and play himself in an hour color tv spectacular titled "The Song and Dance Man" scheduled to be taped by the new Red Skelton color unit Dec. 21 at Goldwyn Studios.

This nostalgic history of vaudeville, scripted by Tom Waldman, will have as guest stars Jack Haley, Pat Rooney Sr. and Larry Kert, of N. Y.'s "West Side Story," making his tv debut from Hollywood.

Show will be produced by Buddy Bregman, directed by Joe Tinney and Paul Benton will act as exec producer. Sara Lee Cakes will sponsor.

WNEW Forks Out Plenty Of Do-Re-Mi for Silvers Tix in Promotion Hoopla

Stations have given away anything from cash to deep-freezes in promotion contest campaign, but WNEW, N.Y. indie, has come up with something brand new in the way of contest prizes. As its Christmas promotion, the station will hand out 100 pairs of seats for "Do Re Mi," the new Phil Silvers play opening on Broadway Dec. 26.

Winners will get top-priced orchestra seats for the Dec. 30 performance, just four nights after the opening. Total rap for the station will come to $1,880 for the seats—it had to pay boxoffice prices. But producer David Merrick is cooperating extensively on the promotional end of the contest.

Promotion is a pure giveaway; listeners write in and simply list their names and address on a postcard. Drawing of the winners takes place Dec. 24 and tickets are sent to the winners by registered mail. They'll also meet the WNEW deejay personalities at the "WNEW Theatre Party."

To promote the contest, station is airing 48 announcements per day, two an hour, utilizing not only its own personalities but taped spots with the stars of four Merrick plays, Bill Bendix from "Take Me Along," Ethel Merman from "Gypsy," Elizabeth Seal from "Irma La Douce" and Silvers himself. In addition, Merrick will appear for interviews with station's William B. Williams to plug the contest.

Topper is the fact that all this week, Merrick is using program stuffers plugging the contest in his Playbills at all of his five shows.

$182,180,000 In Free Media Space For Adv. Council

Hollywood, Dec. 13.

Commercial value of air time and print space donated by media and advertisers to pubservice campaigns of the Advertising Council reached almost $182,180,000 in '59, according to Edwin Ebel, General Foods' v.p. and Council vice-chairman.

Ebel made the comment in addressing the annual Advertising Council conclave, attended by 300 leaders of the film, broadcasting and advertising industries. He pointed out that one answer to be made by the tv industry to some unwarranted criticism leveled at it during recent months is the video medium's continued and increased public service.

The three networks joined the Council in hosting the affair which took place at Studio 33 (Red Skelton Stage) at CBS Television City. Prominent among the tv participants were Jim Aubrey, CBS-TV prexy; Ollie Treyz, ABC-TV prexy; and Walter Scott, exec v.p. in charge of NBC-TV. The three pledged their unstinted support of the public service campaigns conducted by the Council.

'Kangaroo' Pouch Keeps Swelling

One of the more surprising strong spots in the CBS-TV economy for the upcoming first quarter is "Captain Kangaroo," which with its lineup of kiddie sponsors tends to be primarily a fourth-quarter moneymaker with a heavy cash-in on the pre-Christmas trade.

This year, however, "Kangaroo" will go into the first quarter with virtually as much sponsor coin on tap as is currently in the hopper. Additionally, it will carry over a pair of toy sponsors in Rainbow Crafts and Colortorms—and first quarter business from toymakers is virtually unheard-of.

January-March lineup will find 12 out of 15 weekday quarter-hours sold out, as compared to 13 out of 15 in the current quarter. Saturday edition will be about 75% sold, as compared with the current 85%. Strengthening the first quarter lineup is the addition of Bulton for a total of 10 quarter-hours spread through the first quarter. It's Bulton's first toy for network buy, via the Albert Frank-Gunther Law agency.

'Peter Pan': Year-Ahead Sales Pitch

Although "Peter Pan" won't be shown again until Christmas time in 61, clients are already making inquiries about availabilities and the network, a year in advance, has the two-hour show on the market. That's in strange contrast to the virtual brushoff the web's sales boys received this time out in peddling the newest vidtape version, with a resultant cut-rate deal whereby Revlon got the entire 120-minute commercial ride (turning some of it over to its Schick Razor subsid), although only paying for half the show. It even got Mary Martin to finale with a "thank you, Revlon."

But sponsor interest perked as soon as the National Arbitrons came out. Although it was the third time round for "Peter Pan," the ratings went through the ceiling, NBC getting an average 39% for the two-hour period and a 65% share of audience for a total of 24,000 homes, practically doubling and tripling all the competition.

'CBS Reports' Goes Weekly in '61-'62

"CBS Reports" will become a weekly CBS-TV hour in the fall of 1961. Budget for the expanded every-week series, amounting to some $5,250,000, has already been approved by the network and exec producer Fred Friendly is in the process of a gradual staff buildup for the project.

It's now considered highly likely that the weekly series will be anchored at Thursdays at 10-11 p.m. It currently airs every other week on a preemption basis, but starting in January, the network expects to move it into the Thursday night period to alternate with "Face the Nation" (see separate story). In the fall, it presumably would stay in the same spot as a weekly entry.

The "CBS Reports" budget, figured at about $105,000 a show, will account for something like one-fifth of the entire CBS News Division budget for next year of $25,000,000. Breakdown finds something in the area of $21,000,000 going into production of television and radio news and public affairs, the balance into overhead, staff and newsgathering operations.

Of that total, it's anticipated that the network will get back in advertiser expenditures for news and pubaffairs programming around $18,000,000, exclusive of time charges. This will come in the form of sponsor coin for program costs on radio news and features, "Douglas Edwards with the News," "CBS Reports," "Eyewitness to History," "Face the Nation," "The Twentieth Century" and sports and other specials. Income doesn't count sale of CBS Newsfilm, rerun sales on pubaffairs shows and other secondary monies, nor of course does it include time payments by sponsors.

The Friendly operation, which will be taxed with turning out one hour a week, has been slowly expanding to include some of the old CBS pubaffairs gang which used to function under Irving Gitlin. Lineup of Friendly's producers now includes Steve Fleischmann and Jay MacMullen, two of Gitlin's aides, as well as George Vicas, who moved out of radio pubaffairs into the Friendly setup.

Also operating as "Reports" producers are the core of the old "See It Now" gang, Ed Jones, Bill McClure, Arthur Morse and Gene DePoris. In addition, Friendly has on staff as producers Bill Lowe and Jack Beck. Leonard is the producer-newsman who's functioned primarily in N. Y.; Lowe, ex-DuMont producer, has functioned as a freelance documentary producer for "March of Medicine"; Beck was a longtime CBS Coast newshound and bureau exec.

Mex Govt. Planning to Move In And Buy Up All the Key Stations? Industry Tense as Rumor Spreads

By EMIL ZUBRYN

Mexico City, Dec. 13.

The specter of State infiltration into the radio and television field is frightening the wits out of all elements in the industry from top executives down.

It's all sotto voce and in unconfirmed wild rumor phases at the moment, but matter has been taken seriously enough for a few top men to come out with public statements. The vast majority, however, prefer to play it cautious, reserving any public statements until a clearer picture presents itself.

However, it should be noted that, as in the case of the federal buy in giving it virtual control of the motion picture exhibition field, preliminaries were so-called "scare" rumors, without any foundation whatsoever. Yet, after about 10 months of behind the scenes preparation and dickering, exhibition chains were absorbed by a government that had steadfastly denied it had any such intentions. The explanation now is that purchase was consummated to break the back of the alleged exhibition monopoly.

Now rumors spreading like wildfire in radio and television circles insist that the Federal Government is seriously thinking of buying up principal stations of the republic. While no official confirmation can be obtained anywhere, this could mean that such radio stations as XEW, XEQ, etc., would come under federal jurisdiction, and key channel stations in this and other strategic Mexican urban centers.

For about two months now, there have been veiled rumors of "im-

(Continued on page 38)

WCBS-TV's Peak Biz

While network revenues are generally down or holding steady and the entire economy has been characterized as "soft," WCBS-TV, the CBS flagship in N.Y., has experienced one of the best three-month periods in its history during the Sept.-Nov. span just concluded.

Station's revenues rose 19.2% during the three months over the take for the same period in 1959, itself a good year.

Goodson-Todman In 78,013,000 TV Homes a Week

Goodson-Todman exec veepee and sales chief Bud Austin, striking a natural promotional pose, says the emphasis this season on video oaters, whodunits and specials is causing some observers to overlook the continued popularity of the quiz panel show. Not so viewers, sponsors and webs, according to Austin.

Recent Nielsen national ratings, says Austin, gave Goodson-Todman's quizzers an average of 78,013,000 tv homes a week (two-week period ending Nov. 6).

Figure was reached by combining average nighttime adds for G-T's "To Tell the Truth" "I've Got a Secret," "The Price Is Right," and "What's My Line" and the weekly average auds for daytime strip quizzes, "Play Your Hunch," "Price Is Right," and "Beat the Clock."

"We think, and evidently networks and sponsors agree, that the game shows will go on forever," says Austin. "Sponsors love the idea of emcee identification with their products, plus the fact that the logo usually is in full view of the cameras throughout the show. Audiences perpetually tune in because of the live quality of the game show. They never know what's going to happen next—and neither do we."

Talman Back As 'Perry Mason' D.A.

Hollywood, Dec. 13.

William Talman is back in his familiar role of district attorney on "Perry Mason" after being off the new shows since last April. However, he has appeared on several "Masons" either on the repeats or on shows slated for airing next fall. In his absence CBS-TV, which owns the series in association with Paisano Productions, has used deputys from the d.a.'s office without actually replacing him.

Guy della Cioppa, program vee-

(Continued on page 38)

WHAT'S CBS WORRIED ABOUT?

Nielsen's New Top 15

(Two Weeks Ending Nov. 20)

Gunsmoke (CBS)	38.8
Wagon Train (NBC)	34.4
Election Night (NBC)	32.5
Bob Hope (NBC)	31.3
Have Gun (CBS)	31.3
Dennis the Menace (CBS)	28.2
Real McCoys (ABC)	28.1
Rawhide (CBS)	27.3
Price Is Right (NBC)	26.8
Untouchables (ABC)	26.4
Red Skelton (CBS)	26.4
Ed Sullivan (CBS)	26.4
Perry Mason (CBS)	25.8
Danny Thomas (CBS)	25.6
Ernie Ford (NBC)	25.4

British White Paper on Future Of B'casting Urges Third TV Service But Frowns on Com'l Radio Setup

London, Dec. 13.

Considerable interest currently focuses here on a pamphlet, "Broadcasting: The Next Steps," issued by the Conservative Political Centre and advocating that a third tv service should be started as soon as practicable, operated by new program companies and supervised by a much strengthened Independent Television Authority. Though it is stressed that the report thus contained, which was drawn up by eight prominent members of the Conservative Party, doesn't in any way commit the party or the Conservative government in power, there's no doubt that the views expressed will have considerable weight within Government circles and that accordingly it could strongly influence whatever legislation follows the Pilkington Committee's deliberations on the future of sound and tv. Copies of the report are being submitted to the Pilkington probe.

The pamphlet concludes that, while two commercial services should be operated, the publicly-owned BBC-TV should not only continue to function but also receive 100% of the net revenue from licenses bought by the public over the whole 10 years' period of the next BBC charter. One possibly surprising conclusion re radio, in view of the Conservative Party's natural bias towards free commercial enterprise, is that local commercial radio ought not to be developed, but that there should instead be improvements in BBC's own existing regional broadcasting system.

The CPC is critical of the present functioning of the Independent Television Authority, adjudging that ITA has not used its statutory powers over commercial video as effectively as it should. It believes that the ITA should be an authority headed by a full-time chairman charged with "maintaining a high overall standard of programs in

(Continued on page 34)

Finalize KLAC $4,250,000 Buy

Hollywood, Dec. 13.

Deal for sale of KLAC by Mort Hall to Westinghouse Broadcasting Co. was reportedly closed at a meeting last Friday. Purchase price was said to be $4,250,000. Don McGannon, prexy of the Westinghouse broadcast interests (three radio and five tv stations), handled the negotiations with Hall and his attorney, Paul Ziffern.

Whether Hall remains with the station in other than an advisory capacity could not be learned. An active worker for the Democratic party in the last election, it has been rumored he is in line for a political appointment. There also has been talk that he may produce a theatrical feature or television series for his wife, Diana Lynn.

ABC Sets Interim Subs On John Daly News Segs

John Daly will do his last news stanza for ABC-TV at the end of this week, and network brass is searching now for a permanent replacement in the nightly quarter-hour strip.

For the next three weeks, Tom Velotta, the veepee in charge of ABC news until Jim Hagerty moves over in January, has decided on a temporary rotation of John Rollson, John Secondari and Bill Shadel. Rollson will handle the show the week of Dec. 19, Secondari the following week and Shadel the third week.

Daly's 6 p.m. news strip is presently a spot carrier. The former veepee in charge of ABC News, who decided a few weeks ago to quit because Time Inc. was brought in as a pubaffairs producer without his knowledge, did his last hosting job last Friday (9).

Day-&-Date Play For 'Emmanuel'; Off-B'way & TV

"Emmanuel," the biblical play which recently opened off-Broadway and is currently running, will be the Christmas presentation of "The Play of The Week," on WNTA-TV, Newark, N. Y. Odd situation of having the same play available on the home screen and on the stage at the same time interval will occur during the week starting Monday (19).

National Telefilm Associates secured the tv rights from the author, James Forsyth, sometime ago. Since then the play opened at the off-Broadway Gate Theatre. The vidtaped version will have a different cast and director than the simultaneously playing stage version. Topping the vidversion will be Albert Dekker, Mark Richman, Earl Hyman and Lois Nettleton, with Kirk Browning directing. Hank Sylvern has been commissioned to compose original music for the tv showing.

LaBrie's WRUL Slot

Gene LaBrie has joined the Worldwide Division of Metropolitan Broadcasting Corp. as program director of WRUL, its international shortwave station. LaBrie was with MGM Records and Columbia Records before switching over to broadcasting.

His appointment will mark an expansion in Worldwide's Spanish and Portuguese programming, effective this week. Overall English, Spanish and Portuguese programming will increase from 31 to 56 hours a week.

BIG BOUNCE-BACK ON NEW NIELSENS

The new national Nielsens are in, for the two-week period ending Nov. 20, with CBS-TV restored to its No. 1 position. (On the previous two-week report, spanning a period marked by innumerable preemptions for political campaigning, ABC had moved into the coveted position.)

The newest Nielsen edition offers some fascinating breakdowns from a variety of standpoints, chiefly as it relates to the NBC leadership in news. The latest report takes in the Election Night, and the NBC Huntley-Brinkley sweep was so overwhelming that it not only put the network in the Top 10 rating (with a 32.5 rating for the average half-hour that night, but lifted the whole NBC standing for the two-week period, so that the network winds up overall in No. 2 position, with ABC trailing in the No. 3 post.

On the average audience rating for the two weeks, this is the standing:

CBS: 19.9
NBC: 19.0
ABC: 17.8

On the top 15 shows, CBS runs away with eight of them; NBC has five. ABC is down to two. (see box.)

Just as the two-week heavy political preemption gave ABC a major break in enabling it to move into No. 1 Nielsen position, the Election Night coverage, in reverse, played a role in downgrading the two-week average for ABC. For while NBC was covering itself with Huntley-Brinkley glory Election Night with its whopping 32.5 and CBS was grabbing off a 25.7, ABC was reduced to a 7.7 Nielsen status for the night.

Eliminating Election Night and basing the new report on a 13-night span (thus evaluating the three-network positions on regular scheduling of shows, which, in the final analysis, is what counts) CBS is out in front, with ABC in the No. 2 spot and NBC trailing third. Big factor here was ABC's gain of about 700,000 homes per minute (for a total of 8,317,000) whereas CBS dipped from 9,192,000 homes to 8,817,000. NBC's 8,091,000 was just about where it was a year ago.

Perhaps the best evaluation, the key to the season's pattern, shows up in the half-hour wins for the non-election week of the two-week report:

CBS: 24.
ABC: 17.
NBC: nine.

It's an interesting commentary that not a single new entry made the Top 15 list.

ABC is still top dog in the 24-market Nielsen sweepstakes (for week ending Dec. 4) with a 21.4 average half-hour rating: CBS with 19.3 and NBC 16.0.

'World of Bob Hope' To Get Spring Airing

First subject for NBC-TV's long planned "World of . . ." series will be the web's comedian Bob Hope. "World of Bob Hope" will be shown sometime next spring, with filming to begin before the end of the year.

"World of . . ." is one of Don Hyatt's pet project ideas. Hyatt, exec producer of special projects for NBC-TV, made Gene Jones the show's producer, Bob Sharpe, the director and Joe Liss, writer.

ABC-TV and Bob Drew (Time, Inc.) Expand Program Vistas as Newest Success Story in Pubaffairs Area

By ART WOODSTONE

The Hong Kong Kick

With Dave Brinkley set to "explore Hong Kong's great contrasts" on an NBC-TV show scheduled for March 21, it seems that the whole word of communications is hot in the middel of a new beat, the Hong Kong cha-cha

CBS-TV has a Hong Kong special, done by Irving Gitlin (before he left for NBC-TV) and actor Bill Holden, and it's being held only until it's sold. ABC-TV has "Hong Kong" to open its Wednesday night schedule every week, and NBC Radio's "Monitor" had a whole day devoted to "Hong Kong."

Numerous magazines (Holiday, Time, included) think Hong Kong's the nuts, too.

Time Inc. is expected to play a much bigger role in ABC-TV public affairs than anyone (that is, anyone apart from Leonard Goldenson, Oliver Treyz and Thomas Moore) thought two weeks ago. Network is preparing a contract with Robert Drew of Time Inc., whose "Yanki, No!" appeared last week on ABC-TV facilities, for six to 10 public affairs specials during the 1961-1962 tv season.

ABC-TV is obviously enamored of Time Inc., as a producer of tv public affairs, because the substantial plans for next season are accompanied by additional plans for the remainder of the current season. ABC-TV is definitely committed to four Times-Drew programs this year, all under the Bell & Howell "Close-up" program banner. But these four will probably be joined by two others by Time.

Four of the '60-'61 stanzas by Drew, who is a staff executive and a producer for the four Time Inc. tv stations, are to be half-hours, with two tentatively in February, one in March and another in April. In May, he'll probably do his second 60-minute film program for Bell & Howell on ABC-TV, first having been "Yanki."

Goldenson, president of American Broadcasting-Paramount Theatres, Treyz, president of ABC-TV, and Moore vicepresident in charge of programming for ABC-TV, were recently handed several pubaffairs topics by Drew, and they're now considering them. Among the suggested topics for the remaining five programs this season are a study of the X-15, a new high-attitude, high-speed airplane and perhaps others on the New Orleans desegregation scene and the intricacies of Presidential campaigning.

ABC, which has frequently been accused of doing too few public affairs programs and doing those few too cheaply, is understood to have budgeted the Drew programs

(Continued on page 42)

Flock of Sponsor Deals Help Swell NBC-TV Coffers

Pillsbury bought a full third of NBC-TV "Bonanza," which brings the Saturday night hourlong stanza to SRO until next September. The $1,500,000 Pillsbury deal and another $1,200,000 from Dow Chemical help some in closing the gaps that exist in NBC-TV's post-January prime time sponsorship picture.

Dow money is going into weekly minutes in "Michael Shayne" and the new "Americans," being brought in to replace "Riverboat." Some of the coin is going into three alternate week daytime quarter hours on NBC-TV.

When Dow came into "Shayne" and "Americans" both hours achieved 50% of sellout status for the first quarter of '61. But the network is already beginning to work on the March-May period, which overlaps from the first '61 period into the second. Pepsi-Cola, for one, has bought alternate thirds in "Americans" and also in "Laramie" and "Outlaws," a total good for over $1,000,000. Bristol-Myers begins next week for a short haul of alternate thirds in "Outlaws."

Unlike NBC-TV nighttime, NBC-TV daytime is invariably chock full of business. Network sold four weekly quarter hours to Simoniz or $2,300,000, another 20 quarter-hours to Toni for $250,000 and with other bits and pieces in predark has in just the last week signed approximately 200 new quarter-hours worth of new business.

'Smalltown D.A.' to ABC

Ziv-UA made its first network sale for the '61-'62 season, with ABC-TV purchasing the Ziv-UA tv property, "Smalltown D.A."

Property for the half-hour series is based on the book of the same title written by Robert Traver, author of "Anatomy of A Murder." Series deals with the real life experience of Traver in a Michigan community.

Alex Dreier In Switch to ABC

Chicago, Dec. 13.

Alex Dreier has switched from NBC to ABC, his new role in the junior network's expanded news—pubaffairs scheme beginning on Dec. 26.

As anticipated last week, the Chi commentator officially severed his 20-year association with NBC yesterday (Mon.) because of an "untenable relationship" with the web's local general manager, Lloyd Yoder. Formal announcement was to have been deferred in observance of the two-weeks' notice courtesy, but Dreier made the total break abruptly when Monday morning papers carried an ad for Floyd Kalber in Dreier's customary 10 p.m. news slot on WNBQ. Station spokesman later said the ad was "entirely and regrettably in error."

It's been learned at deadline that Dreier will sign contracts with ABC this week for an arrangement similar to that which he ankled at NBC. He'll do local news telecasts on WBKB, the o&o. and network shows on ABC Radio. Not known as yet is what his specific role will be in the total network floorplan, but so far he's earmarked for a WBKB newscast at 10 p.m. (opposite his old WBKB strip) and for John Daly's erstwhile roundup on ABC Radio.

Dreier has said that his falling out was never with network but only with local management, although his resignation was total. Incidentally two sponsors—Meister Brau Beer and Hoffman Builders—pulled out with Dreier.

JFK's 'Secretary for Air'

Harold Stuart, prexy of KVOO-TV, Tulsa, will be named Secretary for Air by President-Elect John F. Kennedy soon, it was reliably learned today. (Tues.).

Stuart, former prez of the Air Force Assn., was Assistant Secretary For Air in the Truman Administration and vice chairman of the National Finance Committee of the Democrats in the 1960 campaign.

Stuart is part owner of the NBC Tulsa affiliate, of which Sen. Robert S. Kerr owns 27%.

$2,600,000 Aussie Sale Sparks Metro TV's $8,759,000 in '60

First overseas sales of the Metro pre-'48 library has been made in Australia, with the pix fetching $2,600,000 over a five-year period, according to the annual report of Metro-Goldwyn-Mayer.

The report, covering the fiscal year ended Aug. 31, 1960, stated that Metro's tv department produced operating earnings of $8,759,000 during fiscal 1960 compared to $8,051,000 in '59. The revenues encompassed sale of features, vidfilms and the company's commercial operation.

On the possible release of post-'48's, the company stated that "the extremely valuable feature pictures made by M-G-M since 1948 . . . are being reviewed so that the company will be able to act promptly when circumstances are most favorable."

On the pre-'48's, company reported that "other than the Australian transaction and a contract for a limited number of pictures to the Canadian Broadcasting Corp., the entire foreign market is unsold."

During the year, new licensing of pre-'48 features and shorts amounted to $2,000,000. "This brought the total licensing contracts covering features and shorts to $58,351,000 of which $21,766,000 remains to be earned," the report stated.

Domestically, the report went on, the pre-'48 library is being reclassified and regrouped so that the company may be in a position to offer new licenses when current licenses expire.

On the network level, report took note of the two vidfilm series produced by Metro, "National Velvet" and "Islanders," and stated the company had numerous projects in the works for the new season.

Report stated that the commercial film department has enlarged its scope by entering the industrial film field, and recently opened a N.Y. studio to provide a wider range of services to east coast clients.

In a more detailed rundown of tv income, the report stated that gross tv income includes $11,563,326 in 1960 and $10,904,323 in 1959 for the licensing of pre-'48 features and shorts. Vidfilm series on tv grossed $2,564,212 and $3,998,509 was grossed by commercials. Costs of production, distribution and administration for all tv operations aggregated $5,368,206 in 1960 and $6,851,411 in '59.

Mex's Crackdown On Vidpix Imports

Mexico City, Dec. 13.

Most significant item on the agenda of last week's meeting of the Mexican National Radio and Television Council was the unanimously approved suggestion to "prohibit the importation of filmed series and feature length pictures from foreign sources."

Members of the Council board also voted for Mexican dubbing of "English" episodic series released over local television channels. This matter of Spanish dubbing in Mexico has been suggested by other organizations and the film unions in the past.

Other matters discussed included formulation of a campaign to make radio and television announcers stick to pure Castilian and not flood mediums with a bastard language drawing heavily on "gringo" expressions such as "beisbol," "futbol," "shows," "hot dogs," etc.

The drive for a purified Spanish has been on and off in Mexico for the past few years, but actually not getting anywhere. In stores and shops, and even in neon signs, Americanized or outright American words are often the rule. But this is not to be the case from now on over Mexican radio and television, according to the Council decision.

Finally, the board also agreed on prohibition of the use of re-veille and other Army calls for use in commercial announcements.

New Elstree Studio For Danziger Bros.

London, Dec. 13.

Work is skedded to start shortly after Christmas on building a new stage at the Danziger Bros.' New Elstree studios in preparation for Spring shooting of a 39-strong skein of 30-minute vidpix, "Ali Baba And The Forty Thieves." Series will have a U.S. star and may be shot in color.

The sound stage, to measure 146 ft. by 102 ft., will be bigger than any of the existing six stages at New Elstree and will, after completion of "Ali Baba," be useable for feature production. But several innovations will be incorporated with the special requirements of vidpic making in mind, such as a set lighting grid. The designers have been taking a looksee at Studio 5, the studio opened earlier this year by the commercial web Associated-Rediffusion Ltd., to note what's new.

ITP Zingy Canada Biz on 27 Shows

International Television Programs, foreign distributors of Ziv-UA product, reports hefty biz in Canada after only one year in operation there.

The year-round wrapup includes 142 sales involving 27 separate shows including a CBC network deal on "Aquanauts" and a large regional on "the second year of "Lock Up."

ITP's Canadian organization operates under the name of ZIT, Inc. with general offices in Toronto, and headed by Colm O'Shea. ITP's foreign distribution agreement with Ziv-UA has about two years to go. Ziv-UA then is expected to take over foreign distribution of its product under the direction of foreign topper Manny Reiner. United Artists, when it acquired Ziv, took over Ziv's foreign distribution deal with Ed Stern's ITP.

"Lock Up" deal in Canada embraces and four major sponsors, including Carling Breweries, Canadian Tabaconfina, J. E. Morse and J. I. Case.

Other deals include "Sea Hunt," to Lever Bros. on every French language station in the dominion; "Highway Patrol" in 20 markets; "Men Into Space" in nine markets; et al.

New WPIX Deals

N. Y. indie WPIX has made deals for single sponsorship of two vidfilm series.

Henry Heide candy outfit has picked up sponsorship of "Sergeant Preston of the Yukon," Saturdays at 6:30 p.m.; and Ballantine has renewed on "Shotgun Slade," telecast Thursdays at 10:30 p.m.

BBC Director-General
H. Carleton Greene
waves the flag on
Independents And Objectivity
* * *
one of the many Editorial Features in the
55th Anniversary Number
of
VARIETY
OUT SOON!

Kaiser Shows To Ride Thru Season

Hollywood, Dec. 13.

The Kaisers, Henry and son Edgar, have come and gone and their two hour shows on ABC-TV are safe and sound for rest of the season. What brought them to Hollywood was the low rating estate of 20th-Fox-TV's "Hong Kong." Their particular concern over Warner-TV's "Maverick" was quickly dissipated and both will ride out the semester regardless of how they fare rating-wise against the competition.

After meeting with Roy Huggins, veepee in charge of tv production at 20th-Fox, along with execs of ABC-TV, Mort Werner, tv head at Young & Rubicam, said all parties are entirely satisfied with the improvements in the show and the imposing new set. Said Werner, "we are delighted and excited with the added dimensions Huggins has given "Hong Kong" and we are sure the series will meet with our earlier expectations."

Werner said "Maverick" posed no problem and that the Kaisers have every confidence in the show's high audience receptivity.

Vidpix Chatter

Ira D. Beck, United Artists Associated's Latin American tv supervisor, back from a Latin tour ... Metro TV's commerical department recently completed an industrial film for Johnson's Wax... **Marvin L. Lowe**, vet film distribution salesman, has been appointed account exec on Seven Arts Associated's sales staff, working out of Chicago..."Play of The Week" production **Lewis Freedman** was guest lecturer at "The Individual and Show Business" course at the New School recently... New five-minute vidseries "Golf Tips of the Day," starring **Don Finsterwald**, has just completed shooting 196 segments. Series is directed by John Zane and is release by ITC ... **John Burns**, Metro TV v.p., due back from the Coast shortly... **Leslie Harris**, international tv production exec of ITC, back to London.

Court to Release James Garner From Exclusive WB Pact; Token Damages

Hollywood, Dec. 13.

James Garner will be freed from his exclusive contract with Warner Bros. and be awarded $1.750 in damages, Superior Court Judge Arnold Praeger told conference of attorneys in his chambers Friday. Warner Bros., however, will appeal the decision.

Judge Praeger ruled Dec. 1 that studio had no right to suspend the "Maverick" star on March 2 but took under submission the question of whether the act abrogated the contract and the matter of damages.

Garner's attorneys—Gang, Tyre, Rudin & Brown—had originally asked $341,000 in damages, taking into account supposed work lost as result of alleged interference by WB with other prospective employers of the actor, but this allegation was later dropped. Final estimate of damages was $106,000, a year's salary plus $15,000 for a feature.

Question of damages was tied in with question of whether contract was still in force; that is, if it was still in effect, damages would presumably have covered at least the entire period of the suspension.

Freston & Files attorneys, representing Warners, and Garner's attorneys met with Judge Praeger to hear his decision informally. Formal opinion and judgment will probably be filed this week. In the interim, WB has decided on advice of counsel to appeal the decision, the filing pending conclusion of formalities. Judge Praeger indicated no injunctions would be issued.

Warners eight months ago filed suit to determine validity of pact signed Feb. 29, 1959 (and option picked up Jan. 19, 1960), following notification by Garner that he regarded himself free of the pact for reason of the March 2 "force majeure" suspension. Garner filed countersuit and trial was held two weeks ago.

Acquisition of Heritage Prod. Key to ITC's New Profit Picture

Independent Television Corp., which recently acquired Heritage Productions, has been operating in the black for the past six months. ITC's gross sales for the same six-month period are put at about 20% ahead of a similar period last year.

ITC prexy Walter Kingsley, reporting on his company's activities, said "we're adding to our whole sales complement in certain areas of the country." He acknowledged past sales personnel cutbacks. First six months of the year found ITC, like most other syndicators, in the sales doldrums.

Recent Heritage acquisition broadens and diversifies ITC's catalog, for the first time replete with sports shows. Acquisition cost ITC over $1,000,000, taking into consideration properties completed, personnel contracts, and commitments for future productions. Heritage outfit now is operating under the ITC umbrella in a newly-organized Javelin division.

Big area of expansion for the company has been the overseas market. Foreign sales for the last six months have been twice as much as they were in a similar period last year. Foreign operation, under Abe Mandell, has the assist of ITC's parent company in England, Associated TeleVision. Because of its success in the foreign fields, ITC is ready to wheel and deal for foreign distribution rights of properties of other companies. ATV tie could assure exposure in the tight British market. That, plus an expressed willingness to offer dollar guarantees, form the heart of the plan to acquire foreign distribution rights to other than ITC properties.

ITC, now in the market with off-network "Broken Arrow" series, has a number of network projects in the works. Two, made abroad, are completed, with the pilot of "Riviera" slated for screening here. Additionally, outfit has a co-production agreement with 20th-Fox for pilot production aimed at web showcasing.

Since the bowout of Jack Wrather organization and the subsequent shakedown in the organization, ITC has designed its outfit so that it will be able to function with or without a network sale. ITC's two web shows currently in daytime are "Gale Storm", ABC-TV, and "Fury", "NBC-TV.

'Dark Divide' TV'er To Be Done as Theatrical

"The Dark Divide", James Gunn-Robert Bloomfield teleplay Which aired Nov. 19 on "Checkmate" teleseries, will be re-done as a theatrical feature produced by Joe Naar and directed by Don Weiss. Barbara Rush, who starred in ether drama, will undertake same role in film.

Rights have been cleared tiocugh J & M Productions, which films "Checkmate" skein.

Calnat Ups Curtis To Top Sales Job

Dan Curtis has become the director of sales for California National Productions, the NBC telefilm subsidiary. This is the No. 1 sales job in the company, and Curtis will report directly to veep and general manager Herbert Schlosser.

Promotion for Curtis, who has been director of regional and national sales for Calnat, follows in the wake of a decision two weeks ago to end Victory Program Sales, a division of the company devoted to selling rerun properties. In his new post, Curtis, in effect, will have H. Weller (Jake) Keever's old topline sales job, but, for the moment, without the Keever vice-presidential stripe.

With Curtis now overseeing syndicated sales and keeping top control of national and regional sales too, Jacques Liebenguth gets Curtis' old job as director of national and regional sales. Liebenguth will report to Curtis, as will all other new CNP sales appointees. Liebenguth was onetime head of VPS and more recently syndicated sales boss.

Former account exec Bill Breen now becomes manager of eastern sales, replacing Jack Tobin who is leaving CNP. Ed Montanus, the central sales manager, and Cliff Ogden, western sales manager, who once reported to Liebenguth in syndication, will report to Curtis.

Keever quit CNP some months ago to take over sales chieftancy of Filmmaster, and the top sales job has been vacant since.

WCBS, WABC Are Chief Beneficiaries of Single Client Ride on Features

Single sponsor of pix in N. Y. market occurs infrequently, with WCBS-TV and WABC-TV copping most of that coin. WOR-TV occasionally in its foreign pix telecasting also draws single sponsor monies.

On WCBS-TV, Schaeffer Award Theatre has booked a number of pix for the station's "Late Night" slot, scheduling them in pre-holiday periods. CBS-TV o&o also made a deal with General Toy for pre-Christmas telecasts of pix children faves.

ABC-TV o&o made a single sponsor deal with Lanvin for a number of its pix. Web outlet also sold a group of pix to Parker Bros. toy outfit for pre-holiday telecasting.

Korda Pix Sales

Package of Alexander Korda pix has sold to a roster of stations by Television Industries.

Recent sales include KCRA, Sacramento; WFGA, Jacksonville; WKRC, Cincinnati; WVUE, New Orleans; WISH, Indianapolis; WEHT, Evansville, Ind.; Jacksonville, WTVT, Tampa, Fla.; and WABI, Bangor, Me.

Hartigan's Return

Albert G. Hartigan, formerly an account exec with ABC Films, is rejoining the syndie company as eastern division manager.

Filmaster Sets 'Nightside' Segs

Hollywood, Dec. 13.

Filmaster, Inc. has thrown its hat in the shortie ring, with the acquisition of tv film rights to "Nightside," radio series originated by KMPC, Los Angeles.

Donna Reed, who has been reporter-commentator on the radio series since its inception in January, 1960, will serve in a like capacity in the new tv, five-minute series. First three five-minute episodes already have been completed. Production will resume shortly after the holidays, with a total of 260 to be filmed.

Series spotlights the unusual, offbeat side of Los Angeles after dark. For a series of interviews with a young narcotics addict, Reed and the program won this year's Southern California Radio and Television News Club Award.

"Nightside" is the second new series to be announced by Filmaster within two weeks. Previously, Filmaster prexy Robert Stabler announced the acquisition from Banner Productions of the tv rights to Thorton Wilder's "Our Town."

'Miami's' 61 Markets

WNEW-TV, N. Y., has bought Ziv-UA's "Miami Undercover," which, along with other deals, raises total markets sold to 61.

Other station sales include WHO, Des Moines; and XETV, San Diego. Among new advertisers to line up for the show are Fels on WHO and KELO, Sioux Falls; and Cheerful Charley's People's Furniture, WOC, Davenport-Rock Island-Moline.

VIDPIX PERIOD OF ADJUSTMENT

Syndies Expect Upbeat in 6 Months

Many syndicators are looking for a more prosperous turn in about six months, when present vidfilm inventories on the station level have been depleted sufficiently.

In the features-to-tv end of the biz, the upbeat is expected to come much sooner, and for more readily ascertainable reasons. Station payments on previously bought libraries and packages still are a deterrent. Factors of competition, though, is expected to trigger station buying activity, despite hefty commitments already made.

A recent example is offered in the N. Y. market. WCBS-TV one of the five web o&o's, recently acquired Screen Gems' Columbia post-'48 group of 200 pix. Immediately after the sale was consummated, rival WNBC-TV, was reported in hot negotiations with Seven Arts Associated for the purchase of the Warner Bros. post-'48's. It's felt that the competitive drive to maintain and gain rating points will drove stations to buy pix when the opposition makes a new pix move.

In the half-hour vidfilm field, the forecasts are a bit hazier. The network option time situation, despite the new ruling of the Federal Communications Commission, isn't expected to change markedly in the next six months. Despite the squeeze, though, stations locally still are using a lot of syndicated product, if reruns, stripping practices, etc., are taken into consideration.

It's argued that stations curtailed their purchase of syndicated product because of two reasons: (1) Many stations had vidfilm product on their shelves; (2) Recession has been felt in many areas of the country, causing a decline in local business and a station caution to buy new product. In face of recessionary pulls, station acted rather to liquidate inventories.

Reasons given for a syndie upswing in about six months are these: The "Kennedy prosperity" talked about so freely in Wall Street to quiet further recession forecasts is expected to sink in on the local level in about six months. Stations, low on vidfilm inventories, then are expected to start buying again in an anti-recession climate.

Those Zane Grey 'Spinoffs' Could Probably Program a TV Network

Hollywood, Dec. 13.

Producer Aaron Spelling plans to wind the current "Zane Grey Theatre" season with five pilot episodes, more or less a tradition on the Four Star western anthology, now in its fifth CBS season. Spelling revealed the following three:

1) "The Atoner." Created by comedy specialist Rod Amateau (but it's not a comedy), this one deals with a guard at Andersonville Prison who dedicates his post-Civil War activities to atoning for the horrible injustices he heaped on prisoners during the war. Arthur Dales penned the script.

2) "The Man From Everywhere," a comedy western scripted by Fred Fox. Spelling says, bluntly, "If we don't get Fess Parker to star, I doubt if we'll even do it."

3) "The Heroes," penned by Otis Carney, is an anthology dedicated to true stories behind U.S. heroes. Pilot is a western (about the man who captured Geronimo), but the series isn't.

Other items on Spelling's agenda are:

1) "The Adventures of Adam Fable." This is to be a two-pronged pilot with a strange "gimmick." Fable, the hero, is a writer-on-assignment who can project himself backward in time and become

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Lew Ayres Series

Lew Ayres has been set to star in a new series, focusing on moral and spiritual values in today's culture.

Series, titled "Concept," will be produced by Iversen-Ford Associates with David E. Ferrin, exec producer. Individual subjects to be included encompass, love, forgiveness, humility, freedom and faith.

'Rio' as Roncom's Hour Vidpix Entry

Hollywood, Dec. 13.

"Rio," projected hourlong adventure-comedy telefilm series, is being readied by Alvin Cooperman as newest venture of his Roncom outfit. Series was created by Roy Huggins, now 20th-TV production chieftain, when he was at Warner Bros. Huggins, who penned the pilot episode, will serve in a script consultant capacity for producer Cooperman should the series land a network niche.

Cooperman is currently casting the show, plans to lens the hour pilot film in January. Series, he says, is based on contemporary activities of two characters along the action-comedy order of Jack Kelly and Jim Garner, who paired as the original "Maverick" team at WB. Cooperman has set up quarters at Desilu-Gower, will film the pilot there. He also plans a trek to Rio de Janeiro to shoot background footage.

'We Won' Opines Justice Dept. In TV Block-Booking

Washington, Dec. 13.

Justice Dept. feels that its major charges against the defendant distribs in the television feature film block-booking case were affirmed by Federal District Judge Archie O. Dawson.

"Silver-lining" views by some distrib reps gave rise to doubts about who really won the decision handed down Dec. 2. Justice Dept., naturally enough, has its own interpretation.

Dept. attorneys closely connected with the case put it this way: The Government complaints in each of the six cases charged that each of the defendants had engaged in block-booking. The opinion clearly holds that the government's complaints were correct in their essential allegations. The court found that each of the defendants had engaged in block-booking in violation of the law, and injunctions will be framed to prevent this practice of conditioning or block-booking.

The Dept. attorneys went on to note that Judge Dawson found more than 25 block-booking contracts, contrary to a distrib rep's estimate of about six. The Government attorneys contended that the injunctive relief, they said, will not depend on how many block-booking contracts have been entered into, but rather whether or not the defendants have violated the law.

One attorney for a defendant firm opined that Dawson had ruled out use of Section Five of the Sherman Act, which figures importantly in civil triple damages suits by making the court's decree as prime

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REEXAMINE GOALS & ACHIEVEMENTS

By MURRAY HOROWITZ

Vidfilmeries are going through a period of adjustment, trying to reorganize their firms to match the altered conditions of the market place. Coincidentally, three's a push to dress up the product catalog to realize a greater sales potential.

The changed outlook embraces such leaders as Ziv-UA, as well as smaller companies. Ziv-UA still remains the most active syndie organization, with a large syndie sales force. In the national sales end, though, James Shaw reportedly is the only exec remaining in the national sales division. Of course, active in the national sales front is prexy John Sinn and v.p. Budd Rifkin. It may be the time of year, but the shrinkage in the sales division is seen as the development of greater network control of programming. Ziv-UA also is reportedly closely watching the effectiveness of its sales force in the midst of a general soft syndie market.

National Telefilm Associates, in the product area, appears to be concentrating on vidtape programming, as opposed to traditional half-hour vidfilm series. Projects now being blueprinted include "Concert of The Week" and a series of plays, designed for kids of 12 and above. Bulk of NTA revenues still are derived from features. Many of the packages already sold by NTA are now reverting back to the company for resales in particular markets. On the whole, NTA has stuck to a policy of relatively short licensing periods. NTA also is out in the field with its group of post'48s from 20th-Fox.

Independent Television Corp., which took some knocks in the market place along with other syndicators, has broadened its catalog to encompass sports shows and cartoons. Broadening was accomplished via the acquisition of Heritage Productions, with Arthur (Skip) Steloff, Heritage prexy, moving into the ITC organization.

Owned by Associated TeleVision of Britain, ITC also is busy in another area. ITC, in vidtaping a Nat King Cole special in Britain, hit it lucky in U. S. distribution, with brewing companies picking up the hour special for sponsorship in many key markets. Vidtape had been distributed by ABC Films. ITC, heartened by the Cole success, has similar plans for vocalist Jo Stafford. She's inked to do a series of 13 hour top budgeted vidtape specials in Britain. Shows will be in a variety format with guests and location shooting.

In the midst of the altered biz, each company is reexamining its amortization schedule. Residuals carried on the books for years as future income are being carefully reappraised. NTA suffered some whopping multi-million dollar losses in the past, because parent National Theatres had a more conservative approach to amortization. According to execs in the biz,

(Continued on page 38)

ITC Follows Trend

Independent Television Corp. plans to shorten the number of episodes in future first-run series put into syndication. Ziv-UA now has a pattern of 38 and 14, instead of the traditional pattern of 39 episodes, coupled with 13 repeats.

ITC prexy Walter Kingsley pointed out that vidfilm series on the networks no longer follow the 39 and 13 pattern. Most half-hour series on the networks hardly have more than 35 first-run episodes, if that many. He saw syndication following the same network pattern in order to save production monies. He also forecast that the total cost of the series in the market, with fewer episodes, also would be less.

WCBS-TV Investment in Features Estimated at $50,000,000 With Its Annual Income Put at $11,000,000

By BOB CHANDLER

Astronomical figures to which station expenditures on feature film can climb is illustrated by the example of WCBS-TV, the CBS flagship in New York and the most feature-minded of all the CBS o&o's. It's figured that over the last seven years, since the major libraries began to be available, the station has expended nearly $50,000,000 in the purchase of long-term licenses for televising of features.

Indication of the breakdown lies in the fact that the station's last three major purchases came to $19,000,000 alone. It laid out an estimated $4,000,000 for the package of 275 Screen Gems post-'48 Columbia and pre-'48 Universal films only a couple of weeks ago. It spent some $11,000,000 for N. Y. rights to the 700-pic Paramount pre-'48 library over two years ago. And over a year earlier, it paid about $4,000,000 for the purchase of the Metro pre-'48 library of 700 films.

That's $19,000,000 for fewer than 1,700 films. And it's estimated that the WCBS-TV vaults now hold upwards of 3,000 features which it can still play off; i.e., on which its licenses have not yet expired. These come from every major studio but RKO, which went in toto to WOR-TV in N. Y. Other than that, WCBS-TV has major samplings from the libraries of Warner Bros., Columbia, U-I, United Artists and 20th-Fox, plus independent productions. Moreover, it has most of the UA post-'48s.

Station execs wouldn't confirm any of the figures, nor would they talk about income from feature film showings. But the total annual take on feature film airings is figured at around $11,000,000. The big provider, of course, is the station's pioneering "The Late Show," which with an average discounted tab of $1,000 per one-minute spot, grabs off a yearly gross of some $4,500,000. In addition, the "Late, Late Show" and the "Early Show," plus assorted other feature showings, are usually pretty well sold out.

For all the high prices tagged on features, WCBS-TV has been aggressively buying the best available. It's now reportedly in a position of having a major flow of top-quality features for the next four years on the inside, tapering off somewhat in quality if not in volume for three years beyond that at least.

Outlet's reasoning is that it has a going thing, and can be sure of

(Continued on page 40)

Strip 'Cochise,' 'Marshal'

"Sheriff of Cochise" and "U. S. Marshal" are now being offered to tv stations by National Telefilm Associates as strip programming under the title of "Man From Cochise."

The 156 episodes comprise four years of production. Both series feature John Bromfield in the title role.

Fremantle's Major Latino Pix Sales; 6 Shows in Brazil

Fremantle sold six shows in Brazil last month, equalling the number of shows sold by the company in that area during the past year.

In one of the largest of the six deals, Johnson's Wax will sponsor "Silents Please" in seven Brazilian cities. Another important sponsor sale was a Portuguese dubbed version of "Steve Canyon" to Standard Electronics. Rio and Sao Paulo have purchased "Felix the Cat" and "Cartoon Classics." A cereal company, Harkson-Kibon, is sponsoring a series using Encyclopaedia Britannica Films.

Argentina, which for the past seven years had only a single government station in Buenos Aires, now has three stations on the air in that city. Result, according to Fremantle, has been a considerable upswing in sales during the past few weeks. Fremantle has closed deals for the Spanish-dubbed "Felix" and "Cartoon Classics." Also sold were Encyclopaedia Britannica Films, and a series produced by the National Film Board of Canada.

In contrast to Brazil and Argentina, many other areas of Latin America are becoming increasingly difficult from a sales standpoint, the company stated. Fremantle added that Cuba and the Dominican Republic are now closed as markets for U.S. tv product.

Foreign distribution outfit, reporting on conditions in general, said that "in Mexico, agitation by various groups to further limit imported dubbed shows is on the increase. Political conditions in Central America and Venezuela have had an upsetting effect on business, and advertising budgets in many cases have been suspended 'for the duration.'"

In some of the smaller markets such as Colombia, and Peru and in a new tv market, Equador, a slow but steady amount of business is being written by Fremantle. Recent sales in these areas include "Cartoon Classics" in Colombia, "I Am the Law" and "Felix" in Equador, and EB Films in Peru.

INTERSTATE SETS BRITISH CARTOONS

Interstate Television Corp. has put two British cartoon series out of the Halas & Bachelor animation shop up for U.S. sale.

Already running on WGN-TV, Chicago, in kidvid format is "Snip & Snap," a series of 26, seven-minute episodes in stop-motion filming technique, utilizing paper cutout animals and setting and props created from standard household objects.

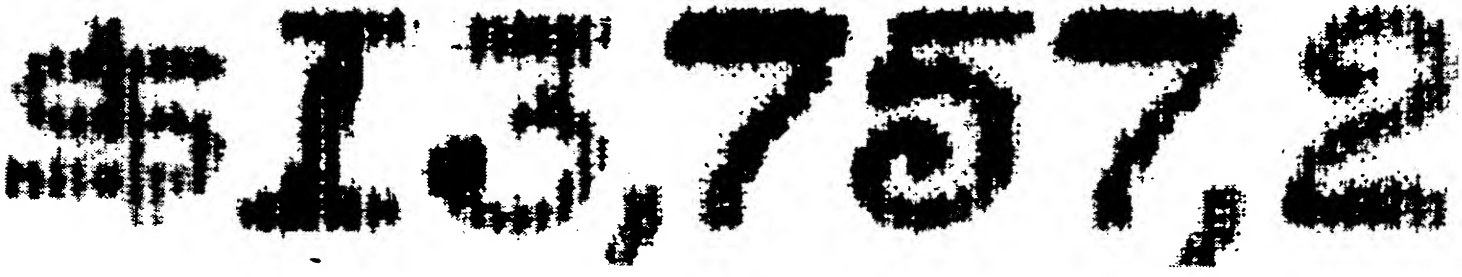
Second series, also 26, seven-minute segs, is "Foo Foo," featuring human cartoon figures and a Chaplinesque lead character. It's strictly for adults.

New Sterling Segs On 'Silents Please'

Sterling Television's "Silents Please," which had a 10-episode summer-replacement airing on ABC-TV and which has been bought by the web for possible January programming, has several of the contracted 26 shows in the works.

Titles and formats being culled out of the company's historic film archives by producers Saul Turell (Sterling prexy) and Paul Killiam include: "Girls in Danger"; "The Sad Clowns" (Chaplin, Keaton and Langdon); "The Black Pirate;" "Horror"; "The American Indian"; "Robin Hood"; "Film Firsts"; "The Stunt Men"; "Slapstick"; and D. W. Griffith's "Birth of a Nation" and "Intolerance" (the latter for treatment in two half-hour segs).

Personalities scheduled for individual treatment include William Boyd, Doug Fairbanks, Emil Jannings, Clara Bow and Will Rogers. There'll also be a treatment of Eisenstein and Nevsky.



A matter of principle

In 1960 the five CBS Owned television stations devoted nearly 14 million dollars worth of station time and facilities to non-network public affairs programs and announcements. The amount in itself is not of primary importance. But the principle behind it is. For the sum (an all-time high!) is a measure of the emphasis the five CBS Owned stations place on community service programming patterned to the highest production standards. The result is a wide variety of exceptional programs which won better than 40 awards

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and citations during the year. Information programs ranging from hour-long documentary "specials" broadcast during prime-time evening hours, to station editorials, to on-the-spot reports from the Congo and from many other top-interest locations around the world.

In a real sense, the stations' commercial success makes possible this wealth of public affairs programming. And thus guarantees the program balance which has always been a guiding principle of...

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis

RESCUE
(CBS Reports)
With Yul Brynner, Edward R. Murrow, others
Producer: Gene DePoris
Director: Palmer Williams
60 Mins., Sat. (10), 8:30 p.m.
PHILIP MORRIS
CBS-TV (film)

(*Leo Burnett*)

The periodic wars plus resultant realignments by mapmakers, new national aspirations and other considerations leave a lot of problems. There are presently 15,000,000 of them—which is the approximate census of refugees all over the world. The refugees, which was the subject of Saturday's (10) dissertation on "CBS Reports" presented only a few details inherent in resettling this vast human accumulation. It was done with a minimum of dramatics, and an eye for the basic reasons that went into creating this situation.

The program, labeled "Rescue" is the latest discussion of this subject which has taken many forms on video, one of them being the Danny Kaye show for UNICEF some years back. The new tape dealt with a wider variety of humans, and some of the solutions that have been made in the case of individuals. Equally as important. is the depiction of a fairly concise set of reasons for this problem. The political ferment of the Iron Curtain countries, the partition of Palestine which left a lot of homeless in its wake were a pair of the reasons provided in discussing the plight of the particular set of homeless shown on the show.

Equally as important was the disposition of some of the refugees. The Symphonica Hungarica, made up of Hungarian musicians, found a permanent location in the German town of Marl. The big show also traced a family from a DP camp in Linz to a new home in Canada, a trek made possible by Canadian legislation permitting tubercular refugees into the country. There were scenes of children's camps and interviews by Edward R. Murrow of the political leaders of the countries in which the refugee problem is tremendous.

There were moments of some entertainment. Many refugees are not without internal resources. Together with Yul Brynner's knowledge of song and guitar work there was some levity. Well versed in languages, Brynner was an on-the-spot narrator for most of the sequences. He endowed his stint with sincerity and skill.

This edition of "CBS Reports" was a worthy exercise in compassion. It illumined a problem that probably will not be solved until it can no longer provide capital for some political leaders. Meanwhile they need help, and this show was an eloquent appeal.

Jese.

PEOPLE IN PARTIES
With Dr. A. D. Dunton, Tom Gould, guests
Producer: Patrick Watson
Writer: Clark Davey
30 Mins.; Tues., 10:30 p.m.
CEC-TV, from Ottawa

With only two shows scheduled, "People In Parties" is serving two purposes — entertainment on its own, plus warm-up for a new skein due for a Jan. 16 preem on the Canadian Broadcasting Corp. web to deal with the federal political and governmental scenes in the capital. The new series will be documentary rather than reportorial, a switch from most video shows that are supposed to be "covering the Ottawa scene." Until the string gets on the air, Patrick Watson is utilizing openings in CBC's schedule to produce such items as "People in Parties."

Opener used members of parliament to tell how campaign funds were raised, handled and spent, with Dr. A. D. Dunton, one-time chairman of the CBC, now president of Carleton University in Ottawa, handling the host chores. He was aided expertly by Tom Gould, reporter in the Parliamentary Press Gallery here. Show was mostly live, with some film inserts and recorded interviews.

If this show was indicative of Watson's techniques on coming stints, he would be wise to up his pace and get in some gimmicks to break up the monotony of never-ending talk.

Gorm.

Foreign Television Reviews

SHAPES AND SOUNDS
With Sir Kenneth Clark, Riccardo Aragno, Karel Reisz
Producer: Michael Redington
25 Mins., Sun., 5:20 p.m.
Associated TeleVision, from London

This discussion skein intends to delve into the visual and aural impact of various arts. "The Realistic Cinema" was the first subject, and it was ushered in by Sir Kenneth Clark, who's advising throughout. Clark, after calling most film product "muck," speculated whether future generations may not claim the cinema as this century's most potent means of expression.

Then critic and script-writer, Riccardo Aragno took up the tale by referring to the "new wave" of directors, represented by clips from "A Bout de Souffle" from France, "Saturday Night and Sunday Morning" (which has had so many excerpts on British tv that persistent viewers must have seen the whole movie by now), Italy's "La Notte Brava," and Cassavetes' "Shadows." He made a point about the similar kind of rebellious hero featured in each, and chatted with "Saturday Night" director Karel Reisz, who emphasized the differences in the films, thus demolishing Aragno's argument.

The program bowed out with a reference to the Monroe-Miller "Misfits" and a further clip from de Sica's "La Ciociara," showing Sophia Loren pretty tattered and distraught.

What these last had to do with anything said before was a bit obscure. In fact, this segment was a pretty skimpy effort, for the subject needed more time and Aragno's intelligent commentary didn't have room to maneuver.

Otta.

SAFARI TO ASIA
With Armand and Michaela Denis
30 Mins., Wed., 7:55 p.m.
BBC-TV, from London

This placid and slow-paced outing made a disappointing opener for the new filmed series from Armand and Michaela Denis. It lacked the personal touch, and only mild interest was contained in a portrait of the methodical industry of Japanese peasants in a village near Kyoto—and this didn't set the blood racing.

The Denises effectively established that rice-growing was a pretty tedious way of making a living. There were a few intriguing incidents, such as the sight of the Jap family thatching their house in olde-Englishe style and shoeing their ox with sandals before he went out to work—but they were mighty low highspots.

The Denises' commentary was flat and lacked the vivid phrase. Michaela was brought in to describe a village wedding, and Armand was given the sterner agricultural stuff, but they kept themselves too much out of the pictures, an unusual form of modesty on their part.

Succeeding segments are promised with more far-ranging appeal. Judging by this one, it's needed.

Otta.

NIGHT LINE
With Bernard Ostry
Producer: Betty Zimmerman
Writer: Jean Morrison
30 Mins.: 10:30 p.m., Fri.
CBOT, Ottawa

"Night Line" preemed its second season as a local airer on CBOT. It apparently learned nothing from its first session as once again it's basic idea is socko but the show is ruined by such goofs as an inadequate, amateurish host, unimaginative construction and gimmicks that hamper instead of strengthen. Show's apparent purpose is to probe controversial issues. Opener had candidates for election to the Ottawa Board of Control. Instead of researching the subject and offering audiences facts and findings, Night Line pushed lens and microphones at a handful of Men on the Street, telephoned a trio of citizens who were evidently prepared for the set-up, then passed a hat to the on-camera candidates for Board of Control who picked questions and were asked to answer them. Result: viewers found out what the candidates would do if suddenly confronted by such questions as "What would you do about slums?" sans any opportunity to even think, let alone research.

Use of three telephones on show is, and was last season, not only unnecessary but distracting. Gimmick has Ostry speak to three people before the show gets moving, then phone them back at the end to see if they've changed their minds. It would be better if they did some digging into the subject of the night and gave the viewers facts, not unprepared, hesitant opinions.

But Night Line's major weakness is Bernard Ostry, billed as host. He slurs speech, speaks too fast, never dominates the show but gives the impression he lost his script and is freightened of the guests. This use of Ostry, whose television experience was nil up to his billing on Night Line, is one of the puzzles of the local video scene.

Night Line could be a powerful stanza by trimming the gimmicks, installing a trained, capable interviewer and redesigning the format to produce entertainment and maintain control of the show which, as it is now, slips out of any semblance of strength. The Night Line basic idea, properly handled, could become network material.

Gorm.

ABENDSTUNDE IM SPAETHERBST
(Evening Hour In Late Autumn)
With Ernst Schroeder, Friedrich Maurer, Guenter Meisner, Hans-Albert Martiens, Helga Keck, Sylvia Frank
Director: Rudolf Noelte
Writer: Friedrich Duerrenmatt
50 Mins.; Thurs., 9:10 p.m.
West-German TV, from Hamburg

Swiss writer, Friedrich Duerrenmatt, is a prominent and gifted scripter who, almost always, comes up with an unusual show. Some of his previous efforts seen on German tv include "The Breakdown," "Judge and His Henchmen" and "The Visit." None were original tv plays, this one, "Evening Hour In Late Autumn," stemming from a previous radio effort.

Play concerned a world-famous novelist who had produced 22 successful murder mysteries. One evening, he was confronted in his hotel room by an old man who claimed to be an ardent admirer. During the course of the ensuing conversation, the old man advances the theory that the author was really the hero of all the novels and that he had committed the murders detailed in the books. The author finally admitted the truth, but at the climax was seen pushing the old man out of the hotel window and at the next moment calling his secretary to come over for dictation on his 23d story.

The show provided an excellent vehicle for Ernst Schroeder who turned in a memorable performance as the author. Friedrich Maurer did an outstanding job as the old visitor, and Rudolf Noelte's direction was intelligent and crisp. While all the credits were good, writer Duerrenmatt was the real star.

Hans.

COMPASS
With the Earl of Harewood
Producer: Barrie Heads
30 Mins.; Fri., 10:30 p.m.
Granada TV, from Manchester

This new skein of informative programs made a polished start with a smooth and cogent lecture by the Earl of Harewood, opera expert and newly-appointed director of the Edinburgh Festival. He called his talk "Sevenpence a Head," that being the annual sum contributed by taxpayers as a subsidy for the arts. Naturally, he pleaded that it was a pretty mean effort and didn't match up with the larger subventions ladled out to foreign orchestras, theatres, et al.

Although the viewpoint was expected, and somewhat oldhat, Harewood clicked as an unfaltering and fluent propagandist. Talking straight into the camera, he trotted out the financial data about the Arts Council (around $4,000,000 to spend each year) and municipal grants to provincial orchestras. He pointed out that 1,500,000 Britons attend musical events annually—and that figure is a third of the public that support football. Even so, he concluded, hundred-piece orchestras, opera and ballet are costly things to run, and they could only make ends meet by pricing themselves out of the ordinary man's budget.

Harewood strolled round the studio, pausing before helpful stills or graphs, with a sprinkling of live film. In fact, producer Barrie Heads achieved a fine visual variety, considering the framework. Trouble with future editions will be to find good lecturers, for pauses for words and a fumbling argument can ruin this kind of thing.

Otta.

British TV Followups

Play of the Week

A killer-hunt, plus a theme about human behavior, made a sticky alliance in "The Accomplices," written for ATV's "Play of the Week" by Paul Lee from an idea by Shelley Smith. A brutal murder had taken place, and the guilty man was soon revealed. After the crime, he'd stumbled into a woman in the street and smeared her with blood, and then had a pick-me-up in a crowded bar.

Thus he was seen by about a dozen people, but the police could not get any of them to admit it. They had various reasons for lying, disbelief in capital punishment, not waiting their names in the papers, having guilty secrets of their own that might be uncovered, or just plain dislike of the police. So the sleuth (Ian Cuthbertson) was faced not merely with one culprit, but also with a horde of accomplices.

That was Lee's underlying theme—and he slogged away at it without providing much conviction. In fact, he overstated his case, and let it interfere with the more simple excitements of the chase. Rarely have two stools been more completely missed, and the drama would have benefited from compression to 60 minutes, instead of its alloted 90.

Dialog, too, lacked the fiery phrase, and seemed to be made of tired leftovers from other mediocre plays. As the murderer, Gareth Davies was adequate, but finally defeated by the stereotype. Angela Baddeley, as his landlady, was effectively motherly, and brought out nicely the mixture of revulsion and sympathy when she discovered the truth. The accomplices were crudely drawn and acted, with the solitary exception of Renee Asherson, who gave some depth to the hysterical "wife," anxious to conceal the fact that she wasn't really married and so hiding her knowledge of the murderer from the police. Ian Cuthbertson was solid as the detective. The piece wasn't helped by Peter Potter's languid direction.

Otta.

Theatre '70'

ATV's late-Saturday-night suspense skein, which kicked off brightly, has hit some spotty patches lately. It recovered ground with "The Man Condemned" by Lewis Greifer and Louis Marks, who contrived a telling mixture of clue-hunt and psychology. Idea was that a West Indian (Dan Jackson) awaited execution for murder. He'd stuck to an alibi throughout the trial, but he couldn't prove it, and all the circumstances pointed to his guilt.

Feeling seedy, he called in a friendly doctor (Scott Forbes)—and bubonic plague was diagnosed. The man's get-out had been that he was with another girl at the crucial murder-time, and she was the sister of a recent immigrant from the West Indies. If that story were true, one of them must be the plague-carrier and had to be found before the deadly disease was spread further. But the detective in charge of the case (Colin Douglas) and the prisoner's defense counsel (Edwin Richfield) were both convinced that he was lying. Denying all prejudice against his color, they insisted they'd checked and checked and couldn't unearth a single scrap of evidence.

The doctor plugged away. He saw the man's landlady (Frances Bowe), a do-gooder who kept rooms for colored men without overcharging them. And the subtle upshot was that he destroyed the damning evidence by faking a like situation. The landlady swore that she had seen him with a white girl in his room, the girl who was murdered. She was forced to admit that she had been deceived.

Thus the script's motive was that, although policeman, lawyer, and landlady all decried prejudice, their innate instincts about Negroes led them into tragic error. Unconsciously, their minds were conditioned to his guilt.

The theme was put over with point and excitement, and filled its 70 minutes purposefully. Dialog was nimble and wasted no time, and Quentin Laurence produced superbly. The climax was satisfactory—though one of those get-togethers that close whodunits might have cleared up one of two loose ends. The acting was fine all round, with Scott Forbes sympathetic as the medico, and neat cameos cut by Frances Rowe, Edwin Richfield and Colin Douglas.

Otta.

THE THREAD OF LIFE
(Bell System Science Series)
With Dr. Frank Baxter, others
Producer-director: Owen Crump
Writer: Rowland Barber
60 Mins., Fri. (9), 9 p.m.
BELL TELEPHONE
NBC-TV (film, color)

(*N. W. Ayer*)

"The Thread of Life" is by far the best of the occasional Bell science specials. Produced by Warner Bros., hosted by Dr. Frank Baxter, this exposition on the history and progress of the science of genetics was a clear, definitive and sometimes vividly illustrated outline.

Although the technique for cueing Dr. Baxter in his lecture was somewhat contrived (a common failing of these Bell specials), his lecture wasn't—it was direct, concise and effective. There were none of the customary animated sequences, and consequently the talk was neither under nor oversimplified—it simply outlined genetics in clear and comprehensible terms.

Best part of the show were some of the illustrative devices used in tracing genetics from Mendel's Theory (which was explained in excellent fashion) to the current research on the DNA molecule, which scientists believe to be the key to heredity. Included was an excellent and straightforward segment on human reproduction, showing just how an egg is fertilized and how the human chromosomes are divided and reunited to form the characteristics of the embryo. Also quite unusual were photographed studies of cell reproduction, filmed in stop-motion technique.

Overall, a fascinating and effective hour. Credit Rowland Barber, assisted by a distinguished group of scientific advisors, for one of the best science scripts yet, and Owen Crump for his uncluttered production and direction. And Dr. Baxter, when he got something meaty as he does here, is still one of the best of the pedagogic spellbinders.

Chan.

The Variety Show

Granada's "Variety Show" was again an itsy-bitsy affair, with most of the bits at the beginning and one or two hits as the 55 minutes wore on. The format also lacked sparkle, director Mark Stuart being largely content to assemble the acts and leave them to it, and emcee Gary Marshall being poorly equipped with old life-and-soul.

Murio & Sheila, from Paris, opened with some lively acrobatic terping, the kind in which the girl spent most of the act spinning round the man in mid-air. "A new brand of comedy" was promised from America's Roy Stuart, but he must have changed his brand on the way over; he rattled off some lukewarm gags, and ended more strongly by making up his own rock-'n'-roll song about tripe-and-onions, accompanied by the traditional leg-weaving.

Another item over-sold was "the glorious voice" of Casey Anderson. He must have made Robeson shudder with an anguished version of "Ol' Man River," and concluded with a number that started out as "Water Boy" and went on into an uncatchable lyric. There was no doubt that Anderson had a voice, a kind of tortured tenor, but it was put to unfortunate uses.

Things took a turn for the better with the last four items. A nimble Dutch magician, Fred Kaps, clicked with a smart routine, involving fast hand-and-sleeve work with cards, a salt-cellar, and other paraphernalia. An American sing-

(Continued on page 36)

Tele Follow-Up Comment

Bob Hope Show

A superior script from his team of six comedy writers and the happy presence of Polly Bergen and Jimmy Durante Monday night (12) gave Bob Hope one of his sprightliest shows in quite a while. Everything worked, the three sketches, the Hope monolog, the Durante and Miss Bergen solos and even the closing "Triplets," with the trio in infant etotl.es.

Sketches includes a funny take-off on "Lady Chatterley's Lover," with Durante as a gardener and lover; a fast-paced sketch with Miss Bergen flitting around Hope in a double role, with Hope getting in plenty of reaction mugging; and a skit in which a telefilm studio is depicted as a prison and Hope and Durante, two series stars, as inmates. Best line of the show came when the lights dimmed, Hope and Durante bowed their heads respectfully, and mourned, "His option's been picked up. He's under contract for two years at Ziv."

Miss Bergen essayed a fine and moody "The Man That Got Away," and Durante a tender "September Song." Hope got off a raft of Kennedy gags, most of them sharp, and the President-Elect by this time must know what he's in for during the next four years. *Chan.*

Omnibus

The "Omnibus" crew had some nifty cameraman on its side for its tour of N. Y. after dark presented on NBC-TV Sunday (11). Called "Night People," the documentary cameras focused on the people who play and work in the city between the hours of midnight and dawn.

There's a lot going on in the town during those hours and a 60-minute running span is hardly enough to get to the meat of the matter. In trying to cover as much ground as possible, the items that came into the camera's eye were given a sketchy treatment and some of the better segments yenned for a further buildup.

As a visual offering, however, the show had much to recommend it. The subway shots, for example, were especially effective. A trip to a Harlem jazzery and a beatnik hangout in Greenwich Village and a Turkish belly dancer at work at the Port Said club had plenty of spirit. The bottling of milk, the sorting of mail and other nocturnal activities necessary to keeping the big town in shape for its daylight doings have been done before and added little that was new.

The editing job was slick and Alistair Cooke's commentary kept things humming as did Norman Paris' pertinent background score. *Gros.*

The Play of The Week

"Rashomon," the Japanese tale of human foibles, had a successful rendition on "The Play of the Week," WNTA-TV, Newark-N. Y. indie. The vidtape version for the most part was a fascinating outing, catching the period and time of the oriental piece.

Again the talented hands of director Sidney Lumet were evident. With clarity, skill and artistry, he moved the players and their lines so that all the little and large statements about life were exposed. It was an uphill fight for Lumet in some segments, but the director, aided by some talented performances, won out.

Carol Lawrence was superb as the raped wife. In all the versions of her plight, she reenacted her roles with authority and color. Ricardo Montalban wasn't as convincing at all his roles as the bandit. There was some faltering, yet overall it was a good performance. A bit disconcerting was what seemed to be the dialect of Oscar Homolka and Michael Shille. They played a wigmaker and woodcutter, respectively, and the dialect they spoke had Russian intornations. Homolka, though, had vigor and emotionalism in his favor which was compensating. (Homolka was the only one in the cast who also did the Broadway version.)

As the priest, Michael Higgins was imposing physically, but a too stiff rendition of lines marred the full realization of his spiritual, almost regal role. In a bit piece, Osceolo Archer was excellent as the mother. James Mitchell as the husband was convincing, as were the others in the cast.

Produced by Lewis Freedman, the vidtape version was the same Fay and Michael Kanin adaptation as done on Broadway in 1959. Prior to its Broadway run, "Rashomon" won plaudits as a Japanese feature film. After watching the two-hour WNTA-TV outing again, it's easy to see the fascination of the vehicle. What it does say about human beings, sometimes obliquely, sometimes straight out, is valid moving and humbling. *Horo.*

Dinah Shore Show

"The Blues and All That Jazz" was the handle for a nervous hour of music on the NBC-TV Dinah Shore Show Sunday (11). "The Mock Blues and All That Commercial Jazz" would have been more accurate.

In a spread that was practically all frantically upbeat from peacock opening to signoff kiss, Miss Shore was joined by Ella Fitzgerald, Andy Williams, Al Hirt's Dixie Six and Perez Prado's Latino band.

Highlight was easily the Shore-Fitzgerald duet (remember last year?), including "Sugar Blues," "Wang, Wang Blues" and "Bye Bye Blues." Even then, the great sepia jazz artist and the pastmaster of the pop ballad had an embarrassing time getting through one of the segues.

Andy Williams, a solid balladeer but hardly anyone's choice as a blues or jazz man, singled, dueted and trio'd with Miss Shore and Miss Fitzgerald.

Hirt's Sextet blew a lot of up Dixie standards in the commercial groove. Prado band belted its grunt music with a lot of showmanship, but it was Starlight roof stuff, not from Birdland.

There was a jazz toe dance by choreographer Tony Charmoli's troupe that was a slice of terping from anybody's variety musical.

Wind was an all-together, including Harry Zimmerman's 26-piece studio band, on the squares' anthem, "The Saints." *Bill.*

Close-Up

Bell and Howell pubaffairs ABC-TV series Friday (9) night returned to its familiar groove with a half-hour episode devoted to "Featherbedding?" It was a lacklustre outing, the pictures never matching the vigor of the topic, nor did the essay shed any vital new dimension to the topic.

Format was mainly a series of interviews with labor and management bigwigs. The villain of the piece seemed more elusive than a wet eel. Rather than holding separate interviews, it might have been more productive to have labor and management representatives sit down around a table and thrash out the subject. That way their point of difference might have been better explored. Also hopping around from industry to industry, from coal to home building, etc., as the program did, all in the space of a half-an-hour, never allowed more than a superficial glance at the problems. Both labor and management representatives appeared to stress the issue of automation more than they did featherbedding.

Among those coralled for the outing were Walter Reuther, United Auto Workers prexy; Joseph Block, chairman of the board, Inland Steel; Cornelius Hagerty, AFL-CIO buildings trade exec; Saul Biskind, Cleveland Home Builders Assn. official, and others.

John Daly did the narration. *Horo.*

'Dynamics of Communism' 4-Part WNEW-TV Entry

A four-part history and analysis of international Communism will be presented starting Jan. 15 by WNEW-TV, N.Y. Station's "news essayist," Dr. Albert Burke, will write and narrate the study in four half-hours under the umbrella title of "The Dynamics of Communism."

Separate segments are "Marx and the Blueprint" as the opener, "Stalin and the Soviet Power" the following week, "Khrushchev and the Execution of the Power" the week after and "Communism and the Future" as the closing segment. On Feb. 12, Dr. Burke will then start a four-parter on the "Dynamics of Democracy."

OPEN END
With David Susskind, moderator; Groucho Marx, Buddy Hackett, George Burns, Joey Bishop, Jimmy Durante
Producer: Jean Kennedy
Director: Dan Petrie
60 Mins.; Tues. (6), 10 p.m.
LEVER BROS.; LANVIN
NBC-TV (tape)
(SSCB; North)

There's probably no unhappier sight (or sound) than looking in on a group of bottled up comedians. When the group represents some of the top ranking, almost legendary figures in show business (as in the case of Jimmy Durante, Groucho Marx and George Burns) the discomfort is compounded.

Along with the aforementioned trio were two of the more recent crop of funny men, Joey Bishop and Buddy Hackett, all brought together by David Susskind for an hour pretaned network version of the "Open End" gabfest. Susskind's ambition is to translate the one-shot web special into a half-hour series, but last week's "pilot" might very easily squelch the whole idea.

It could hardly be called a virtue that the 60-minute "happy talk" was born of spontaneity, than which, ordinarily, there is no finer springboard for genuine comedy. Spontaneity was precisely what the show lacked. Time and again Susskind as moderator tossed the unrehearsed cues at the roundtable wits—"how about the U.S. trying to borrow money from Europe"; "what about those dogs the Soviets are shooting into space"; "what's with all this dieting going on"; "what about those pep pills and tranquilizers," etc.

Maybe the questions weren't right. Maybe, under the circumstances, you couldn't toss a query to a group of guys (who are essentially comedians, not wits) and say, in effect, "okay, boys, produce." There's no denying it provoked a few good one-liners, on occasion sparked a momentary reminisce, but within the framework of the given questions, the program never got off the ground. The flashes were minor; not one of the comedians ever hit his stride. This was alien territory to otherwise gifted talents who more than know their way with a rehearsed line or bit of business. As an off-the-top-of-the-head demonstration of verbal prowess, they just couldn't sustain it. *Rose.*

THE FINEST HOURS
With Quentin Reynolds
Producer: Ted Yates
Director: Arthur Forrest
Writer: Yates
60 Mins., Mon., Dec. 5, 9 p.m.
PARTICIPATING
WNEW-TV, N.Y.

Britain's wartime leader, Sir Winston Churchill, may be the first pubservice tv personality to suffer over-exposure. He's the subject of an ABC-TV weekly series. He had the lead in a recent CBS Radio documentary on the Battle of Britain. He received the treatment again Monday night (12) in an hour show on the N. Y. Metropolitan Broadcasting outlet WNEW-TV. About all that remains is a turn on "This Is Your Life."

It could be that viewers and broadcasters alike are comforted by the heroic words and deeds of this great western-world leader in the light of current insecurities on the universal scene. Anyhow, he's for sure a fit and fascinating tele subject.

With Quentin Reynolds doing the commentary, the show capsuled into the first half hour Sir Winston's career from the outset of World War II through his retirement and 80th birthday observance. It was history in a big hurry over a scramble of often-viewed archives footage accompanied by a rather high-blown narrative that was a bit ludicrous in mixture with Churchill's brilliant rhetoric. Latter had the familiar, but always noteworthy, bits from "blood, tears, toil and sweat" to "that bloodthirsty guttersnipe (Hitler)."

Mrs. Eleanore Roosevelt appeared briefly in remeniscence of Churchill's wartime visit to the White House.

Second half hour came into its own, however, with a far less familiar anecdotal tracing of the Churchill career aside from World War II. Via film and stills, Churchill was viewed as a poor student, good soldier, bungling politician, fine artist. Pulitzer-Prize winning author (who at one time in his life made $100,000 a year from his writings), *Bill.*

YANKI, NO!
Producer: Robert Drew
60 Mins.; Wed. (7), 10 p.m.
BELL & HOWELL
ABC-TV (film)
(McCann-Erickson)

The first of the documentaries which Time mag is fashioning for the network, was shock therapy for the American public. "Yanki, No!" was an intense glimpse at the social and political turmoil in Latin America and the stanza succeeded in driving home its editorial point: the United States must take drastic steps if it is to channel the revolutionary ferment south-of-the-border into a democratic future.

The Time documentary was marked by a slashing approach which let the photographic image speak for itself. If the lucidity of a well-integrated commentary and story line was lacking, there was a vividness gained by the expert use of candid camera techniques. At times, in fact, the coherence of the show seemed to dissolve into an impressionistic kalaidescope of random shots and talk, but lapses of clarity also helped to suggest the tempo and confusion of the revolution sweeping Latin America.

The documentary focussed on Cuba and Venezuela as typifying developments, both actual and potential, in the South American arena. In Venezuela, there was an attempt to project an atmosphere of political crisis, but this was done by way of narration. Most effective was the exploration of the Caracas slums, the camera attentively picking up details of the physical squalor and the human degradation. While a young Venezuelan intellectual was defending the need for revolution, the camera made the point for him by lingering on a Bikini-clad member of the upper classes lolling in the Venezualan sun.

The coverage of the Cuban scene was sufficient to underline the wide popular support enjoyed by Fidel Castro. One sequence showing an impoverished peasant family moving from a hovel to a government housing project summed up the Castro social program while shots of Cubans, singly and in massive crowds, caught the passions being unleashed by the Cuban upheaval.

Some excellent closeups of Castro and members of his staff were used as a sympathetic corrective to the more prevalent image of the Cuban leaders. A sequence showing a Russian sailor giving his greetings to the Cuban revolution appeared to be an obvious propaganda device to link Castro with the Communists, but the Russian sailor, unfortunately registered as a rather friendly fellow. *Herm.*

THE WORKING MOTHER
(Special for Women)
With Margaret Mead, Pauline Frederick; Leora Dana, Whitfield Connor, Sally Gracie
Executive Producer: Irving Gitlin
Prod.-Writer: George Lefferts
Director: H. Wesley Kenney
60 Mins., Thurs. (8), 4 p.m.
PUREX
NBC-TV (color tape)
(E. Weiss)

Except for the cogent summary by Dr. Margaret Mead, "The Working Mother" on Thursday (8 was a socio-statistical soap opera and little more. The script for the dramatic portion about a working mother was overlong and overwrought. Leora Dana was too-jut-jawed as the "working mother" who wasn't compelled to work, and as her husband, Whitfied Connor wasn't jut-jawed enough.

There undoubtedly is a problem about the working mother's adjustment to society, her husband and herself, but it was over-expressed on this video excursion, which, incidentally, was probably not seen by either the mass of working mothers or many husbands.

Dr. Mead, who has a delightful way with a generality, was interviewed by the unobtrusive Pauline Frederick. This portion and a few of the moments during the drama (before they were stifled by repetition) by George Lefferts did do justice to the problem of the working mother.

Wes Kenney's direction was erratic. *Art.*

Whitman's 'Love' Coin

Whitman Chocolates bought the full hour of NBC-TV's first "Love Story."

Special stanza, built around Somerset Maugham works, goes on Tuesday, Feb. 11, at 10 p.m.

PETER PAN
With Mary Martin, Cyril Ritchard, Margalo Gilmore, Sondra Lee, Maureen Bailey, Joe E. Marks, Norman Shelly, Joey Trent, Kent Jacqueline Mayro, Kent Fletcher, Edmund Gaines; Lynn Fontanne, narrator; others
Executive producer: Richard Halliday
Producer: Dick Linkroum
Director: Vincent J. Donehue
Music - Lyrics: Carolyn Leigh, Moose Charlap, Betty Comden, Adolph Green, Julie Styne
Editor: Sumner Locke Elliott
Conductor: John Lesko
120 Mins., Thurs. (8), 7:30 p.m.
REVLON
NBC-TV (tape)
(Grey)

Since it's a pretty safe assumption that there are always going to be kids around, NBC-TV has recreated "Peter Pan" (its third version) and put it on tape for posterity, or at least for annual reprise as a holiday perennial. With Mary Martin once again on deck and in the air to crow and fly and in general demonstrate that she's probably the most amazing person extant, it follows that all's well in the world of tv and make-believe.

For this newest edition of "Peter Pan" was given a wholly delightful two-hour presentation on NBC last Thursday (8) as a Revlon-sponsored pre-Yule attraction. In spirit, verve, performance and total execution, it was the best of the "Pans," and, thanks to the wonders of tape, a residual-happy bonanza for years to come.

Jerome Robbins, original choreographic concept, backed by a painstaking, meticulous directorial job by Vincent J. Donehue, endowed this "Pan" with all the rich, warm qualities of the initial '55 version and more, with the added virtue of NBC-RCA compatible tint tones that seldom have responded so beautifully.

Miss Martin, perhaps the genuine reincarnation of the Pan who refused to grow up, was radiant. There is an incomparable irredescence in her never-never-never land behavior, and "the sound of Mary" was never more compelling or inviting. To say she's irresistable is almost to minimize a great talent.

In the few years since Moose Charlap and Carolyn Leigh, Betty Comden, Adolph Green and Julie Styne penned the music and lyrics, the score seems to have taken on a new dimension and glow. The haunting "Neverland," the bouncy "Wendy" and equally infectious "I Won't Grow Up," the delightful "I'm Flying" and "I've Got to Crow" the beautiful "Tender Shepherd"—here again was the musicalized Barrie fantasy treated to a merry romp with everybody concerned, both in front and behind (and above) the cameras showing a fine qualitative skill.

Along with Miss Martin there were others in the excellent cast reprising their roles from previous versions, notably among them Cyril Ritchard as "Captain Hook and Sondra Lee as Tiger Lily. Ritchard was again superb as he hatched his nefarious plots to tangoes and tarantellas and otherwise cavorted with delightful zestfullness.

To watch Miss Lee and Miss Martin ugg-a-wugg through the "Pow-Wow Polka" remained a high point. There was a new Wendy in Maureen Bailey and she brought to it the proper enchantment. Even Tinker Bell's electronic forays merited some kind of technician billing.

Lynn Fontanne did the off-screen narration. *Rose.*

Bob Blake Exits CBS

Bob Blake, former director of press information in Hollywood for CBS-TV and currently its Coast director of special projects in the press setup, is checking out of the web after six years. He'll announce future plans shortly.

He joined CBS-TV after a stint as head of publicity for NBC's o&o stations to head up the then new special projects unit in publicity designed to promote shows like "The Best of Broadway" and "Ford Star Jubilee," as well as the Judy Garland and Noel Coward specials and "Playhouse 90." Blake transferred to the Coast in '56 as CBS concentrated its major live productions there, and subsequently became head of the Coast publicity operation.

Prior to NBC he was press director of WCBS, N.Y. and for more than a decade press boss at WOR and WOR-TV, N.Y.

WHERE THEY CAN WATCH ALL 3...MOST HOMES NOW

NETWORK	3 NETWORK SHARE OF AUDIENCE*	HALF-HOUR FIRSTS*
ABC-TV	38%	25
NET-Y	34%	19
NET-Z	28%	7

*SOURCE: Program Appraisal Supplement to National NTI Reports covering 24 Markets, week ending Dec. 4,

WATCH ABC:

HALF-HOUR SECONDS*	HALF-HOUR THIRDS*
14	12
19	13
18	26

960. Sun., 6:30-11 pm. Mon. thru Sat., 7:30-11 pm.

"TV SHOW BUYING MADE EASY" might well be the title of this current Nielsen Program Appraisal Supplement.* It's that quick, that revealing in its guide to program preference.

And the preference, as the chart shows, is very big for ABC. Out of the 51 half-hours, ABC took first 25 times . . . over three times as many firsts as Network Z. Reason: such new triumphs as SurfSide 6, Bugs Bunny, Naked City, My 3 Sons, Flintstones, The Law and Mr. Jones.

More reason: such continuing strengths as Cheyenne, Peter Gunn, Adventures in Paradise, Rifleman, The Real McCoys, The Untouchables, 77 Sunset Strip, Robert Taylor's Detectives, The Rebel.

Most reason, particularly in view of its lowest cost per M, for making ABC-TV your first choice.

ABC TELEVISION

Eyes of TV Glued on Shell Oil All-Print Campaign as Harbinger —On Other Madison Ave. Fronts

By BILL GREELEY

From the standpoint of media competition, the most important advertising campaign since video is scheduled to start Jan. 3 Tuesday when Ogilvy, Benson & Mather's first full-page Shell Oil Co. "BULLETIN" appears in 310 newspapers in 268 cities.

Shell's single-medium ad salvo, announced at the recent Assn. of National Advertisers annual conference by OB&M prexy David Ogilvy (a man who knows how to get maximum impact out of captive and impressionable industry audiences), will be tracked like a Moscow missile by the print medium's competitors.

The all-newspaper drive is the biggest ever for a petroleum company. It represents a newspaper investment of more than all other oil firms combined for 1961—and a loss of more than $4,000,000 for broadcasting and $2,500,000 for magazines. It could signal the shift of many millions of billings dollars in the future.

There has been an endless round of trade conjecture centered on the campaign since OB&M took over the $14,000,000 account from J. Walter Thompson earlier this year. While agency and client execs have talked rather freely about the philosophy behind the single-medium plunge, specifics of the campaign have remained closely guarded.

It's been learned, however, that the push will include a series of more than 70 full-page ads in the 310 newspapers during 1961. They will be themed to the medium's news and information format, and will have a combination of "hard-sell" and "image-building" copy and illustration factors.

Each ad will carry the big, boldface, all-caps legend, "BULLETIN." Each will have a substantial copyblock. Some will be virtually all copy.

Opener Jan. 3 will tout Shell gasoline's nine ingredients, with the subhead under "Bulletin" reading: "Shell discloses the nine ingredients in today's Super Shell —and the remarkable things they do to give your car top performance." The nine ingredients reportedly are a quick-start component; a fast warm-up ingredient; a mileage booster; an anti-knock mix; a couple of octane boosters; a gum preventive; an anti-staller; and a new TCP ingredient.

The photos, which cover about a fourth of the page wherever positioned, range from industrial shots to a Stutz Bearcat.

Other "Bulletins," most carrying a photo illustration across the top fourth of the page or the right-facing side of the page, concern performance and Shell research, vis-a-vis:

—"Shell research recommends 29 ways to make your car last longer."

—"Shell heats petroleum to 1,000 degrees and shatters its molecules—to bring you today's Super Shell for top performance."

—"Amazing camera takes 10,000 pictures a second to prove how an 'anti-knock mix' in today's Super Shell stops knocks, pings, and plinks to give your car top performance."

—"Extraordinary ingredient in today's Super Shell is made by tearing gasoline apart to give you faster warmup and top performance."

—"Super Shell is now enriched with highly volatile butane to give your car quick starts and top performance in coldest Chicago winter."

Others, with a faint ring of Phineas T. Barnum, trumpet "weird X-ray pictures"; a "chemical policeman"; "amazing microscope"; caverns "40 stories down"; a "$500,000 carload of platinum catalyst" and so on.

Orders for the initial insertion are being phoned to the papers this week. While Shell will be going after preferred position and rate concessions and demanding a singular merchandising effort by all the papers), the massive spread will still make the oil company the biggest single-product advertiser in newspapers this year. All seven major New York dailies are included. So are all the L.A. and San Francisco papers— besides the papers in close to 50 other villages, communities, towns and cities in the sunshine state. A similar saturation pattern follows throughout Shell's 38-state market.

Any way it's viewed, the campaign is a big gamble for Shell, a big gamble for newspapers and a big gamble for Ogilvy, Benson & Mather, a shop that made its reputation with creative print ads for small accounts.

Burnett in BBDO Groove

Like BBDO, Leo Burnett agency has lined up a client to bankroll a tv pilot film for possible network airing next fall. This one's for Procter & Gamble and will be a Nat Hiken situation comedy featuring a couple of cops, one of them portrayed by Joey Faye.

In the client-financed hopper at BBDO are "National Velvet," currently on NBC (Rexall); "Father of the Bride" in pilot-production (General Mills); and an alternate-week piece of a Jane Powell situation comedy (Dodge). Agency is negotiating production talent and another client for shared pilot financing and full sponsorship on the Miss Powell proposal.

Switches: Bruce L. Newman, formerly a McCann-Erickson veepee, has joined Kudner as a senior veep and board member. . . . Ovaltine Food Products to Jordan, Sieber & Corbett, for ethical medical journal advertising of a new diet drink, Minvitine. Consumer advertising is handled by Clinton E. Frank agency, Chicago.

With the Station Reps

Katz reppery, one of the powerhouses, doesn't expect to suffer economically from the defection of the Storer tv stations (which last week announced spot sales offices for self-representation in Chicago and New York.

A Katz spokesman points out that the Storer tv contracts in the house will run until July, and spot revenues on going campaigns will accrue to the reppery until campaigning renewals in Dec. '61. This, he feels, will also allow ample time to pick up replacement stations in the affected markets.

Storer reportedly asked Katz to continue repping the tv stations in the seven markets outside New York and Chicago where the rep firm has offices. But the company agreed only to handle the stations until other arrangements could be made. Same time, Katz will continue to rep the Storer radio stations.

Storer's move to indie repping had been expected for some time, according to the Katz spokesman. Broadcaster has maintained a New York office for three years, which at one time had 30 employees yet has been limited to selling the Storer station "image" because the firm was not incorporated in New York state. Storer also has maintained a five-story brownstone in New York for the convenience of visiting execs.

Briefs: Spot tv billings were up 4% for the third quarter of 1960 over the like period of '59, according to TvB. Total: $125,012,000 . . . John J. Meskil named media director of McCann-Marschalk . . . Frank F. Fogarty named chairman of Radio Advertising Bureau board of directors . . . Peter P. Theg appointed exec veepee of Broadcast Time Sales.

Gab's Wham TAM

London, Dec. 13.

A party political broadcast screened on both the commercial webs and BBC-TV Nov. 30 topped the TAM network Top Ten in the appropriate week. And by being seen in 7,275,000 homes with a choice of channel, it set a record for a transmission of its kind.

The program, the Labor Party's "Homes, Rents and Pensions," beat the previous audience high for a party political slot. Conservative's "The Next Year's Work" screened Nov. 9. TAM reported then that 7,125,000 dual-channel homes were tuned in.

Chi Agencies

Chicago, Dec. 13.

Rolf W. Brandis named tv-radio director for the Edward H. Weiss agency.

After 36 years as founder and prexy of Needham, Louis & Brorby, Maurice H. Needham has moved up to board chairman, with former exec veepee Paul C. Harper Jr. succeeding him as president. New exec veeps are James L. Isham and Richard H. Needham. Guy Mercer has advanced to chairman of the Plans Board, and Otis L. Hubbard Jr. was named a veepee.

Leo Burnett agency promoted Otis L. Wiese to viceprez in charge of public relations, succeeding Allen H. Center who's returning to Motorola Inc. at year's end.

London Agencies

London, Dec. 13.

W. S. Crawford Ltd. has booked time for Harrison Gibson, and likewise G. S. Royds Ltd. for Carreras, with Radio Luxembourg for the early part of next year, while Saward, Baker & Co. Ltd. has extended a current twice-weekly program for the Nestle Co. McCann-Erickson Advertising Ltd. has extended four of EMI Records' current contracts with the station by 13 weeks from Jan. 1 . . . Mather & Crowther Ltd. starts a campaign early in the new year for the Singer Sewing Machine Co. to push Singer's new range of vacuum cleaners . . . Taylor Advertising Ltd. appointed agent for the radio and electronic components division of Associated Electrical Industries.

25 Years Ago This Week

(From VARIETY Dec. 4, 1935)

First public showing of television in Paris was held, with studio-transmitter site atop the Eiffel Tower and 10 receiving sets distributed throughout the city. An estimated 10,000 Parisians viewed the demonstrations, queueing in lines and permitted to view 50 at a time. Opening sketch on the program was an adaptation of a Walt Disney cartoon, enacted by children.

Judge Harry S. McDevitt in Philadelphia refused WDAS permission to broadcast a trial proceeding brought by Fred Waring. Unusual was the fact that the station itself was the defendant in the action. Waring sued to prevent it from airing his records without his permission. WDAS figured trial broadcasts would soar listener interest.

WJR, Detroit, placed 28,065 of its common shares on the market through E. F. Hutton & Co., and the entire subscription was swallowed up in less than two hours of trading. Stock was a $5 par with an opening price of $26, but shot to a $29 high on opening day.

KNX, Los Angeles, went to trial in its $500,000 libel suit against the L. A. Times, and at issue was the quality of radio news broadcasts. Times had editorialized that the station broadcast false and unauthorized news. KNX countered with a charge that newspapers had conspired to prevent radio from getting fresh news; it stated that the American Newspaper Publishers Assn. in 1933 had set up Press-Radio so only stale news would be provided broadcasters. Prior to establishment of Press-Radio, KNX had subscribed to UP, but was dropped by the news service. When KNX finally dropped Press-Radio as unsatisfactory, the Times pulled its program logs. And the editorial, KNX charged, came when scores of listeners phoned the Times asking what had happened to the KNX listings.

Harry Butcher, longtime manager of CBS' Washington's office and prexy of WJSV, net's station there, was named a Columbia veep.

Blackett-Sample-Hummert agency, the top soaper producer, literally ran into script trouble on a "Mrs. Wiggs of the Cabbage Patch" segment. Show was due to hit the air at 11:30 a.m.; the first seven pages of the script arrived at the studio at 11:27. Actors had no time to scan the script; had to read at first glance. Then, just as the seven pages were nearing completion, the rest of the script began arriving, one page at a time. Cast just about sweated it through.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Singer **Earl Grant** flying to New York from Hollywood to appear on **Ed Sullivan's** tv'er New Year's Day . . . **Lindsey Nelson, Frank Albert** and **Red Grange** (latter two on color sidebars) team to broadcast NBC's post-season grid games—eight in all . . . **Paul Taubman** will serve as musical director of "Camouflage," the upcoming ABC-TV daytime strip . . . **Irving Fields** appearing tomorrow (Thurs.) on **Joe Franklin's** WABC-TV "Memory Lane" stanza . . . **Fred Robbins'** guests this week on "Assignment Hollywood": **Jerry Lewis, Jane Powell, Bobby Darin, Debbie Reynolds, Sal Mineo**. . . . **Larry Johnson** is new assistant (to **Al Hollander**) program director of WABC-TV, replacing **Amram Nowak**, who quit to go indie packager . . . **Theodore Bikel** to appear in five of ABC-TV's "Directions, '61," the Sunday religioso series . . . **Jolene Brand**, a recent Miss Rheingold, becomes a regular on **Ernie Kovacs'** "Take a Good Look," vice **Peggy Connolly** in the comedy sketches.

IN HOLLYWOOD . . .

There'll be a welcome back party for **Wayne Tiss**, who's coming back home after a year of managing BBD&O's Chicago office. He'll be given a major account by the agency to handle. He was long a popular figure on Vine St., especially with the football bettors when Iowa played. . . . **Danny Thomas** show will use as a spin-off for two new comedies with **Dick Van Dyke** and **Joey Bishop**. Van Dyke's pilot last season of "Poor Richard" won praise in the agencies but never got on the air. But then along came "Bye Bye Birdie". . . **Parke Levy** lost two weeks with "Pete and Gladys" because of a slipped disk. To make matters worse, **Cara Williams** closed down production with a laterated cornea. . . . They won't be exchanging yule gifts at Young & Rubicam this year. Headman **Walter Bunker** ordered all gift coin pooled for donation to charity wards in hospitals. . . . **Ben Feiner** came out for the weekend to tape **Gary Merrill's** narration for the Churchill Memoirs. . . . **Meredith Willson** turned down **Ed Sullivan** and **Henry Jaffe** (for Telephone Hour) who wanted a scene from "Unsinkable Molly Brown." Not in the four years of "Music Man" would he allow a scene to be televised. . . . McCann-Erickson made it official that **Tom Greenhow** is now heading up the agency's M-E Productions vice **George Haight**, resigned. . . . **Keith Larsen** pulled out of "Aquanauts" when medics told him the water pressures may impair his health. . . . **Jane Powell's** spec will be a book show, "Young at Heart." Pepsi-Cola sponsors in April. . . . **Bob Barker** will do 12 days of "Truth or Consequences" at the Florida State Fair in Tampa. It's his old stamping ground.

IN CHICAGO . . .

WMAQ has tangible proof that **Lee Vogel's** "Chicago Nightline" goes out to at least 26 states. Vogel had asked for opinion on the tv debates and received 2,201 pieces of mail from every sector except the far west and upper New England . . . . Two WBBM-TV newscasters, **Fahey Flynn** and **Frank Reynolds**, will start their vacations Christmas Day. **Hugh Hill, Carter Davidson**, and **George Menard** will fill in. . . . Educational station WTTW is clocking its fifth year on the air. . . . NBC veep **Lloyd Yoder** tossed a small soiree for his WMAQ station manager. **Bill Decker**, who transfers to KUBC, San Francisco, this week. . . . **Ned** and **Helen Williams**, bulwark of Chicago Unlimited and Chi chapter of ATAS, notched their 40th wedding anni last Friday (9). . . . **Alex Katz**, Sun-Times ski reporter, starts a ski show on WTTW next week. . . . **Eric Lambart**, of NBC-TV central division sales staff, promoted to Rear Admiral in the Naval Reserve. . . . WBKB's "Clock-a-Doodle-Day" has tied in with Science Research Associates for educational features and visual materials. . . . **Fred Niles'** shop finished a 15-minute film for Brunswick International to promote bowling. It's being dubbed in seven languages for overseas release. . . . Chicago Unlimited and Broadcast Ad Club's joint Christmas party at Sheraton Towers last week drew 479, a record turnout for the annual event.

IN LONDON . . .

Kathryn Grayson debuts on BBC-TV In "Showtime" Sunday (18) . . . Journalist **James Cameron** introduces a new Granada TV weekly program, "All Our Yesterdays," recalling events 25 years back . . . **Paul Adorian**, emcee of Associated-Rediffusion Ltd., elected a Fellow of the Institute of Radio Engineers of the U. S. as from Jan. 1 . . . **Ty Hardin** of the "Bronco" vidpix, aired here by BBC-TV, tops **Val Parnell's** Sunday night Palladium show on Associated TeleVision Jan. 1 . . . U. S. writer **Howard Rodman's** "The Mystery of Martin Wheeler" skedded for February transmission by ABC-TV with **Sam Wanamaker** and Canadian actor **Don Borisenko** in key roles . . . **Antony Hopkins'** opera "The Adventures of Alice," goes out Dec. 23 via BBC-TV which commissioned the composer and producer **Charles Lefeaux** to prepare the job . . . First book picked by the reading panel set up by H. M. Tennent Globe Productions to find play subjects for ATV is **Paul Ferris'** "Then We Fall". . . Actress **Diane Cilento** planes to the U. S. Friday (16) for a video version of "Becky Sharp". . . **John Moxey**, director in the ABC-TV "Armchair Theatre" team, quits at the end of the year to freelance.

IN BOSTON . . .

Arthur Fiedler, the governor-elect, mayor and other VIP's attended the reception at Nick's kicking off intro of "Heritage of Great Music" on WCOP-FM Wed. (7), and Maestro Fiedler received a scroll as honorary chairman of Heritage Fine Arts Advisory Council from **J. Richard Turner**, WCOP-FM managing director . . . **Jane Day**, WBZ-TV weather femme, switches to WNAC-TV Jan. 1 . . . WNAC nabbed Rival Dog Foods for saturation ad campaign and WNAC-TV, inked General Foods Corp. for Walter Baker German's Milk Chocolate and Grocery Store Products Co. . . . WBZ radio conducting annual fund for Salvation Army with expectation of beating last year's figure of $20,000 . . . **Bob Nelson**, WBZ "Program PM" host, to Coast on inaugural jet flight from Hub . . . **Priscilla Fortescue** interviewed **Julie Newmar** on tape for WEEI, and **Louise Morgan** had the film actress on her live "Louise Morgon Show" on WNAC-TV when **Phil Engel**, 20th exploitation chief, threw a Boston press party on her coming film, "Marriage Go Round."

IN CLEVELAND . . .

Two stations, WERE Radio and KYW radio and tv, moved to new studios, both downtown, over the weekend . . . WEWS-TV censored five minutes out of "The Jack Paar Show" the other night after station management found the upcoming segment (talk between **Alexander King** and **Albert Dekker**) contained cussing . . . **Gene Slaymaker**, former KYW newsman, has gone to WFBM Radio in Indianapolis as news director . . . **Jack Elliott** has left KYW-TV, where he was a technical director, to become midwest technical director for Sports Network.

IN WASHINGTON . . .

Newest newsman on the CBS Washington front is **Dave Dary**, former managing editor of KTSA in San Antone. . . . Broadcast House is all lit up with 900 gaily colored Christmas tree lights strung on the

(Continued on page 36)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competive programming in the particular slot. etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

BUFFALO

STATIONS: WGR, WBEN, WKBW SURVEY DATES: OCTOBER 9-29, 1960

TOP TEN NETWORK SHOWS			AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG
1.	Candid Camera (Sun. 10:00-10:30)	WBEN	42
1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	42
2.	Jack Benny (Sun. 9:30-10:00)	WBEN	34
2.	Perry Mason (Sat. 7:30-8:30)	WBEN	34
2.	The Untouchables (Thurs. 9:30-10:30)	WKBW	34
2.	What's My Line (Sun. 10:30-11:00)	WBEN	34
3.	Have Gun, Will Travel (Sat. 9:30-10)	WBEN	33
4.	Ed Sullivan (Sun. 8:00-9:00)	WBEN	32
5.	Red Skelton (Tues. 9:30-10:00)	WBEN	31
6.	Danny Thomas (Mon. 9:00-9:30)	WBEN	30
6.	Garry Moore (Tues. 10:00-11:00)	WBEN	30
6.	Perry Como (Wed. 9:00-10:00)	WGR	30
6.	Real McCoys (Thurs. 8:30-9:00)	WKBW	30

TOP SYNDICATED PROGRAMS				AV.	AV.
RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.
1.	Beat the Champ (Sat. 5:00)	WBEN	Walt Schwimmer	22	67
2.	Grand Jury (Sat. 10:30)	WBEN	NTA	19	39
2.	Tightrope (Sat. 10:30)	WGR	CBS	19	39
3.	Manhunt (Mon. 10:30)	WGR	Screen Gems	17	30
4.	Rescue 8 (Fri. 7:00)	WGR	Screen Gems	15	44
4.	Sea Hunt (Fri. 7:30)	WKBW	Ziv-UA	15	33
5.	Death Valley Days (Mon. 7:00)	WBEN	U.S. Borax	14	45
6.	Highway Patrol (Mon.-Fri. 6:00) (Sat. 6:30)	WGR	Ziv-UA	13	48
6.	Tombstone Territory (Thurs. 10:30)	WGR	Ziv-UA	13	26
7.	Shotgun Slade (Thurs. 7:00)	WGR	MCA	12	48

TOP COMPETITION		
PROGRAM	STA.	RTG.
Football Scoreboard	WKBW	5
Early Show	WKBW	11
Tightrope	WGR	19
Grand Jury	WBEN	19
Peter Gunn	WKBW	27
Father Knows Best	WBEN	14
Rawhide	WBEN	21
Vikings	WGR	11
Early Show	WKBW	9
June Allyson	WBEN	27
Topper	WBEN	8

COLUMBUS

STATIONS: WLWC, WTVN, WBNS SURVEY DATES: OCTOBER 9-29, 1960

1.	Real McCoys (Thurs. 8:30-9:00)	WTVN	39
2.	Gunsmoke (Sat. 10:00-10:30)	WBNS	37
3.	Have Gun, Will Travel (Sat. 9:30-10)	WBNS	35
3.	The Untouchables (Thurs. 9:30-10:30)	WTVN	35
4.	My Three Sons (Thurs. 9:00-9:30)	WTVN	33
5.	Red Skelton (Tues. 9:30-10:00)	WBNS	32
5.	Rifleman (Tues. 8:00-8:30)	WTVN	32
6.	Lawman (Sun. 8:30-9:00)	WTVN	31
7.	77 Sunset Strip (Fri. 9:00-10:00)	WTVN	30
7.	Wagon Train (Wed. 7:30-8:30)	WLWC	30

1.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	26	63	News; Sports WLWC 8
						Huntley-Brinkley WLWC 11
2.	Mike Hammer (Sat. 10:30)	WBNS	MCA	25	57	Roaring Twenties WTVN 13
3.	Sea Hunt (Mon. 7:30)	WBNS	Ziv-UA	23	41	Cheyenne WTVN 22
4.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	22	47	Looking With Long WBNS 15
						News-D. Edwards WBNS 15
5.	Rescue 8 (Tues. 7:00)	WTVN	Screen Gems	21	44	Looking With Long WBNS 16
						News-D. Edwards WBNS 16
6.	Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	20	54	News; Sports WLWC 8
						Huntley-Brinkley WLWC 11
7.	Pony Express (Wed. 7:00)	WTVN	CNP	17	37	Tombstone Territory WLWC 15
7.	Woody Woodpecker (Wed. 6:30)	WTVN	Kellogg	17	52	News; Sports WLWC 8
						Huntley-Brinkley WLWC 11
8.	Casey Jones (Mon. 6:30)	WTVN	Screen Gems	16	36	Traffic Court WBNS 21
8.	Death Valley Days (Thurs. 9:00)	WBNS	U.S. Borax	16	26	My Three Sons WTVN 33
8.	The Vikings (Sun. 6:00)	WTVN	Ziv-UA	16	44	Meet The Press WLWC 13

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT SURVEY DATES: OCTOBER 9-29, 1960

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	40
2.	Have Gun, Will Travel (Sat. 8:30-9)	KRLD	38
3.	Wagon Train (Wed. 6:30-7:30)	WBAP	37
4.	Andy Griffith (Mon. 8:30-9:00)	KRLD	34
5.	77 Sunset Strip (Fri. 8:00-9:00)	WFAA	33
6.	Real McCoys (Thurs. 7:30-8:00)	WFAA	31
7.	Adv. In Paradise (Mon. 9:00-10:00)	WFAA	30
8.	What's My Line (Sun. 9:30-10:00)	KRLD	29
9.	Rebel (Sun. 8:00-8:30)	WFAA	28
9.	Red Skelton (Tues. 8:30-9:00)	KRLD	28
9.	The Untouchables (Thurs. 8:30-9:30)	WFAA	28

1.	Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	30	57	Lawrence Welk WFAA 15
2.	Pony Express (Thurs. 8:00)	KRLD	CNP	19	32	My Three Sons WFAA 23
3.	Frontier (Thurs. 9:30)	WBAP	CNP	16	35	June Allyson KRLD 20
4.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	14	28	News; Weather WBAP 15
						Huntley-Brinkley WBAP 19
5.	Sea Hunt (Fri. 10:30)	WFAA	Ziv-UA	12	48	News; Sports WBAP 7
						Jack Paar WBAP 7
6.	Danger Is My Business (Sun. 12:30)	WBAP	CNP	11	38	Spotlite On Homes KRLD 10
6.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	11	26	News; Weather WBAP 12
						Huntley-Brinkley WBAP 14
7.	Shotgun Slade (Tues. 6:30)	KRLD	MCA	10	19	Laramie WBAP 22
8.	Coronado 9 (Wed. 9:30)	WBAP	MCA	8	16	Naked City WFAA 18
						U.S. Steel Hour KRLD 18
8.	Woody Woodpecker (Mon. 6:00)	KTVT	Kellogg	8	19	News; Weather WBAP 13
						Huntley-Brinkley WBAP 16

MIAMI

STATIONS: WTVJ, WCKT, WPST SURVEY DATES: OCTOBER 9-29, 1960

1.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	44
2.	Gunsmoke (Sat. 10:00-10:30)	WTVJ	39
3.	Perry Como (Wed. 9:00-10:00)	WCKT	35
4.	Perry Mason (Sat. 7:30-8:30)	WTVJ	34
5.	Wagon Train (Wed. 7:30-8:30)	WCKT	33
6.	Candid Camera (Sun. 10:00-10:30)	WTVJ	32
6.	The Untouchables (Thurs. 9:30-10:30)	WPST	32
7.	The Price Is Right (Wed. 8:30-9:00)	WCKT	31
8.	Ed Sullivan (Sun. 8:00-9:00)	WTVJ	29
8.	Lassie (Sun. 7:00-7:30)	WTVJ	29

1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv-UA	32	56	Hollywood Special WCKT 23
2.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	30	58	Trackdown WTVJ 19
3.	This Man Dawson (Sat. 7:00)	WTVJ	Ziv-UA	25	54	Disney Presents WPST 15
4.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	24	56	Disney Presents WPST 12
5.	Shotgun Slade (Mon. 7:00)	WTVJ	MCA	22	45	Woody Woodpecker WCKT 20
6.	Manhunt (Wed. 7:00)	WCKT	Screen Gems	21	45	Two Faces West WTVJ 20
6.	U.S. Marshal (Sat. 10:30)	WTVJ	NTA	21	54	Roaring 20's WPST 11
7.	Woody Woodpecker (Mon. 7:00)	WCKT	Kellogg	20	41	Shotgun Slade WTVJ 24
8.	Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	19	34	Big Show WTVJ 30
8.	Trackdown (Thurs. 7:00)	WTVJ	CBS	19	37	Huckleberry Hound WCKT 30

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	33
2.	Wagon Train (Wed. 7:30-8:30)	KRCA	30
2.	Untouchables (Thurs. 9:30-10:30)	KABC	30
3.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	29
4.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	27
5.	Real McCoys (Thurs. 8:30-9:00)	KABC	26
5.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	26
5.	What's My Line (Sun. 10:30-11:00)	KNXT	26
5.	G.E. Theatre (Sun. 9:00-9:30)	KNXT	26
6.	Red Skelton (Tues. 9:30-10:00)	KNXT	25
6.	Hawaiian Eye (Wed. 9:00-10:00)	KABC	25

1.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	14	28	Sea Hunt KNXT 19
2.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	12	25	Assignment Underwater KNXT 9
						Woody Woodpecker KTTV 9
2.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	12	25	Quick Draw McGraw KTTV 11
3.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	11	22	Manhunt KRCA 12
3.	Vikings (Sun. 6:00)	KABC	Ziv-UA	11	24	Meet The Press KRCA 14
4.	Sea Hunt (Tues. 7:00)	KNXT	Ziv-UA	10	20	Huckleberry Hound KTTV 14
4.	Bozo The Clown (Mon.-Fri. 6:00)	KTLA	Jayark	10	28	News; Weather; Sports KRCA 8
						Huntley-Brinkley KRCA 12
5.	Highway Patrol (Thurs. 9:00)	KTTV	Ziv-UA	9	15	My Three Sons KABC 21
5.	Tightrope (Fri. 7:30)	KTTV	Screen Gems	9	18	Rawhide KNXT 16
5.	Tombstone Territory (Fri. 7:00)	KABC	Ziv-UA	9	21	M Squad KTTV 8
5.	Woody Woodpecker (Thurs. 7:00)	KTTV	Kellogg	9	18	Death Valley Days KRCA 12
5.	Assignment Underwater (Thurs. 7:00)	KNXT	NTA	9	18	Death Valley Days KRCA 12

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. SURVEY DATES: OCTOBER 9-29, 1960.

1.	77 Sunset Strip (Fri. 8:00-9:00)	WISN	40
2.	Have Gun, Will Travel (Sat. 8:30-9)	WITI	38
3.	Untouchables (Thurs. 8:30-9:30)	WISN	36
3.	Real McCoys (Thurs. 7:30-8:00)	WISN	36
4.	Gunsmoke (Sat. 9:00-9:30)	WITI	33
4.	Flintstones (Fri. 7:30-8:00)	WISN	33
5.	Bonanza (Sat. 6:30-7:30)	WTMJ	32
5.	Hawaiian Eye (Wed. 8:00-9:00)	WITI	32
6.	Wagon Train (Wed. 6:30-7:30)	WTMJ	31
7.	Surfside 6 (Mon. 7:30-8:30)	WISN	30
8.	Lawrence Welk (Sat. 9:00-10:00)	WISN	29
8.	My Three Sons (Thurs. 8:00-8:30)	WISN	29
8.	Alfred Hitchcock (Tues. 7:30-8:00)	WTMJ	29

1.	Manhunt (Thurs. 9:30)	WTMJ	Screen Gems	25	40	Sea Hunt WISN 20
1.	Phil Silvers (Sun. 9:30)	WTMJ	CBS	25	37	What's My Line WITI 25
1.	Rescue 8 (Thurs. 8:00)	WTMJ	Screen Gems	25	41	My Three Sons WISN 20
2.	Shotgun Slade (Mon. 9:30)	WTMJ	MCA	21	40	Johnny Midnight WISN 19
3.	Sea Hunt (Thurs. 9:30)	WISN	Ziv-UA	20	32	Manhunt WTMJ 25
4.	Johnny Midnight (Mon. 9:30)	WISN	MCA	19	37	Shotgun Slade WTMJ 21
5.	Death Valley Days (Sat. 9:30)	WTMJ	U.S. Borax	18	29	Lawrence Welk WISN 31
6.	Four Just Men (Sun. 10:15)	WTMJ	ITC	16	53	June Allyson WITI 13
						Late Show WITI 5
7.	Assignment Underwater (Fri. 7:00)	WISN	NTA	15	32	Amer. Heritage WTMJ 15
7.	Coronado 9 (Sun. 9:30)	WISN	MCA	15	22	What's My Line WITI 25
						Phil Silvers WTMJ 25
7.	Border Patrol (Thurs. 10:15)	WTMJ	CBS	15	52	Henry C Lodge WISN 6
						News; Weather WITI 6

(Continued on page 40)

Spock To Stanislavsky

There was sudden bewilderment on the set of "The Shirley Temple Show." They were taping a sequence for "Winnie-the-Pooh," and five-year-old Teddy Eccles, who'd been a paragon of coolness during pre-lunch rehearsals, was now making all sorts of nervous movements with his mouth.

What had happened to the kid? Perhaps he was buckling under pressure. Maybe he'd simply seen one Brando picture too many. Or, possibly, he'd been shaken by some chance remark he'd overheard (such as, "All actors are really children.")

No time for guesswork. All action on the set was brought to a halt, and an investigation launched. Thirty seconds later it was over. Master Eccles, it seems, had eaten a peanut butter sandwich for lunch and, ever since, had been desperately trying to dislodge the stuff from the roof of his mouth.

On "The Shirley Temple Show," where kid actors frequently carry the weight of the Sunday night offerings, peanut butter can be something of an occupational hazard. As we recall, W. C. Fields used to consider the kids themselves occupational hazards.

But if, as the saying goes, you can't make an omelet without breaking eggs, neither can you put on TV's most enchanting hour of story-telling without the assistance of children. And the Temple show uses a greater number of gifted young mummers than any other program around.

Despite their extreme youth, the moppets usually come to the Hollywood-originating program with impressive professional backgrounds. A case in point was young Peter Lazer, who mastered the tricky dual role in our "Prince and the Pauper"—a performance calling for both the cockney and formal English delivery. Before being selected by us, Peter had already received several fine notices for his work on the Broadway stage.

SOME OF THE YOUTHS—like Teddy Rooney, David Ladd and Portland Mason—are themselves the offspring of actors. And more than a few of our young acting leads have been rehired for important roles on subsequent Temple shows.

No one gets a bigger charge from these wunderkinder than Miss Temple herself, who narrates each show and stars in every third presentation. As any fool can plainly see, Shirley is just as cute now as she was at six (we suspect she secretly

takes "Little Miss Marker" pills), except that she now appreciates kids as only an adult can.

If you visited the "Black Sheep" set one recent afternoon, you would have seen her crying shamelessly while watching young Dennis Kohler's big scene from this drama of Rudyard Kipling's early youth. Come to think of it, we dare you to see it this Sunday night without shedding a few tears of your own.

On the other hand, Shirley is frequently moved to loud, non-canned laughter by some of the off-camera conversations she has with the youngsters between takes. When she first met Master Eccles—the aforementioned peanut butter kid—she began chatting with the five-year-old about his acting experience. When she asked him where he'd made his debut, he told her it was on "Matinee Theatre," when he was just six months old. When she then asked what he'd done since, he looked up at her defiantly and said, "Isn't that *enough?*"

Working with the little ones has also given Shirley an awareness of what some of the adult actors in her early movies had to tolerate. Kid thespians (at least those bright ones who know all the parts in a play almost immediately) have a delightful habit of prompting when they feel some actor isn't going fast enough. "When it happens to me now," says Shirley, "all I can think of is how I used to do the very same thing to Lionel Barrymore, and of how he must have wanted to throttle me each and every time."

As producers of the full-hour color series, William H. Brown, Jr. and William Asher keep two goals in view at all times. First, they're eager to attract adult viewers as well as younger audiences. They've managed to do this beautifully, mainly by telling their stories in mature terms without dimming any of the enchantment.

Secondly, they're sticklers for *balance* in the selection of story material. Last month's "Emmy Lou," for example, was a domestic comedy based on a syndicated comic strip. The following week's "The Reluctant Dragon" was a musical comedy adapted from Kenneth Grahame's famous fable. And on Nov. 27 the series presented "The Black Arrow," Robert Louis Stevenson's tale of villainy and adventure in 15th Century England.

THIS SAME EMPHASIS on balance holds for the rest of our Sunday evening schedule. There's something there for the whole family. "National Velvet" boasts bucolic stories, good-looking youngsters and handsome horses. "The Tab Hunter Show" is a hilarious series of lessons in preserving one's bachelorhood—even if the lessons are a bit *ex post facto* for many of us.

After Tab comes "The Dinah Shore Chevy Show," in which Miss Shore regularly proves that a variety show need never run out of variety, and that she's the best darned auto salesman in the world. Following Dinah is Loretta Young, one of the most versatile actresses on TV today. And on "This Is Your Life" we can generally count on a happy combination of the unexpected and the sentimental. It happens that this Sunday night's guest, Jayne Mansfield, will *not* be a surprise (the taping has been announced in advance), except that looking at Miss Mansfield is always something of a surprise at that.

As for the next "Shirley Temple Show," that one will be coming our way on Christmas night, at which time Shirley will be starring as Floretta, the lovely gypsy witch, in a colorful televersion of "Babes in Toyland." Appearing with Shirley—as co-hosts and narrators—will be her real-life children, Linda Susan, Charles, Jr., and Lori. But if they start prompting Mom at rehearsals, you may find her appearing with three complete strangers.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

LITTLE ROCK ARK.

STATIONS: KARK, WATV, KTHV. SURVEY DATES: JUNE 1-7, 1960.

TOP TEN FEATURE FILMS		TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "BANJO ON MY KNEE"—Joel McCrea, Barbara Stanwyck, Walter Brennan; 1936	1st Run	Academy Theatre Tues. June 7 10:15-11:45 p.m. KTHV-TV	11.4	12.7	9.9	55.9	Jack Paar Show	KARK	5.3
2. "WHISPERING SMITH"—Alan Ladd, Robert Preston, Brenda Marshall; Paramount; 1949; MCA	1st Run	Academy Theatre Sat. June 4 10:15-12:30 a.m. KTHV-TV	9.9	12.0	7.0	44.4	Late Show— "Action in North Atlantic" (1st Run)	KATV	9.5
3. "ACTION IN N. ATLANTIC"—Humphrey Bogart, Raymond Massey; Warner Bros.; 1943; UAA	1st Run	Late Show Sat. June 4 10:15-12:00 p.m. KATV-TV	9.5	10.6	7.7	42.6	Academy Theatre— "Whispering Smith" (1st Run)	KTHV	9.9
4. "ADV. OF ROBIN HOOD"—Errol Flynn, Olivia deHavilland; Warner Bros.; 1938; UAA	1st Run	Late Show Fri. June 3 10:15-12:00 p.m. KATV-TV	9.2	10.6	6.3	48.7	Academy Theatre— "For Whom the Bell Tolls" (1st Run)	KTHV	8.6
5. "FOR WHOM THE BELL TOLLS"—Gary Cooper, Ingrid Bergman; Paramount; 1943; MCA	1st Run	Academy Theatre Fri. June 3 10:15-11:45 p.m. KTHV-TV	8.6	10.6	7.0	41.1	Late Show— "Adv. of Robin Hood" (1st Run)	KATV	9.7
6. "RANGERS OF FORTUNE"—Fred MacMurray, Patricia Morrison, Albert Dekker; Paramount; 1940; MCA	1st Run	Academy Theatre Mon. June 6 10:15-11:30 p.m. KTHV-TV	8.5	9.9	3.5	52.5	Late Show— "Philadelphia Story" (1st Run)	KATV	4.3
7. "WELCOME STRANGER"—Bing Crosby, Joan Caulfield, Barry Fitzgerald; Paramount; 1947; MCA	1st Run	Academy Theatre Sun. June 5 10:15-11:45 p.m. KTHV-TV	7.6	7.7	7.0	57.1	Aisle 4— "Talk of the Town" (1st Run)	KARK	4.6
8. "THE BRIDE WORE BOOTS"—Barbara Stanwyck, Robert Cummings, Diana Lynn; Paramount; 1946; MCA	1st Run	Academy Theatre Wed. June 1 10:15-11:45 p.m. KTHV-TV	7.0	9.2	4.9	40.5	Jack Paar Show	KARK	7.4
9. "ALIAS NICK BEAL"—Ray Milland, Audrey Totter, Thomas Gomez; Paramount; 1949: MCA	1st Run	Academy Theatre Thurs. June 2 10:15-11:30 p.m. KTHV-TV	6.6	7.7	5.6	34.7	Jack Paar Show	KARK	9.0
10. "NORTHWEST PASSAGE"—Spencer Tracy, Walter Brennan; MGM; 1939; MGM-TV	1st Run	Afternoon Movies Part I Sun. June 5 1:00-3:00 p.m. KTHV-TV	6.5	7.0	5.6	33.0	Major League Baseball	KTHV	10.1

British White Paper

Continued from page 21

accordance with the 1954 Act and the surveillance of advertising practice," and recommends the appointment of three executive directors—one for the existing commercial service, another for the proposed new one, and the third responsible for a production unit that would provide news and current affairs programs for both services. Apropos present commercial tv and BBC-TV as well, the Centre reckons that not all has been done to avoid the showing of "horror, violence or sex for its own sake," although the action of BBC-TV in drawing up a written code of principles is welcomed.

Stress is laid in the report on the "enormous scope and considerable obligation" to develop the export market, recording that the U.S. is exporting a substantial amount of material to underdeveloped countries at a loss to get in on the ground floor. CPC accordingly advocates the provision from advertising revenue here of adequate money for the assistance of exports, together with cash also for developing the suggested news and current affairs unit and for the showing of "programs of recreational national or cultural importance, which might not be justified on solely commercial grounds."

Referring to "signs that the live arts are losing ground to synthetic entertainment," the report declares that tv must be encouraged to make the most generous contribution it can afford. On toll tv, the report reaches no outstanding conclusion because of lack of operating experience to justify a recommendation about allocating a frequency, but it reckons that there is considerable scope for developing pay-as-you-view by wire direct to receivers, thus not using a frequency. "We believe that this development might well be of considerable help to the film industry," the compilers say.

Any plans for transmission on 625 lines, instead of the present 405, should envisage the initial installation of equipment easily convertible for color tv, says the group, forecasting that the pace of technical development — especially in relation to the cost of color receivers—may exceed present expectations.

Agency-Web Discord

Continued from page 19

agency negotiators walked out on the webs, because they refused to accept the conditions established for tv commercial rates.

The networks, however, took a resolute stand: After several weeks of dickering with the two unions, they had reached an accord that the networks believed "equitable," and, as a result, the webs would sign the agreement whether the agencies did or not.

Had it not been reportedly for a split even among the agencies themselves, the networks might have been left without the support of the clients. Many agencies—among them Ted Bates—were adamant against the new contract, because they felt that the commercial fees therein would cost them as much as 105% in increased Reason for this is the Bates-type agencies are heavy in wild spot, the area of negotiation that created the most friction in the talks so recently ended with labor. Other agencies were willing, after some thought, to go back and rejoin the networks, because they in turn were not heavy wild spot agencies, but instead were heaviest in network ad placement, where their own commercial costs would go up about 30%. Finally, every agency broke and came back to support the webs.

It is the first time in the history of network and client relationships (where unions are the third party) that so clear a break occurred. The agencies wanted nothing to do with the pact, but the key network negotiators told them that the terms arrived at by the end of November were the terms the network was going to settle for, agency support or no agency support.

Apparently, the web negotiators got the nod to bypass the agencies straight from top management.

'Instant TV'

Continued from page 19

for immediate transmission and have the President stand the chance of making a casual statement to reporters that will have to stand as policy simply because it was made before the sizable nighttime tv audience? How will the newspapers react to a Presidential news conference in prime time? Will the novelty of a regular nighttime press conference in time wear off and create an air of boredom surrounding these Presidential appearances?

Houston—Robert O. Paxson appointed general sales manager of KHOU-TV here. Paxson was sales manager for three and a half years for KETV, Omaha.

Salant In Pivotal CBS News Slot

Continued from page 19

signed to appropriate divisional officers, is being named chairman of the committee. In addition to his duties as chairman of the committee meetings, Mr. Salant will serve in the committee's place between meetings, and will continue to serve as vice-president of Columbia Broadcasting System Inc."

Move, in effect, strips Mickelson of all his policy-making powers and puts him in a solely operational role under Salant's direct supervision. Same would presumably hold for Bob Lang, administrative v.p. of the division, and John Day, v.p. in charge of news.

Stanton reportedly had considered placing the entire news operation under the wing of CBS-TV net and prexy Aubrey. But he was persuaded against the move, on the basis of several arguments. One, of course, was the contribution of the news division to the radio network schedule.

Another, equally salient, was that the interests of the news operation and the tv network, from a fiscal and an editorial view, are often conflicting. Fiscally, the news operation can be a pain in the neck to the money-making network. Editorially, the tv network brass might tend to be more flexible in allowing advertisers to have a voice in what will or will not be programmed in the area of news or public affairs specials or series. Whereas the news division would resist efforts of sponsors to have any say at all, the tv network might do otherwise to protect a client relationship and billings.

Consequently, it was figured that an impartial body would be the real answer. Yet, to lay full responsibility upon a committee in an area where flash-decisions are a continuing pressure was out of the question. Stanton resolved it by the chairman arrangement, calling on Salant, long a corporate troubleshooter, to take over the vital post.

In an unrelated move last week, the news operation set up a central African bureau its first, in Nairobi, with Blaine Littell named to head the bureau, and reshuffled several of its correspondent assignments. Littell, recently named a correspondent, is currently in N.Y.; he'll be joined in Kenya by cameraman Jean Reitberger, currently in Paris.

Other changes find Lou Cioffi moving from the Paris bureau to Washington, with Havana correspondent Richard Kallsen replacing him in Paris but no new Cuban man set. Washington correspondents George Herman and Robert Pierpoint exchange beats, with Herman taking over as White House correspondent. And Malcolm (Mac) Johnson, formerly director of tv news in N.Y., becomes editor-in-chief of the Washington bureau, and Texas stringer David Dary has joined the D.C. staff as a reporter.

Finally, Frank Kearns moves from Cairo to N. Y., and Ernest Leiser, producer-correspondent for "Eyewitness to History," becomes a "roving U.S. correspondent," a new post.

Portland, Ore., Vet newscaster John Salisbury ankles KPTV to join the Richard Montgomery Agency as director of public relations. He has been with the ABC affiliate for many years as commentator and newscaster.

London's Television
Monday through Friday
to over 8,000,000
viewers

ASSOCIATED-REDIFFUSION

FCC's Demand for Broadcasters' Outside Income Figures Stirs Unrest; Is Agency Poking in Wrong Places?

Washington, Dec. 13.

False alarm has been sounded in some trade quarters that Federal Communications Commission's proposed new financial report would require breakdowns of profits and losses from non-broadcasting ventures.

Reports have gained currency that the new form would force networks to divulge balance sheets of their record affiliates, or stations owning theatres to pinpoint their b.o. grosses. As result of these reports, some criticism has been directed at FCC for trying to poke into affairs outside its ballywick.

Actually, the proposed report asks only for one outside income figure—the net income from all sources which are not associated with broadcasting. In the instructions for filling out the form, FCC said this figure should "include only the amount by which the aggregate of all income (rents, dividends, interest etc.) from sources not associated with broadcasting exceeds the aggregate of all expenses incurred in connection with obtaining such income."

No breakdown pinpointing losses or listing the sources of outside income is required. The income of a network from a record affiliate, for example, would be buried in the figure lumping together income from all other non-broadcast activities. Only in the case of a licensee whose outside income is strictly confined to one venture could it be argued that financial data of a revealing nature is required. And this argument really doesn't hold water. The form doesn't ask the nature of the outside business, and there are probably as many ways of computing the outside income figure as there are accountants.

In the view of some industry economists, the most valid criticism which can be leveled at the outside income query is that the figures it seeks will be meaningless. So why ask for them anyway? It could also be attacked on grounds it is a "bureaucratic extension" which could lead to demands for more detailed non-broadcast income data in the future.

According to FCC staffers, purpose of the outside income report is to give the Commission a better inkling of a licensee's financial shape. (Schedule One of the proposed form, which calls for outside investments and assets in lump figures, is also directed toward this end.) There is no design to unravel the interlocking ownerships of a broadcaster. It would be impossible to do so with the figures requested.

Commission staffers further point out that the same outside income report was contained verbatim in the financial form in use until 1953 when the present short form was adopted. The proposed new form, in fact, is substantially the same as the old one, which broadcasters lived with for many years. They also stress that as before, all the info is kept strictly confidential by FCC.

FCC, at request of National Assn. of Broadcasters, has extended the deadline for commenting on the proposal until Feb. 1. Broadcasters are expected to complain about the administrative burden involved in putting together the more elaborate data as well as question the FCC's need for it.

Postponement of the deadline means that the new form would not be effective until April 1, 1962, if FCC adopts it.

WNEW-TV's Serialized Puppet 'Christmas Carol'

WNEW-TV, N.Y., will present a puppet version of "A Christmas Carol" serialized in its Sandy Becker morning kidstrip over the pre-Christmas week. That will be followed with a one-hour repeat presentation on the morning of Dec. 26.

The show will employ Becker's regular puppet characters, and will run Dec. 19-25 in serialized form. WNEW-TV exec producer Mel Bailey did the adaptation and produced.

Storer Shuffles Brass

Storer Broadcasting effects a changeup in management Jan. 1 with the naming of two regional veepees.

Bill Michaels, veepee and managing director of WJBK-TV, Detroit, has been named regional veep for Detroit and Cleveland. Terry H. Lee, veepee and managing director of WAGA-V, Atlanta, has been named to a similar post for Atlanta, Toledo and Milwaukee.

Company's veepee for tv George B. Storer Jr. says the move is being made to tighten liaison between the outlying stations and Miami headquarters and the new Storer spot rep offices being set up in Chicago and New York.

CBS-TV's Thurs. Up-Imaging 10-11

CBS-TV has definitely set aside the Thursday 10-11 p.m. slot as a public affairs hour, with "CBS Reports" and "Face the Nation" alternating in the hour.

After Dec. 22, CBS will be dropping "Person to Person" after seven years on the network, and switching the June Allyson show to Monday nights at 10:30, same spot it occupied last season. CBS has gotten final approval from sponsor DuPont and BBDO for the switch.

Changeover will give "CBS Reports" a permanent berth on a biweekly basis and will switch "Face" to a biweekly hour with local participation every fourth week instead of every third. Fourth-week "Nation" would run a half-hour on the network, followed by local half-hour editions by the affiliates.

"Person to Person" will have its last broadcast, under the plan, on Dec. 22. It's preempted by the annual "Years of Crisis" (as is the Allyson show) on Dec. 29. Following week, Allyson show will do a switch into Monday, and on Jan. 5, "Face the Nation" will have its hourlong debut. "Reports" would take over Jan. 12, and on Jan. 19 the network-local version of "Nation" would move in, followed by "Reports" on the 26th, and alternating the rest of the season.

Planning of the 10-11 shuffle follows finalization of the network's plan to switch "Witness" into 9-10 Thursday, with "Ann Sothern Show" moving to 7:30, "Angel" to 8 and "Zane Grey" remaining at 8:30. That new schedule takes effect tomorrow night (Thurs.).

Setting aside the Thursday 10-11 period for "CBS Reports" on a biweekly basis has the effect of reserving a timeslot for the show when it goes to weekly status next fall (see separate story).

NBC's O&O's Reject Quaker Oats Blurb On Dietic Formula

Chicago, Dec. 13.

NBC-TV's o&os have rejected the spot commercials for Quaker Oats' dietic formula, Quota, because the blurbs fail to carry the "ask your doctor" line, or words to the effect. Not that the continuity acceptance boys mean to challenge the repute of the Quaker name, but rather that it's become protocol for new products in more or less the pharmaceutical class. The similar Borden's and Meade-Johnson products meet the requisite.

Network spot sales staffers have asked J. Walter Thompson agency, which handles the account, to add such a line, but the agency has said it doesn't want to go to the expense of reshooting the blurb film. CBS-TV stations have accepted the copy, as is, and carry the schedule.

Hub Robinson's 2-Web Spread

Looks like some busy months ahead for Hubbell Robinson Productions as result of his NBC-ABC negotiations for '61-'62 hour entries. Last week Robinson and NBC came to an agreement on a 60-minute series, "87th Precinct," based on the Ed McBain detective yarns. While it's not locked in for next season's sked, NBC has given the go-ahead on a pilot.

The week previous Robinson and ABC got together on the ambitious "Stage '61" hour anthology series in which Robinson, in an attempt to recreate on film what he did live on "Playhouse 90," will recruit top writers from stage, screen and tv.

Meanwhile Robinson's "Thrillers" has been pencilled in for another go-round on the tentative '61-'62 NBC-TV sked.

Teela, CBS Program Director, a Suicide

Richard Teela, 50, a CBS Radio program director, died Friday (9) of a self-inflicted gunshot wound. It was declared a suicide.

Teela was found in his bedroom at his home in Greenwood Lake, N.Y., by his son Dustin, 10. He had a bullet wound in his chest and a hunting rifle lay nearby. Enroute to the hospital, the victim told police he had been despondent over financial and domestic problems.

Teela, who began his broadcast career as a vocalist in Chicago, joined CBS in 1940. He worked on several shows, including "The Aldrich Family," "The Milton Berle Show" and "Inner Sanctum." Recently he had directed such shows as "Jazz Is My Business" and "Downbeat Saturday Night."

Besides his son, survivors include his wife, Eleanor.

SG Pacts Russell

Hollywood, Dec. 13.

Screen Gems signed director William D. Russell to a 13-segment deal.

Work likely will be split between "Dennis the Menace" and "My Sister Eileen."

Here We Go Again

Washington, Dec. 13.

Freedom of Information Committee of National Assn. of Broadcasters has launched its drive for what's become a perennial lost cause. It adopted a resolution asking the House to open its committee hearings to radio and television the same way the Senate does.

The House should take the step, the resolution said, "inasmuch as this Committee deems House Committee hearings to be fully as important and newsworthy as those hearings in the Senate which have been covered routinely for years by the broadcasting industry."

The NAB cause has no chance as long as House Speaker Sam Rayburn is around. He's been adamant against radio-tv committee coverage, and, of course, has been in a position to make his views hold sway.

In other actions, the Freedom of Information group called on all broadcasting media to use the word "news" rather than "press" when referring to news conferences, news secretaries etc., "to reflect the widespread coverage and dissemination of news by radio and television."

TV-Radio Production Centres

Continued from page 30

300-foot WTOP-TV tower. **Eddie Gallaher** did the honors last Friday. . . . NAB added **Arthur D. Stamler**, to its p.r.o. staff. Stamler has done stints on WBUR, Boston, WHIL, Boston-Medford, and WGUY, Bangor, Me. . . . WWDC's editorial expert and prexy **Ben Strouse** is urging all stations to come to the aid of the District of Columbia and support passage of a Constitutional amendment granting voteless D.C. residents the right to vote for president and vice president. He has sent fact sheets and suggested editorial material to 300 radio and tv stations, wants broadcasting to give the big push to the amendment.

IN DETROIT . . .

Bill Michaels, veepee and managing director of WJBK-TV, named regional veepee for Detroit and Cleveland of the Storer Broadcasting Co. WJBK is a Storer station . . . Stage and screen star **Don Ameche** signed by WXYZ-TV to host "Don Ameche's Hollywood Theatre," consisting of 450 full-length feature films recently acquired by the station. The five-nights-a-week show will be on at 11:30 p.m. . . . **Raymond L. Vandersllce** named promotion manager of WJBK radio . . . **George S. Milroy** named account exec for pilot operation of the Taliesin Stations, midwest's first FM-only group with WDTM, Detroit, as flagship. Taliesin holds construction permits from the FCC for FM stations in Cincinnati, Milwaukee and Pittsburgh . . . **Lou Gordon**, WXYZ-TV special events commentator, honored by Detroit Police Officers Assn. for "comprehensive and understanding reporting of police work". . . Two Detroit tv and motion picture produces have joined in a public relations effort with **Stephen F. Booth** and **Granville C. Ryan** forming Booth-Ryan Associates.

IN MINNEAPOLIS . . .

WCCO Radio ace **Bob DeHaven** for eighth consecutive year narrated the "Nutcracker Suite" for the Minneapolis Symphony orchestra's special pre-Christmas op concert . . . Time's WTCN (ABC affiliate) bought United Artists' current 100-picture package for video firstrun showing in this area . . . Theatre circuit owner **Ben Berger** named **Jack Burnett** general manager of his Minneapolis American league hockey team. Burnett is former Chicago's WGN and WBBM sports director and more recently Mutual Broadcasting System's sports director . . . WTCN Radio and tv recipient of a U. S. Coast Guard appreciation certificate for the stations' "public spirited effort to promote a greater knowledge of Coast Guard activities and motor boat safety program throughout the Twin Cities' area." Only two stations in a three-state area received such a citation . . . WCCO topper and Minneapolis Star columnist **Cedric Adams** sufficiently recovered from a heart attack to be discharged from the hospital . . . WTCN Radio and tv holding its second annual "Operation Holiday Pantry" to collect Christmas gifts and food for needy families . . . Educational station KTCA-TV started its fourth year with a special half-hour program featuring prominent Twin Cities' educators and businessmen.

IN PHILADELPHIA . . .

WCAU deejay **Doug Arthur** to Paris and Rome (Dec. 26-Jan. 8) as host and guide for New Year's Eve in Paris tour promotion . . . **Joe Grady**, WHAT program manager, upped to assistant station manager . . . **Hugh Ferguson**, WCAU farm director, back from Phoenix, where he attended the Goodyear National Soil Conservation Contest . . . **George Koehler**, WFIL-TV station manager, named to the board of trustees of the Methodist-Episcopal Hospital . . . **Terry Carter** (Sgt. Bilko, Play of the Week) to star in WCAU-TV's documentary, "Demons in the Streets" (20) . . . Former Warriors' sportscaster, **Tom Roberts**, inked by Sports Network to handle the Eastern games of the Cincinnati Royals for WKRC . . . General sales manager **Herb Schorr** exited WDAS to become national sales manager for WDAS . . . WPEN gabber **Frank Ford** will intone the Dame Edith Sitwell poems for "Facade," with the Little Symphony, at the YMHA (Jan. 22) . . . **Jimmie Evans**, ex-Broadwayite and host of "Can You Top This," subbing for vacationing **Rodney Robb** on WIFI.

IN MILWAUKEE . . .

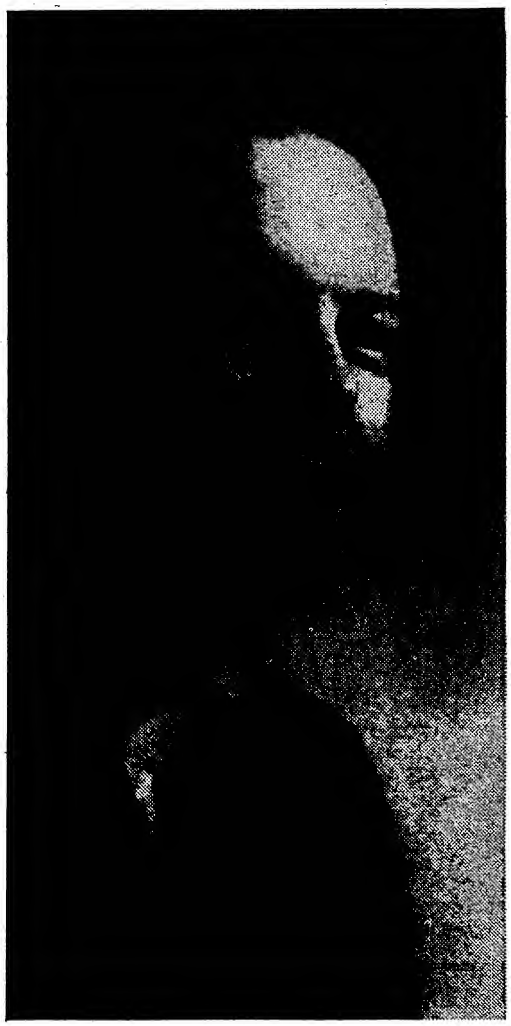
"Coffeehead" Larson, disk jockey, ankled WRIT and back at WEMP 6 a.m. to 10 a.m. 'cross-the-board . . . **Tom Shanahan** another WEMP alumnus disk jockey, is back at as public relations and promotion director. Shanahan was with WMKE for a while . . . **Robert P. Geary** appointed radio and television director for Mathisson & Assocs., Inc. He succeeds **Jack Seyerson**, resigned, now owner-manager of WCUB, Manitowoc . . . **William Jenkins**, former commercial manager for WMKE now WISN account exec . . . **Bob Siegrist**, local radio news commentator-analyst, received Catholic War Veterans "Americanism Award" Thurs. (8). **James W. Fay**, New York, National CWV Comdr., made presentation . . . **Jack Krueger**, news editor of WTMJ and WTMJ-TV, discussed radio & television, at "Careers in Communications" day at Marquette U. chapter of Sigma Delta Chi, national professional journalism fraternity sponsored for high schoolers . . . WISN had 21 Milwaukee U. S. Postal employees in for recordings of individual "mail early" announcements for broadcast in advance of Xmas holiday rush.

IN ST. LOUIS . . .

Robert Hyland, v.p. of CBS Radio and general manager of KMOX, featured speaker at the regional meeting of National Association of Broadcasters in Washington . . . KPLR-TV saluting **Judy Achter**, "Miss U.S.A.," in a special telecast . . . KTVI hosting members of the cast of "Guestward Ho!" at a press party at the Chase Hotel . . . **Marion Plessner** named director of merchandising and marketing . . . Local tv personalities on hand for Ozark Air Lines' annual Santa Show at the airport . . . **Donald B. Curran**, sales promotion manager of KTVI, elected first v.p. of Broadcasters Promotion Association . . . WIL taking advantage of the holiday season's "giving" atmosphere with a special "Give a Radio for Christmas" campaign, featuring spot announcements around the clock . . . KMOX-TV spotlighting "Profile of Human Rights," a 60-minute report on employment, housing, education and public accomodations in cooperation with the St. Louis Council on Human Relations, with **Parker Wheatley** as host.

IN PITTSBURGH . . .

Arnold Zeitlin, a Post-Gazette tv writer, received the Golden Quill award from the Press Club for the best column in the theatre-radio-tv category. . . . Column selected was on the review of an **Art Carney** show. KDKA-TV won the top awards for spot reporting and public service shows. General Manager of the station, **Tad Reeves**, got top honors in editorial writing and editorial program. WTAE won for tv feature or documentary. Judging was done by eight faculty members of colleges outside the Western Pennsylvania area. Awards were sponsored by the Press Club and Sigma Deta Chi, Pittsburgh chapter. . . . WTAE has launched its new half-hour news show with **Carl Ide, Ray Scott, Eleanor Schano** and **Dave Murray** as its lineup of personalities. Ide and Scott start off with local and national news, using film from Telenews and tape from ABC. Miss Schano follows with a five-minute weather show and Murray winds it up with a seg called "Take 4." This is a nightly commentary on some non-controversial subject. . . . Carnegie Tech has been invited to appear in the "College Bowl" on Jan. 15.



KEITH GUNTHER, PROGRAM MANAGER
KSD-TV, ST. LOUIS, MISSOURI

why KSD-TV bought Warner's "Films of the 50's"

Says Keith Gunther, "The main reason we bought Seven Arts' first release of post-50's is a matter of simple arithmetic.

"We figure to come out OK on Warner's "Films of the 50's" because features of this high calibre have far greater re-run value than ordinary productions. Our long-term contract with Seven Arts enables us to work out more re-use in prime time.

"Actually there's another reason. We have a good feature film sponsor to consider and we want to give him

"nothing but the best"

Warner's Films of the 50's... money makers of the 60's

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FOR LIST OF TV STATIONS
PROGRAMMING WARNER'S FILMS OF THE 50's
SEE PAGE ONE SRDS (SPOT TV RATES AND DATA).

Govt. Move-In on Mex TV?

Continued from page 20

portant changes" at XEW, but an attempt to pry behind the rumor curtain met with stubborn resistance to talk further.

Also, some weeks back, Emilio Azcarraga put up for sale 18 of his provincial radio stations, in a retrenching move and a decision to concentrate on television. While Independents are slowly coming into the picture now, Azcarraga still has a very strong position in television, and further expansion will strengthen this even further.

Televicentro spokesman press and public relations chief Juan Duran y Casahonda, reflecting the voice of his boss Azcarraga, went on record last week by emphatically stating that there is no "monopoly" in Mexican radio and television. He further labeled as "false" allegations in the industry that frequencies and channels are unavailable for installation of new radio and television facilities.

Duran y Casahonda pointed out that Channel 6 in Guadalajara is an independent station and that "many others" are now coming into the picture. Independents also operate many of the republic's radio stations. And as for Azcarraga's virtual sew up of the television picture here, via three channels, cannot be interpreted as a monopoly for he has as associates such financial elements as Romulo O'Farrill, Guillermo Gonzalez Camarena, and others, according to Casahonda.

Another of the few officials caring to make a public statement at this time is Oscar Bravo Santos, manager of the National Chamber of the Radio Industry. He said that radio stations must not be acquired by the government because as mediums of expression and diffusion of "free thought" they must remain under control of private initiative.

Santos, stressing that he was voicing his personal opinion and not that of the Chamber, said that a State entry into radio broadcasting would (1) violate the Mexican Constitution; (2) the recently created Radio and Television Law; and (3) be contrary to the principles of free speech.

State control of the approximate 400 radio and television stations now operative in the republic would be similar to "shutting the eyes and ears of the people," Santos charged. He pointed out that the State in any case does exploit radio and tv stations for educational-cultural purposes, and has frequencies and channels reserved for this purpose.

NBC's Sportin' Gesture As McCue Peddles Mitch To Regional Bankrollers

NBC-TV's using a salesman who specializes in sports to sell musician-raconteur Mitch Miller. Dick McCue, peddler of the web's athletic coverage in Ed Friendly's special program sales unit, has already come in with one bankroller—Ballantine Beer.

Ballantine bought what is approximately the eastern third of the country—in short, a regonal buy as in sports—and McCue, who is big with the sudsmakers, is reportedly trying to line up other breweries to take the rest of the country on this alternate-week Friday night Miller Musical hour.

Miller's show, to alternate with the Bell Telephone Hour on NBC-TV, begins Jan. 27. It'll be a refinement of his "Singalong with Mitch" theme.

One of the reasons for putting the sales essentially in McCue's hands is that national bankrolling is slim this time of the season for new stanzas. Regional coin has not been fully tapped, however.

Milwaukee—A new daytime AM radio station, WAWA, in Elm Grove, has received the Elm Grove Planning Commission authorization for operation. It is expected the station will be in operation by Spring 1961. Area reached by the WAWA signal will include Racine (South) of Milwaukee; Port Washington (North) and Waukesha (West of Milwaukee).

Vet Packager

Alan M. Fishburn

has a humorous piece on

Pshaw — Or The Zippered-Up Mind of TV

* * *

one of the many bright stories in the upcoming

55th Anniversary Number

of

VARIETY

Eaton Renewals Only Conditional

Washington, Dec. 13.

Federal Communications Commission has wielded for the first time one of its new weapons against broadcasters found lacking. It granted conditional license renewals to five stations owned by Richard Eaton for his failure to exercise close personal supervision.

Eaton's licenses were renewed for 15 months, during which time the Commission will review his operations. FCC said Eaton has promised he would exercise personal supervision and control over the outlets.

The action marked the first time FCC has granted a renewal for less than three years. The omnibus broadcasting bill enacted in September authorized FCC to issue both short-term licenses and renewals.

Commissioners Rosel Hyde, T. A. M. Craven and Charles King dissented, favoring regular three-year grants.

The five Eaton stations hit by the FCC move are: WANT, Richmond; WFAN, Washington; WINX, Rockville, Md.; WYOU, Baltimore; and WMUR-TV, Manchester, N.H.

Period of Adjustment

Continued from page 23

there's still a lot of water in the assets of vidfilms of many companies. Residuals carried at high levels over a long period just won't bring the monies indicated on the balance sheets, if the properties don't stand up and if station placement is difficult.

In another development, California National Productions followed the road taken by other syndicators in disbanding its separate rerun division, Victory Program sales. Salesmen of the NBC subsid now will handle CNP's entire catalog. Similar steps already have been taken by ITC, NTA and other companies. Ziv-UA remains practically the only syndie company with a separate rerun division. Others have found it more economical to have salesmen to handle the full catalog. In fact, situation at NTA and Screen Gems is that features, as well as vidfilms, are handled by the regular sales staff.

Current period of adjustment is said to be good for another year, with frequent reexaminations of goals and achievements.

Trafficking

Continued from page 20

ed to adequately ascertain and fully understand the program needs and desires of a community, and to adjust programming requirements to such needs and interests."

The Commission said each application for a broadcast station "includes an implied (if not expressed) representation that the applicant intends to operate the station for the full period authorized by the license."

"In light of the above, the Commission is of the view that many of the questions raised may be resolved if persons acquiring stations by purchase or by original grant, were required to operate them for a minimum of three years, the notice concluded.

In reaching a decision on the proposed rule, FCC said it won't be limited to consideration of comments filed on the record, but will take into account "all relevant information obtained in any manner from informed sources."

Talman

Continued from page 20

pee for the network at Television City, said that Talman wanted back on the show and "we consented to his return for occasional appearances." Gail Patrick Jackson, executive producer of "Mason," greeted his return ecstatically: "we are very happy to have him back." It is known that Erle Stanley Gardner, creator of "Mason" and partner in Paisano, had made representations to CBS to restore Talman to the cast. Heavy mail since Talman's brush with the law and eventual dismissal is said to have favored Talman by more than 50 to 1.

Talman was arrested last April in a morals raid but was acquitted at his trial.

Brit. TV Followup

Continued from page 26

ing due, the Barry Sisters, were first-rate with "Dark Eyes" and "Bill Bailey," sending them over with poise and pep. And, from Israel, Hanna Ahroni, a high-soaring soprano of the Yma Sumac school, scored with a pop medley, and then provided a novelty number, a laughing song that was a good showpiece for her voice but would only have delighted those who dote on poultry imitations.

"The Variety Show" came to a lively climax with patter from American Jack Carter. He bounced through, displaying speed, polish, and a telling use of gesture. Pity was that he over-ran his time and was faded out for the commercials. It should have happened to one of the earlier entries. *Otta.*

Albany—Monroe Benton, director of news at WROW for the past year and former holder of the same assignment at WTRY in Troy, is being transferred to the former's sister station, WPRO in Providence. His position at the local CBS affiliate will not be filled.

WLS Payoff On Reverse Twist (Loud, Lowbrow)

Chicago, Dec. 13.

American Broadcasting - Paramount Theatres' investment in WLS last March, when the company bought out Prairie Farmer's half interest in the station, for the first time is showing signs of paying off. The 50,000-watt radio o&o, mired for years in seventh place or lower here, has made a surprise moveup in the local ratings in recent months and now must be ranked as one of the three front-running stations in the market, based on the newest Pulse, Nielsen and Hooper studies.

Unusual aspect of the station's audience gains is that, from a programming standpoint, it's been going exactly opposite the general trend to "good music" and the relaxed sound. In plain words, it's a loud and almost strictly lowbrow operation, with no holds barred on current pops and rock 'n' roll and with breathless headline news sandwiched between garish musical billboards on the half hour.

Program concept, with deejays working in three hour strips, is the brainchild of Ralph Beaudin, whose basic mission was to "urbanize" the tone of the previously rural-oriented station when he took over as prexy-general manager last March. There's no question but that he's succeeded, unless there's absolutely no validity to ratings.

Nielsen gives WLS first place in five three-hour strips from 6 a.m. to midnight, and second place in the remaining period, in its November four-week cumulative report. Station came up from a fifth place average in the previous report (Sept. '60). In the Oct.-Nov. Hooperatings, WLS is rated third in average audience share, Mondays through Saturdays, running fairly close to second place WGN. Likewise, the October Pulse shows WLS in third in audience-share on the six-day average. In this report, however, the ABC station is running only a neck ahead of fourth-place WBBM on a six-day basis and ranks fifth on a five-day average.

One further index to the new found popularity of the ABC outlet is the official telephone company tabulation of calls a week ago for the station's "Call Santa Claus" promotion. AM-er had made on the air announcements that kiddies could talk to St. Nick by dialing a special Chicago phone number. There were 375,000 respondents.

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Hamm Brewing's 350G Ball Pact

Minneapolis, Dec. 13.

Hamm Brewing Co., St. Paul, has bought for three years at a reported $350,000 a year price the exclusive radio and television rights to the games of the Minnesota Twins, formerly Washington Senators, American league baseball team.

An unnamed American league official was quoted as saying "Calvin Griffith (the team's owner) is going to be about $350,000 better off in radio and tv receipts in the Twin Cities (he's moving the club from Washington to the Twin Cities). He had a hard time selling his radio and tv last year, and then got only around $150,000 for them."

All of the Twins' games at home and on the road will be carried on six-to-eight state radio and tv networks in the Upper Midwest. The states will include Minnesota, western Wisconsin, North and South Dakota and Iowa. Parts of Montana, Kansas and Nebraska also may be included.

Number and dates of games to be televised will be determined when the American league schedule has been formulated.

Stations and networks to be used will be announced within a few weeks, Hamm officials say.

KMAK's 185G Sale

Fresno, Cal., Dec. 13.

Robert O. McMahan sold his KMAK-AM to the Gibson Group of San Jose, Cal., for $185.000 last week, subject to FCC okay.

Gibson Group is headed by Riley R. Gibson, of San Jose, and also owns KLIV-AM, San Jose, and KXOA-AM, Sacramento. Gibson said Robert Bartlett has been named KMAK manager.

FCC Taps Ende

Washington, Dec. 13.

Federal Communications Commission has appointed Asher H. Ende as a Hearing Examiner.

WNTA-TV's Buick Coin On 'Exodus' Preem Hoopla

WNTA-TV, Newark-N.Y., will telecast tomorrow's (Thurs.) preem proceedings of "Exodus" at Warner Theatre, with Buick, via McCann-Erickson picking up the tab. Half-hour show is slotted at 8 p.m.

Station, utilizing vidtape, will rerun the half-hour "Exodus" preem stanza at 12:30 a.m., as part of the deal WNTA radio also will cover the opening.

Brit. ATV's 'Whiplash' Gets Temporary Ban On Brutality Charges

London, Dec. 13.

A call for a government ban on violence and brutality on tv was refused in the House of Commons last week by Postmaster-General John Bevins, who reckoned "that would rule out most of Shakespeare and Bernard Shaw." But the PMG revealed that he is keeping a pretty close watch on some video shows when he declared that, after seeing one program that had been criticized in the press, the show had been taken off temporarily. Item concerned was the Associated TeleVision origination "Whiplash," vidpic skein which was originally slotted for 6:30 p.m. on Saturdays and is now aired at 11:10 p.m.

Bevins' questioner, Tory Member R. Gresham Cooke, said he was convinced that men he named, who are alleged to have carrying arms during bank raids, had been influenced by "the constant repetition of crime, murder and shooting on television." The PMG refused to commit himself there, declaring he was quite sure that both the BBC and Independent Television Authority were sensitive to public criticism in the field.

Pittsburgh—Radio and tv personality Ray Downey is the new Chief Barker at Variety Club, Tent No. 1 in Pittsburgh. The tent maintains Camp O'Donnell, a camp for handicapped children, a wing at the Rosalia Foundling Home and a brace center for crippled children. It also adopts and supports a foundling every year.

Don Morrow Gets His 1st Show ('Camouflage') In Quest for 'New York'

Tired of the old one, ABC-TV is seeking a "new look" between noon and 1 p.m. during the weekday schedule. Some new faces and two new formates take over the time period in January.

Don Morrow, for instance, is a commercial announcer who has never appeared on an audience participation program before, but he'll become host of "Camouflage," the noon-12:30 half-hour replacing the daytime reruns of "The Texan" on Jan. 9. Network wanted a new face. "Camouflage" is packaged by Jerry Hammer, who is basically a designer and a virtual stranger to packaging. So Herb Gottlieb of Ashley-Steiner is being brought in to serve as the daily half-hour's exec producer.

On Jan. 30, "Beat the Clock" is being retried to make room for another Goodson-Todman package, "Number Please." But not quite everything is new here; "Clock" emcee Clayton (Bud) Collyer merely shifts duties to "Number Please."

BBC-TV Mulling Tint Service Within Year

London, Dec. 13.

BBC-TV is putting in a claim to start a color tv service before the end of next year, though it was generally expected there would be no definite move in this direction until the Pilkington Committee has completed its inquiry and made its recommendations to the government.

If the BBC gets the nod from the Post Master General, it aims to use the existing 405 lines system. One of the items on the Pilkington agenda is a possible switch to the Continental 625 lines system.

The manufacturing industry is not particularly happy at the development as the price of color receivers is expected to be in the region of $550, and there is the possibility they would become obsolete very quickly if a change in the system is introduced.

'Profile of France' Tees Off A-R's Contributions to TV Federation

London, Dec. 13.

Associated-Rediffusion, the British member of the International Television Federation, is to produce at least four, and possibly six, of the initial 12 programs planned in the next 18 months. This was announced at the London press conference, which was also attended by Dick Pack, representing Westinghouse Broadcasting, and execs of the Australian and Canadian tv associates.

The first of the A-R programs will be a profile of France and the French people, and is due for completion and airing next April. Other subjects allotted to A-R at the preliminary meeting of the Intertel members at Vancouver are: Segregation and de-segregation in the United States; the Chinese overseas, and South Viet Nam.

Westinghouse, in association with the National Educational Television and Radio Centre, is committed to a program on England, Canadian Broadcasting is hoping to obtain facilities for a feature on inside Red China, while Australia is to make "Living with a Giant" which will describe how Canada feels about its big next door neighbor, the United States.

Captain Tom Brownrigg explained that each company would be responsible for financing its own projects, but would have access to all the programs made within the Federation without charge. For his own company, therefore, it meant it would get 12 important pubaffairs shows for the cost of five or six programs.

So far as sales of programs were concerned, the world was being divided into four areas which would be administered by the members of the Federation. Income would be pooled and divvied out in relation to the volume of production.

Dick Powell NBC Entry Makes Him Verboten As TV Performer on CBS

Dick Powell will be locked out at CBS as a performer next season if the actor-producer does that weekly hour for NBC-TV next season. So far, NBC-TV is only committed to a pilot on "The Dick Powell Show," an action-adventure anthology, but if it goes on as a regular series—which is thought likely—then Powell won't appear as host of his own Four Star production of "Zane Grey Theatre."

Of course, "Zane Grey" might not return at all, and not because of Powell's probable absence. Half-hour Thursday night western telefilm was once a big rating getter, but in this fifth season on the air, the 8:30 stanza has fallen off considerably in the Nielsen returns.

NBC-TV wants Powell to appear as weekly host of the new hour show and also appear in every third production as star performer. If NBC-TV doesn't put "Powell Show" on the air as a regular series, then Powell will be free again to appear wherever he pleases on tv, including "Grey."

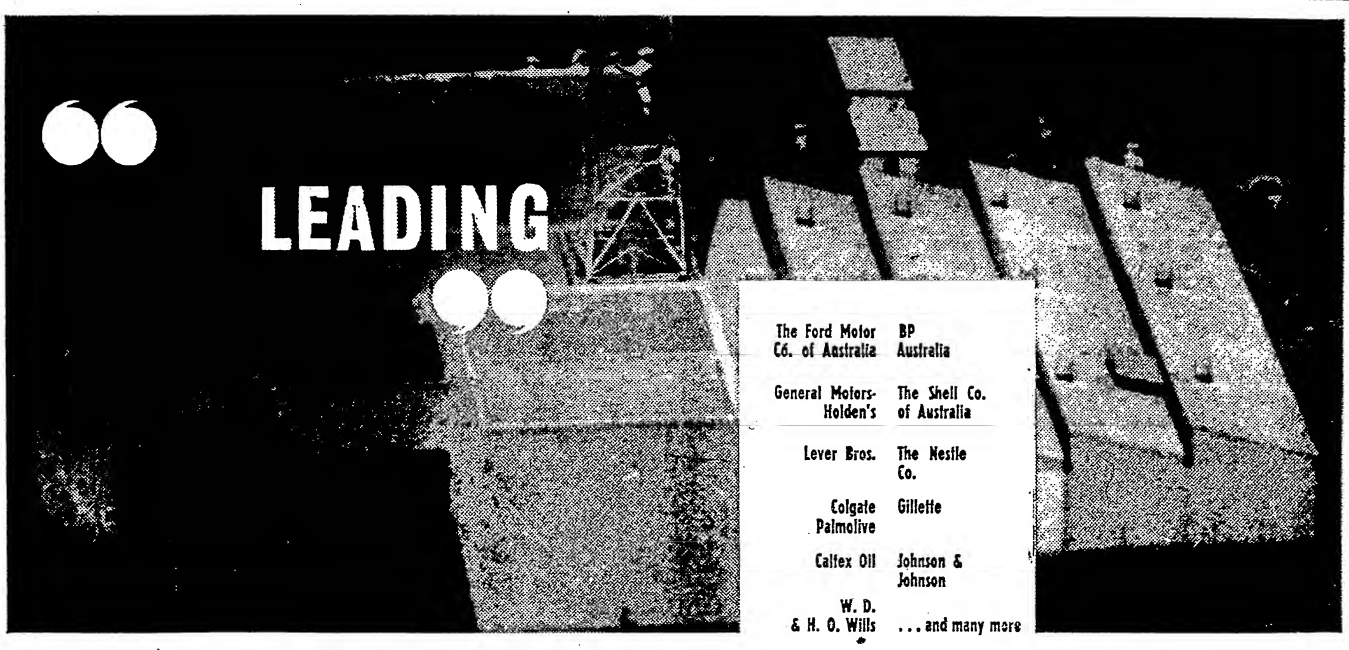
VIENNA'S HISTORIC RONACHER GOES TV

Vienna, Dec. 6.

Ronacher, tradition-laden former variety house of world fame, soon will again be open to the public, but this time as a tv studio for live programs. Ronacher variety is dead for always.

Adaptations of the house, stage and seats, are progressing. First balcony, with its "promenoir," will remain as is, but the second balcony will be used by technicians. Orchestra seats had to be upped three feet, because the Ronacher stage was slightly sloping.

San Diego—Jack E. Shafer, formerly program director of KSWS-TV, Roswell, N.M., becomes supervisor of news and special events for KFSD-TV here.



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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 31)

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: OCTOBER 9-29, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WCCO	35
2.	Have Gun, Will Travel (Sat. 8:30-9)	WCCO	34
2.	Real McCoys (Thurs. 7:30-8:00)	WTCN	34
3.	Candid Camera (Sun. 9:00-9:30)	WCCO	33
4.	77 Sunset Strip (Fri. 8:00-9:00)	WTCN	31
5.	U.S. Steel Hour (Wed. 9:00-10:00)	WCCO	29
5.	Garry Moore (Tues. 9:00-10:00)	WCCO	29
6.	What's My Line (Sun. 9:30-10:00)	WCCO	28
7.	Untouchables (Thurs. 8:30-9:30)	WTCN	27
8.	Groucho Marx (Thurs. 9:00-9:30)	KSTP	25
8.	Jack Benny (Sun. 8:30-9:00)	WCCO	25

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	25	46
2.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	20	41
3.	Border Patrol (Thurs. 9:30)	KSTP	CBS	13	25
4.	Ramar of the Jungle (Sun. 3:00)	WCCO	ITC	12	48
4.	Sea Hunt (Tues. 9:30)	WTCN	Ziv-UA	12	21
5.	Manhunt (Sat. 10:30)	KSTP	Screen Gems	10	32
5.	Roy Rogers (Sat. 11:00)	WCCO	Roy Rogers	10	67
6.	Grand Jury (Tues. 7:00)	WCCO	NTA	9	20
7.	Play of the Week (Mon. 8:30)	KMSP	NTA	8	14
8.	Dangerous Robin (Sat. 9:30)	KSTP	Ziv-UA	7	13
8.	Not For Hire (Tues. 10:30)	WCCO	ITC	7	24
8.	Sheriff of Cochise (Sat. 8:30)	KMSP	NTA	7	13

PROGRAM	STA.	AV. RTG.
Lawrence Welk	WTCN	18
Laramie	KSTP	16
June Allyson	WCCO	24
Early Movie	KMSP	6
Garry Moore	WCCO	27
Critics Award	WCCO	11
True Story	KSTP	4
Laramie	KSTP	19
Andy Griffith	WCCO	22
Hennesey	WCCO	23
Peter Gunn	WTCN	19
Todays Headlines	KSTP	26
Weather; Sports	KSTP	21
Death Valley Days	WCCO	25
Jack Paar	KSTP	15
Bob Hope	KSTP	27

'We Won': Justice Dept.

Continued from page 23

facie evidence of guilt. This was disputed in Washington, however. Dawson, according to the view here, said merely that because of the provisions of Section Five, care had to be exercised in deciding what was a b'ock-booking contract.

As for Dawson's refusal to grant the Government's request that contracts with the tv stations be renegotiated, it was understood here that Justice Dept. had little hope on this score anyway. Dawson, it was said, had made fairly clear during the pre-trial proceedings that he was against such action.

Justice Dept. obviously has no cause to be gloomy about the fact that Dawson's verdict applies to television for the first time the block-booking prohibitions of the Paramount case.

Dept. is now in process of shaping the decrees against the distribs. They are doing this in light of Dawson's statement that the language originally suggested by the Government—that the defendants be ordered to sell on a "picture by picture, station by station" basis—was too broad. If he wants to, Dawson can call a hearing before passing on the decrees.

Justice Dept. would not comment on the question of whether it will lodge an appeal. It has 60 days to do so after the decrees are entered by Dawson. The appeal would go directly to the U. S. Supreme Court.

WCBS-TV Features

Continued from page 23

maintaining a good quality level for at least four more years regardless of other circumstances. Considering the competition in late-night areas, the station reasons that Jack Paar could decide to quit, that at the very least his future is subject to human factors whereas the film flow is mechanical. Paar has reached a peak and has leveled off at that peak, and WCBS-TV isn't hurting. Therefore it expects to maintain its level and also expects Paar to retain his as long as he stays on the air—just how long is the uncertain factor.

Also an uncertain factor will be the use of hourlong reruns in the late hours on ABC-TV starting next fall. But here the question is whether these will get audience at all, whether they will take it from "Late Show" or Paar, or whether they will add new nighttime audience. In either case, WCBS-TV figures it can't get hurt badly, certainly in terms of the quality of its pix vs. the ABC reruns.

So that $50,000,000 investment, for all its size, appears to be an eminently worthwhile and sensible one in terms both of the revenues it brings back and the futures it holds forth.

Cleveland—Ben Wechsler, formerly with WNBC-TV, New York, joins KYW-TV here as public affairs director.

Hayward, Vidal Set For Crosby's Audition Tape

John Crosby will cut the audition tape of his upcoming WNEW-TV, N.Y., show on Friday (16), with Leland Hayward and Gore Vidal as his guests. Audition tape, titled "The State of the American Theatre," will be used by the station as a special in advance of the series' debut in January if it comes off well.

Format calls for Crosby to open the Sunday night show with five minutes of solo criticism of the week's theatre, tv, films, books, etc. Then he goes into a 40-minute discussion period with his guests, followed by a q. and a. period from the studio audience, comprising local college students. On hand for the audition will be a contingent from Columbia.

Zane Grey

Continued from page 23

part of the story he is investigating. Two separate half-hour pilot films, both scripted by Christopher Knopf, are to be produced via Four Star, and both may be aired on the company's June Allyson anthology series.

2) "Women in Black." Spelling penned this as a potential feature film. It concerns four women involved with a matinee idol (a la Valentino), and is under consideration as a theatrical project by Four Star toppers Dick Powell and Tom McDermott.

Meanwhile, Spelling admits concern over the reduced ratings of his "Zane Grey" series, attributes it not to flagging story or production quality, but to its insertion into the web's weak Thursday night program array (against the ABC-TV Thursday juggernaut), and the network's anti-violence edict. Concerning the latter, Spelling asks, "Why don't the networks get together and adopt the same policy?" He refers specifically to "Zane Grey's" disadvantage in that it is slotted opposite NBC's "Bat Masterson."

All 3 TV Webs Go for 8:30-11 Option Time Plan

When Jan. 1 rolls around and the federal law covering the decrease in option time takes effect, all three tv networks will begin their weeknight option time at 8:30 and end it at 11.

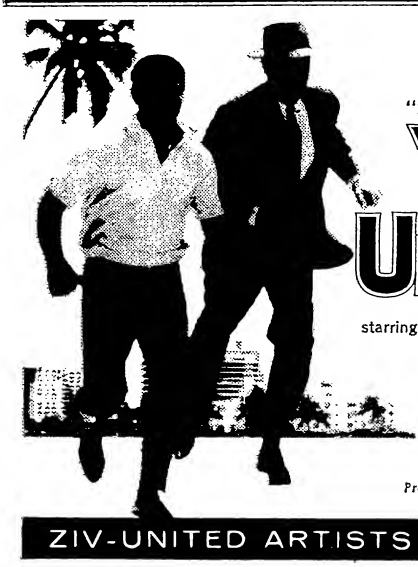
Following CBS-TV's decision last week to program weeknights at 8:30 and weekends from 8 to 10:30 p.m., ABC-TV this week notified affiliated stations that it would take 8:30 to 11 all seven nights a week in the Eastern time zone and on the Pacific Coast. (Central and Mountain Times would be 7:30-10).

NBC-TV, still working out some of the details, will also go 8:30-11 weeknight. It is not definite what NBC will do on weekends.

New ABC-TV decision also effects daytime. Network will go from 10:30 a.m. to 1 p.m. every day, and from 2 to 4:30 p.m. weekday afternoons. On Saturday and Sunday, afternoon option hours for the network will be from 3:30 to 6 p.m. These times will hold for all ABC time zones, except Mountain Time when the daylight schedule will start an hour earlier.

NBC-TV's daytime plan is not resolved.

FCC recently ruled that network option time will be cut on the first of the year from three hours to two-and-a-half hours in each of the three daily time blocks.



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HOUSEWIVES' PROTECTIVE LEAGUE

Daytime: Looking and Listening

By THYRA SAMTER WINSLOW

A number of daytime television and radio personalities are finding out that just talking doesn't satisfy them, and are hoping that it doesn't satisfy their audiences. Art Linkletter WCBS-TV at 2:30, has published a number of books, most of them concerned with children—his own or others. As he has a most sympathetic and understanding way with children, he is able to transfer this interest to the printed word—and his books are good reading — and sell well enough to make best-seller lists.

Arlene Francis, on WOR (N.Y.) Radio, weekdays, from 3:15 to 4, has recently published a book on charm. Not satisfied with that, Miss Francis has also done some records for children—telling Bible stories intelligently and without the gooey accents usually reserved for talks to "the little ones."

Carlton Fredericks, also on WOR Radio from 1:15 to 2, has published a cookbook—his second book, "The Carlton Fredericks Cookbook for Good Nutrition." Good not only for the Carlton Fredericks followers but for anyone interesting in eating healthful foods which taste good, too.

Hugh Downs, daytimes on "Concentration," NBC-TV, 11:30, as well as on the Jack Paar show, has written a book, which must mean that he has learned to do without sleep entirely. The book is, of course, "Yours Truly . . . Hugh Downs." It is a pleasantly written autobiography. Jack Bailey, of "Queen For a Day," ABC-TV, 12:30, has written a cookbook. And Jack Lalanne, on WNTA-TV, weekdays at 9, has written a new book, on, of course, exercise, diet and food. An excellent book, too! There may be others, too, but this gives you an idea. A trend? TV and radio certainly give a much larger audience—but the printed word lasts longer.

Daytime Mysterioso

Two daytime television shows contain an element of mystery, though they are in no way mysteries. The mystery is because they are so much alike and one follows directly after the other. They both have exceedingly good-looking and gracious masters of ceremonies, they both depend on little tricks and games and audience participation, with an occasional celebrity for spice, they both give rewards for their little games, they both have heart-touching cases, in which they rescue the victims of an unkindly fate, they both unite people who have been separated for a long time—usually with the gratitude of the reunited, and occasionally they have games in which the listeners can write in and sometimes win prizes, too. They both originate in Hollywood and they, both are on NBC-TV. Slight differences in format and greater differences in the personalities of the masters of ceremonies make the two shows distinct enough so that they both must have their quotas of listeners, and certainly both are heavy with sponsors. It would be interesting to find how many people listen to one and not to the other, and which is the most popular—and why. My own rather limited poll shows a variation only in time available—and most of those contacted listen to both or neither one.

"Truth or Consequences," with Bob Barker as m.c., is on NBC-TV, weekdays at 12 (noon). Two or three people from the audience come on stage, as a starter, and are asked a rather foolish conundrum. If, by some accident, they know the answer—for most of them are corny or old—they are given a second puzzler. Here are two recent ones: Question: How many successful jumps must a successful paratrooper make? Answer: All of them. Question: Why did the cow jump over the moon? Answer: The farmer had cold fingers.

You get the idea! Then the contestants who have not "told the truth" must "pay the consequences" and are given a "problem"—a simple little game that often is quite amusing. They may be asked which of three contestants is an acrobat, a magician or a juggler. Or owners bring in their own dogs, to see which will bark first. Half a dozen games are played with prizes, usually one of which is that always-present camera—which now develops pictures in 10 seconds. Or they may be asked to get frogs through a hoop, with a washer-dryer as a prize. Oh, yes, it's great fun on "Truth or Consequences!"

"It Could be You" on NBC-TV at 12:30, weekdays, with Bill Leyden as m.c., is even more intimate and friendly, though containing many of the same ingredients. Leyden is assisted by the genial Wendell Niles, one of the least funny of comedians—if he is a comedian. He may just be an assistant who tries to be amusing. This show begins with, instead of a conundrum, Leyden pointing to someone in the audience, of whom he knows several facts—where she lives, an accident she's had, a trip she's made. She, too, is given a chance to win a prize. This is followed by other intimate exposures—there may be photographs of a wedding, stories of the participant's youth. There, too, are games and puzzles. And a good deed to someone who needs a good deed, plus the bringing together of long-separated relatives. This is funniest when the one who is surprised isn't too happy over the reunion.

'60-'61 TV Network Talent Cost Charts

* * *

one of the rewarding and informative Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

KNXT Sets Coast Repertory Variation on 'Play of Week'

Hollywood, Dec. 13.

To Alexander Ramati, "serious 'live' television drama does not have to be done expensively to be done well." With his local production of "Candida" on KNXT here, he hopes to prove it.

Last May, Ramati approached KNXT program director Leon Drew with the suggestion of a series of plays-on-tv he felt could be provided at a price tag cheaper than that for "Play of the Week." He proposed to do this with the cooperation of a non-profit repertory group called "Projects '58," a local workshop for professional actors and directors which operates with a closed-door policy, restricts membership to 70. It was Ramati's notion that the group would benefit from the tv deal in that, by cooperating in the program, it could raise capital for theatrical venturing. The money realized by the group from the KNXT project would go toward creation of a new permanent theatre in L.A. Thus, he foresaw a three-fold idealistic purpose: To raise money for the theatre, to promote and restore "live" television, and to prove quality can be achieved in a low-budget presentation. This fall, Ramait received Drew's green-light for one trial play.

George Bernard Shaw's "Candida" was selected for several reasons. First, to commemorate the 10th anni of the playwright's death. Secondly, for its Christmas atmosphere (to tie in with the original Yuletide airdate, but since set back to a New Year's Day telecast at 5 p.m.). Thirdly, because "Candida" has never been presented on American tv (although David Suss-

(Continued on page 42)

ABC-TV & Time Inc. Horizons

Continued from page 21

at roughly $45,000 per half-hour and $33,000 per hour. In this season alone, that may total just $2,000 shy of $350,000. Bell & Howell, which is also doing other "Close-Ups" (through the regular production channels of ABC News), will naturally underwrite part of the total cost to the network on these shows. Whether Bell & Howell will continue with "Close-Up" or Drew next season is another matter.

Drew is not new to network public affairs officials, although the Time executive never had a public affairs program on network airtime prior to "Yanki." Five years ago, before accepting a Nieman Fellowship which gave him occasion to amplify his own convictions about how a tv public affairs or news program should be done, the then writer for Life magazine prepared a half-hour pilot at the request of NBC News, but it was never aired. And in all of that time since, until ABC-TV broke the ice some days ago by signing the present agreement with him, no network accepted public affairs programs made outside a web's own production department.

The part being played by Time Inc. in the Drew wedding with ABC-TV may be of interest here. The NBC-TV pilot was evidently done by Drew on his own, but his "Close-Ups"—present and future—will be done with Time Inc. as packager and Drew as its continued employee, or so it's believed.

Time, which owns four tv stations but is considered more the publisher than the broadcaster, is said to be "experimenting" with television pubaffairs production. Actually, only two of the Time owned & operated tv stations can use Drew's handiwork, and that's because they are ABC-TV affiliates. It's supposed that the experimentation will end when Time management decides whether the venture with ABC-TV proves economically attractive.

Goldenson is reportedly active in scrutinizing both topic and product by the outside producer—frequently suggesting, accepting and rejecting material. As far as the format of Drew's programs is concerned, there already seems to be a definite pattern evolving, one which ABC-TV reportedly appreciates: play up the picture and play down the word.

It was Goldenson who broadly suggested the Latin American theme of "Yanki," and at first Drew was cold to the idea, but then, reportedly, he began to see how it could be done under his approach to video production and within a fortnight he'd accepted.

Drew's Time Inc.-superiors also play a part in the video productions. Headley Donovan, editorial director of Time Inc., is informed of proposed topics and proposed treatment, and presumably offers his own suggestions to Drew. Wes Pullen, the boss of the Time stations and Drew's direct superior, is also consulted. Both men have the perogative to accept or reject program blueprints.

It was Bell & Howell, for reasons of its own, which suggested that ABC-TV hire Drew to do some of the sponsor's stanzas this season, but there is something about the ABC-Drew relationship that was not clearly defined before now. Program chief Moore, who resides near Drew in suburbia, has known him for two years, and they admit that they have been nurturing the idea of such as a "Yanki, No" for the better part of that 24-month period.

Aside from Drew and perhaps Rickie Leacock, who qualifies as "chief cameraman" for the Drew operation, there are no fulltime staffers to produce the Bell & Howell programs. Drew intends grabbing up as he needs them those freelance motion picture photogs whom he feels "know what it's all about."

Kenneth Adam To Top BBC-TV Post

London, Dec. 13.

Kenneth Adam, BBC-TV Program Controller, is to succeed Gerald Beadle as Director of Television Broadcasting. Beadle retires next summer after nearly 38 years service with the corporation, and Adam will start his new duties on June 1.

Stuart Hood, deputy editor of the BBC's news and current affairs department, will succeed Adam as the new Controller. Beadle will continue his association with the BBC, undertaking special assignments on behalf of the corporation particularly in public relations and business activities in the United States.

After the announcement of his appointment last week, Adam, who is 52, said the future was one of high promise, with color television probably next year and transatlantic tv soon after. "When we link, and we shall, Moscow and New York through London, those who pioneered Eurovision will see the true reward of their vision," he commented.

He forecast that in the next four years there would be a vast increase in BBC programs, and they would find their way on to the screens of the world, and not least on those of the United States. He also anticipated two separate and divergent developments within the next four years. On the one hand, the breaking down of barriers between departments; for example, news, outside broadcasts and talks might combine to give coverage of public events greater depth and greater urgency. On the other hand, there was the prospect of some departments such as drama and light entertainment breaking up into smaller specialist units.

Man Who Came to Dinner

Washington, Dec. 13.

The host was President (CBS) Frank Stanton, and the man who came to lunch was President (U.S.A.) Dwight D. Eisenhower.

It all happened here Wednesday (7) in an effort to arrest the downward curve of Red Cross contributions.

Stanton, national media chairman of the '61 Red Cross campaign, called together prominent editors, publishers and broadcasters to hash over ways to stimulate interest in the fund raising effort.

Ike came by the Cosmos Club event to emphasize his strong personal support of the Red Cross in an off-the-record talk. Gen. Lyman L. Lemnitzer, joint chiefs of staff chairman, was the other principal speaker. Stanton presided.

D.C. Guessing Game

Continued from page 19

image," the resignation of Stanton would not only be a severe blow to CBS but to the broadcasting industry as a whole. Yet to many his exiting from broadcasting would not come as too great a surprise. After a quarter-of-a-century with CBS, he's not only a multi-millionaire (so that money's no longer an object) but he's achieved a statesmanship status unequalled in the business. From here on in it would be a question of greener prestige pastures. A key Government post would fill the bill.

Whatever happens, Stanton plans to spend the holidays in Israel.

'Islanders'

Continued from page 19

of "Islanders," early in April. Liggett & Meyers, Warner Lambert, Procter & Gamble and Brillo are among the "Islanders" bankrollers. Some of them are believed already committed to the replacement.

Special feature of this switch is that it comes so late in the season. Often axings and shifts are made in January, at the mid-season mark, or even in February. But with an April start for the new stanza, ABC-TV is ignoring the traditional problem of not having much time to build an audience before the hot-spell sets in and the sets-in-use fall off.

During the summer, from June to September or thereabouts, ABC-TV will use reruns in the 9:30 p.m. anchorage, probably a combination of "Jungle" and "Islanders," with stress on the former.

Best Foods Coin Hike

Best Foods has increased its CBS-TV daytime sponsorship to embrace seven alternate-week quarter-hours, effective Jan. 1. Company picked up an every-week quarter of "Full Circle," and in line with the CBS bonus policy on its 11-12 strip, got an additional alternate quarter in "Video Village."

Deal was set via McCann-Erickson.

Inside Stuff—Radio-TV

WHOM, Spanish language station in New York, and La Prensa, the Spanish daily also owned by WHOM topper Fortune Pope, will play host to 2,500 Puerto Rican youngsters at a Christmas party Saturday (17) in the Teatro Puerto Rico in the Bronx. Party will include a show featuring WHOM personalities, plus distribution of Christmas gifts to the kiddies. Demand for tickets exceeded facilities by some 5,000 youngsters, so Pope has arranged additional distribution of Christmas gifts at the La Prensa offices. It's the third annual party by WHOM, but the first in which La Prensa is participating, since Pope acquired it only last March.

Retail sales of radio and television sets slumped from September to October, but remained ahead of last year's pace, Electronic Industries Assn. reports.

EIA said tv retail sales fell to 554,478 in October from the 1960 high of 620,810 recorded in September. Through October of this year, 4,655,019 sets were sold, compared with 4,448,901 for the first 10 months of 1959.

Radio sales (not counting auto sets) were pegged at 1,036,333 for October, a drop of 65,759 from September. The Jan.-Oct. total was 7,384,754, an increase of 1,259,964 over the same 1959 period.

"One Man's Changing Image: From Grey-Flannel Suit to Round White Collar" will be the Rev. Malcolm Boyd's topic when he addresses the Denver Advertising Club on Dec. 22. Rev. Boyd, Episcopal Chaplain at Colorado State University and author of several books in the field of communications, was formerly actively engaged in Hollywood and New York in tv, motion pictures, radio and advertising, having been associated with Foote, Cone & Belding, Mary Pickford, Republic and Samuel Goldwyn Productions.

Rev. Boyd was flown to Hollywood on Dec. 7 to give the closing address for an all-day interfaith Institute of Religious Television sponsored by the Southern California Board of Rabbis, the Los Angeles Chapter of the American Jewish Committee and the Commission on Public Relations of the Southern California-Arizona Conference of The Methodist Church.

Marvin Kalb, CBS' new Moscow correspondent, is getting into the literary swing with publication of a new book and a deal to write a weekly column on Soviet affairs for the Sunday Times of London.

Book, titled "Dragon in the Kremlin," is a study of the Soviet-Chinese alliance, will be published in February by E. P. Dutton. He wrote it under a CBS Fellowship at Columbia last year, following two years of research. London Times column was okayed by CBS.

Story on pacting of Jean Muir for a role in CBS-TV's "The Witness," signaling the end of an era of tv blacklisting, erred in one respect. Miss Muir had done one tv role previously, appearing in a starring role on "The Story of Marsha Gordon" June 10, 1958, on "NBC Matinee Theatre." Performance took place during "Matinee's" last week on the air, and was little noticed, with virtually no publicity attending Miss Muir's return to tv.

Coincidentally, "Witness" segment in which Miss Muir appears had been set for last Thursday (8) but was postponed until tomorrow night (Thurs.).

Ron Dawson appeared last Sunday (11) on NBC Radio's "Eternal Light." Occasion marked the actor's 30th anniversary in broadcasting.

Dawson's first two years were spent doing radio in what he terms "the good old British Empire," the rest were carried out in the U. S.

KNXT

Continued from page 41

kind recently declared his intention to produce it, with Vivien Leigh starred). The original scheme was a one-hour public service presentation. But the project began to mushroom as the budget expanded, ultimately developed into a 90-minute production, and burst right out of public service range. Show will be sponsored in its entirety by Lincoln Savings & Loan Assn.

It took two weeks to tape it. After 40 hours of rehearsal (13 with cameras), it was taped in three half-hour sessions. The program stars Jeff Morrow, Stephen Franken and Jean Engstrom (as "Candida"), features Alan Dexter, Elizabeth Perry and Adam Stewart. All six are members of Projects '58, as is producer Ramati. John Newland directed. Claudio Guzman designed the sets (Shaw Society of California helped in locating $3,500 worth of Victorian period furniture).

The six actors get minimum scale and Projects '58 gets a token payment from the station, which goes toward the new L.A. theatre. The package is a joint venture between Projects '58 and producer Ramati. It becomes their joint property for syndication after it is aired here. Ramati hopes a regular series of such dramas will ensue from the impact of "Candida," but the future of the venture depends upon public and sponsorial response. If it clicks, he has a number of others lined up, such as: "Chekhov's "The Sea Gull," Strindberg's "There Are Crimes . . . And Crimes," Schnitzler's "Affairs of Anatole," Shaw's "Arms And The Man," and several originals.

EASE MULTIPLE OWNERSHIP RULE

Washington, Dec. 13.

Federal Communications Commission has proposed a new rule easing its multiple-ownership regulations. In stations having 50 or less stockholders, only holdings of 5% or more would be counted as interests under the multiple-ownership rules.

At present, any holding in a station having 50 or fewer shareholders is treated as an interest. A holding of 1% or more in a station having more than 50 stockholders is counted as an interest. This proviso is not affected by the rule-making.

FCC said, however, that in both types of stations, any stockholder having a "substantial voice" in the management will be regarded as having an interest.

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RCA: YEAR'S HOTTEST IN POPS

Livingston Revamps Cap's A&R Setup; Diskery Eyes 'Diversification' in TV

Hollywood, Dec. 13.

With the return of Alan Livingston to Capitol's tower as artists & repertoire veepee and head of newly formed creative services division, company will retrench its current a&r setup under Livingston's supervision. Latter disclosed that Cap's "new look" at a&r will call for a changeover whereby old faces will be taking over new tasks.

Livingston also reported t' t Capitol Records is in excellent financial shape and thus is intensifying its diversification program and is eyeing entrance into television among many other projects to invest coin. (Cap has already made its dent into the musical production field as "angel" to a couple of Broadway stagings.)

Also on tap under Livingston's reins is an expansion of its recording activities whereby the tower will now upbeat its jazz, educational and comedy line. The recording output grinded out from those fields will depend on market conditions and artists that join Cap's talent fold.

According to Livingston, a&r producers will given a free hand in recording and will be encouraged to make decisions on their own. In particular, Livingston wants his a&r men to begin searching for new talent. One approach in eyeing future Cap diskers will be to screen youngsters of elementary and high school age in hopes of finding new teenage disk stars. Livingston feels that Cap has bypassed the young market by not discovering enough youngsters for recording purposes. As he put it: "The youngsters govern the single sales market and they generally buy the recordings of other juveniles."

Also underway at the tower is a more intensified look at those artists presently under contract. This is being done for the express purpose of dropping those diskers that have no sales potential, and for the ones that show promise, a larger output of coin will be allocated in their behalf for promotion, etc. Livingston wants to tighten up all the loopholes whereby the company is throwing away good money after bad. "Spend more money on diskers that can sell and less on those that don't and it spells profits plus" he said.

Livingston's new a&r policy

(Continued on page 48)

COL UPS FORLENZA TO SINGLES PRODUCT MGR.

In a reshuffling of sales assignments at Columbia Records, Salvatore Forlenza was upped to the post of product manager for single records. He joined Col last year as field communications supervisor. Forlenza has set Bruce Lundvall to handle all field communications and edit Insight and Newsletter, Col's sales publications.

Meanwhile, Eugene Weiss has been upped to post of sales manager for the northeastern region. On the distributor level, Ken Glancy, veepee of Columbia Records Distributors Inc., has placed Oscar Ehrenkaufer in the administration director's post. He'll supervise activities of all branch operation managers.

Berlin Philharmonic To Edinburgh Int'l Fest

Edinburgh, Dec. 6.

Berlin Philharmonic will play during the second week of the 1961 Edinburgh International Festival. Six concerts are skedded, shared among Herbert von Karajan (group's musical director), Rudolf Kempe and Rafael Kubelik.

The London Symphony is pacted to make a debut at the junket with four concerts. Batons will be shared between Colin Davis and Leopold Stokowski. Other orchs set are the Scottish National and the British Broadcasting Corp. Scottish Orch.

Presley German Lingo Hit in Berlin Blackout

Berlin, Dec. 6.

The two West Berlin radio stations, SFB and RIAS, have decided not to play Elvis Presley's new platter, "Wooden Heart." Latter is the English title of the German song, "Muss i denn zum Staedtele hinaus," which Presley sings in German.

Spokesmen of the two networks declared that their decision is based on their intention to protect German folksongs from being misused for commercial purposes. They want to stop an eventual "new trend." Producers of the Presley platter, under the RCA label, call this decision a "dictatorship of taste."

Am-Par Entering Aussie Disk Biz

American Broadcasting-Paramount Theatres have moved into the Australian disk market. Am-Par Records, AB-PT disk subsid, has acquired a partnership deal with Mirror Newspapers Ltd. in the ownership of Festival Records Proprietary Ltd. of Sydney.

The deal was finalized in N.Y. last week by Sam Clark, Am-Par prez, and Frederick C. Marks, Festival's exec director. The negotitions followed Marks' visit to the annual conference of the Top Rank International Cooperative in London last October. Festival is the Australian member of the co-op.

The Australian disk move-in follows the AB-PT buy last year of an interest in News Limited which controls broadcasting properties including a TV station in Adelaide. The Mirror newspaper group bought the Festival diskery last October. The newspaper group

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HIT PARLAY OF PRESLEY, OTHERS

As 1960 nears the finish line, RCA Victor has emerged as the going-away winner of the year's pop singles sweepstakes. In a market dominated by indies in the last few years, the Victor label reasserted its power as a major by coming up with over 20 pop hits for its best single clip in the past decade.

Elvis Presley is still the chief breadwinner in the pop market. Victor, however, has achieved a broad diversification of hits by many artists this year, reducing the company's onetime heavy dependency on Presley's surefire impact. This year, Presley has three platter smashes, encompassing six separate tunes, and is now the only artist in the disk field who can repeat consistently with 1,000,000 or more copy sellers.

Steve Sholes, RCA Victor's artists & repertoire chief, who supervises the Presley sessions, has been getting strong assistance from the company's Nashville headquarters under Chet Atkins. Latter has been responsible for a spectacular string of pop hits this year, featuring country & western-type artists.

Victor's string of hits began early in the year and the label has been heavily represented on the bestseller charts for the past 12 months. Among the top hits this year from Nashville have been Don Gibson's "Just One Time," Hank Locklin's "Please Help Me, I'm Falling," Skeeter Davis' "I'm Falling Too," Floyd Cramer's "Last Date," Jim Reeves' "I'm Getting Better" and "Am I Losing You." Sam Cooke has been strong for Victor with "Teenage Sonata" and "Chain Gang" while Neil Sedaka has come up with "Stairway To Heaven," and "Run, Samson, Run." In addition, Victor scored with The Browns' "Old Lamplighter," Della Reese's "Someday," Henry Mancini's "Mr. Lucky" and Ray Peterson's "Tell Laura I Love Her."

Sholes pointed out that the role of the a&r chief has greatly

(Continued on page 48)

National 'Circuit' of Bogus Diskers Draining Millions From Legit Labels; Major Counterfeit Ring Nabbed in N.Y.

The extent of the disk counterfeiting racket is turning out to be the year's most disagreeable shock for the industry. Originally estimated at about $20,000,000 annually, the recent series of police crackdowns on bogus platter rings operating from Coast to Coast now indicates that the total gross in forged disks is much higher and probably nearer the $40,000,000 level.

The new dimensions of the forged disk market were suggested by the smashing of a New York ring last week with arrests in Brooklyn and upstate Utica. The counterfeiters were on the verge of flooding the market with bogus copies of two best selling LPs, Frank Sinatra's "Nice 'n' Easy," imprinted with the Capitol label, and Columbia Records' Johnny Mathis LP titled "Johnny's Mood."

With pressing of the counterfeit disks handled by a Utica plant, the counterfeiters was able to turn out thousands of copies of the disks on order. The ring was able to produce copies of the original LP, which they transferred onto tape and then back onto masters, at 58c each and then sell them to dealers at $2 each, or about 50c less than the standard wholesale price for a $3.98 list price LP. Police estimate that the ring was geared to pile up a $1,000,000 profit from this operation alone.

The latest counterfeiting ring was nabbed as a result of an investigation into the murder of a teenage hoodlum in Brooklyn last summer. During the questioning of some suspects, the cops received the tip about a plan by racketeers to mop up in the Christmas market with phony disks.

Arrested were Charles T. Polhemus, who was picked up with a package of LP "samples" together with Gaetano Vasteli, Sidney Mittleman and Frank Lerner. Lerner operates an outfit in New York printing labels and jackets; Mittleman is a disk distributor already under indictment in New Jersey on a similar offense; and Vastoli was described as a "Mafia mobster" with contacts in the nitery and disk biz.

A station wagon, originally believed to belong to ABC-Para-

(Continued on page 48)

Jack Delaney's Bows New Jazz Tack Room

A new jazz room kicks off in N.Y.'s Greenwich Village tomorrow (Thurs.). Located upstairs at Jack Delaney's, spot will be tagged The Tack Room and will be operated by John Moscati and Aldo Tonarelli.

Musical hosts from the room will be Liz and Ben Rozet alternating at the piano bar. Latter was with the original Artie Shaw band in the 1930s.

MGM Music Cos.' $1,868,000 Profit

MGM's record and music operations will rack up a $1,868,000 profit for 1960. In Metro's fold are MGM Records and the Big 3 (Robbins, Feist & Miller).

According to Metro's annual report, the '60 figure tops the previous year's mark of $1,858,000 and is a tremendous gain over the '58 profit of $78,000.

The report pointed out that sales in the entire record industry in May, June and July were the lowest in the past eight years. MGM's sales for '60 fell below the level of '59, which was the most successful year in the disk division's history.

Report also stated that competition in the custom pressing field continues to be a major factor, with all labels seeking the lowest cost pressing services. MGM's plant in Bloomfield, N. J., is now modernizing and streamlining all of its facilities, including warehousing, plating, inspection

(Continued on page 48)

PREXY MANUTI SWEEPS LOCAL 802 ELECTIONS

Al Manuti, Local 802 prexy, N.Y. wing of the American Federation of Musicians, swamped the opposition in last week's biennial elections. Manuti was reelected by more than a four-to-one majority over his nearest opponent, Al Nano.

Reelected with Manuti was the whole administration slate, including Al Knopf, v.p.; Hy Jaffe, treasurer; and Max Arons, secretary.

Merc Staging Separate Forums for Sales, A&R

Chicago, Dec. 13.

Mercury Records' annual distribs meeting will be conducted here Thursday and Friday (15-16), with the label's entire a&r echelon also on tap.

Agenda calls for separate a&r and sales forums, as well as a '61 product plans huddle for the distribs. One session calls for a&r and sales to meet jointly.

Diskery next month starts its 16th year.

New Westminster Exec

Howard Stark has taken over as sales manager of Westminster Records.

Appointment of Stark is part of the exec rebuilding program at the label in the past few months.

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Jocks, Jukes and Disks

By MIKE GROSS

Perez Prado Orch (RCA Victor): "JULIE IS HER NAME" (Skyview*) is a peppered up version of a romantic ballad in the clicko "Patricia" vein and it could move out strongly. "BE TRUE TO ME" (Peer†) shines mainly through Prado's glowing trumpet work.

Jerry Lewis (Dot): "SOMEBODY" (Famous*) rides on a neat ballad mood with a restrained vocal that will get it programmed. Tune is from "CinderFella." "TURN IT ON" (Famous*) is also from the "CinderFella" pic but it's in a brisker mood that's delivered in a likeable manner.

Gunther Fisher & The Jackies (Strand): "THE SAD MUSICIAN" (Kruder†) is a moody instrumental that could catch hold of the jock and juke spinning time. "A DAY WHAT YOU DO TO ME" (Acuff-Rose†) has a swinging ring to it that the juves can latch on to.

John Gavin (Coral): "JUST TO BE IN LOVE" (Northern*) is a bright concoction that sets up an attractive mood in melody and vocal. "DON'T WISH YOUR LIFE AWAY" (Northern*) is a slow moving ballad with limited spinning potential.

Marie Knight (Addit): "HOPE YOU WON'T HOLD IT AGAINST ME" (Dorsey Bros.*) has enough ballad and vocal features to draw spinning attention. "TO BE LOVED BY YOU" (Embassy†) builds a blues shout and rhythmic beat into an okay spinning side.

Dick Style (Radar): "A THOUSAND TEARS AGO" (Radar*) has warm up some teeners. "THAT'S NEVER ENDS" (Kryder†) will win programming attention due to its soft instrumental feel.

Werner Muller Orch (Decca): "CALCUTTA" (Pincus-Symphony House*) is an okay European-made grooving of a catchy instrumental that's already going strong via Lawrence Welk's rendition. "LOVE IS LIKE A VIOLIN" (Chappell*) is done by Helmut Zacharias & His Magic Violins who gives it a schmaltzy melodic groove that's quite pleasing.

The Tornadoes (ABC-Paramount): "CORA" (Sigmo†) has a big rocking feel that could build teen interest. "LIKE A FROG" (Sigmo†) leaps into the rocking groove in a way that will give the kids a lot of swinging fun.

Bob & Carol (Warner Bros.): "TWO OF A KIND" (Acuff-Rose†) is a soft, romantic ballad that will an impressive instrumental sweep with a choral backing to heighten the effect of the sharp piano lead. "WE MUST HAVE FAITH" (Radar*) set up a strong religioso mood with the choral group supplying important aid to the sharp pianistics.

Norman Petty Trio: (Norman): "FIND ME A GOLDEN STREET" (Dundee†) builds up a strong melodic beat that gives the side a pullout chance in the instrumental sweeps. "WEIRD" (Harrose†) sets up some interesting instrumental moods.

The Honey Dreamers (Decca): "JILLFINGLE BELL FELLS" (Chordinators) is an offbeat approach to the season that could catch teener attention because of its novel "goose-latin" approach. "SHOW ME THE WAY TO GO HOME" (Campbell-Connelly*) is used as an introduction pattern for the "goose-latin" game.

Famous Ward Singers (Savoy): "I'M GETTING RICHER" (Savoy†) is a driving gospel number belted in stirring style by Clara Ward. "I'M GONNA MOVE UPSTAIRS" (Savoy†) is a solid ensemble number.

The Laurie Sisters (MGM): "LONESOME AND SORRY" (Mills*) gives the girls a fair ballad item to work over and their harmony style gives it a spinning potential. "LIVE IT UP" (Chappell*) has a pleasant friskiness that will please the deejays.

*ASCAP. †BMI.

Best Bets

JONI JAMES ..... **MY LAST DATE**
(MGM) ..... **I Can't Give You Anything But Love**

Joni James' "My Last Date" (Acuff-Rose†) gets a socko rendition that will take this ballad to the top again. "I Can't Give You Anything But Love" (Mills) is the oldie in a new and comfortable dressing.*

* * *

THE DRIFTERS ..... **I COUNT THE TEARS**
(Atlantic) ..... **Suddenly There's A Valley**

The Drifters' "I Count The Tears" (Brenner†) is a strong rhythm ballad entry that's sure to follow the same path of their clicko "Save The Last Dance For Me" slice. "Suddenly There's A Valley" (Warman†) gets a big rocking production that the kids are attracted to.

* * *

JEANNE BLACK ..... **OH HOW I MISS YOU TONIGHT**
(Capitol) ..... **A Little Bit Lonely**

Jeanne Black's "Oh How I Miss You Tonight" (Bourne-World) is an oldie fashioned as an answer to Elvis Presley's "Are You Lonesome Tonight" and will go far because of the slick handling of vocal and recitative. "A Little Bit Lonely" (Central Songs†) has a quiet ballad feel that's quite appealing.*

FABIAN .. **YOU KNOW YOU BELONG TO SOMEBODY ELSE**
(Chancellor) ..... **Hold On**

Fabian's "You Know You Belong To Somebody Else" (Monaco-Fisher) sets up the oldie for a spinning takeover with a vocal try that the young disk fans go for in a big way. "Hold On" (Roosevelt†) swings for teen approval and a big juke play.*

* * *

DAVID SEVILLE & THE CHIPMUNKS **RUDOLPH THE RED NOSED REINDEER**
(Liberty) ..... **Spain**

David Seville & The Chipmunks' "Rudolph The Red Nosed Reindeer" (St. Nicholas) is a bright and cheery workover of the Yule perennial and will ride high on the spinning circuit this season. "Spain" (Monarch*) is briskly fashioned with a chile flavor.*

* * *

CONWAY TWITTY ..... **C'EST SI BON**
(MGM) ..... **Don't You Dare Let Me Down**

Conway Twitty's "C'est Si Bon" (Leeds) gets a swinging touch with some s.a. vocalistics that will win over the femme disk buyers and build to a strong commercial entry. "Don't You Dare Let Me Down" (Valley†) has a rousing rocking way that will keep his fans hopping.*

* * *

FLOYD ROBINSON ..... **OUT OF GAS**
(RCA Victor) ..... **The Magic Lamp**

Floyd Robinson's "Out Of Gas" (Cedarwood†) runs at a neat vocal clip that the kids will pick up for hefty returns. "The Magic Lamp" (Tree†) brings a vocal punch to an overblown ballad that could attract play.

* * *

MARLENE STOLZ ..... **GUTE NACHT, JOHNNY BOY**
(Palette) ..... **Nach Dem Servus**

Marlene Stolz's "Gute Nacht, Johnny Boy" (Zodiac†) has an enchanting ballad line and a German-English lyric approach that's been catching on here. "Nach Dem Servus Gibt's Ein Widersehn" (Farewell Is Not Goodbye) (Zodiac†) has a pleasing lilt and the German lyric gives it an intriguing quality.

LAWRENCE WELK

Has still another smash new Dot "Single!"

"CALCUTTA"—Just released and 200,000 sold in 2 weeks!

Irving Fields, Tobias Aim Instruction Disks At Instrument Market

The instruction disk vogue has now spread to the piano. Keyboarder Irving Fields and Jerry Tobias, son of vet cleffer Charlie Tobias and head of the Type-Out Co., have formed the E-Z Learn Record Corp., which goes into business this week with the first volume of a piano instruction LP.

Fields, who performs on the disk, gives elementary piano instruction to variations of "Mary Had A Little Lamb." The firm plans to have four volumes in the piano series and then they expect to go into disks which will give instructions on other instruments.

The first disk will be kicked off in N.Y. this week via 26 Davega stores. On the national sales end, the E-Z company is setting up distribution via chain and department stores. The instruction platters will be done in a foreign lingo and distributed in their respective countries.

Album Reviews

Pete Martin: "Face To Face" (Decca). When Pete Martin does his celeb interview pieces for the Satevepost he uses a tape recorder. This technique has worked well in his printed pieces and segments of his taped collection come over well as a disk offering. Diskery has packaged it handsomely in a two-LP set, one disk devoted to the interviews and the other to performances by the celebs on tap. The interviews are brief but they are informal and give a sharp inside look at their personalities. On Martin's mike are Mary Martin, Perry Como, Sammy Davis Jr., Ethel Merman, Danny Thomas, Maurice Chevalier, Bing Crosby, Edie Adams, Bob Hope, Danny Kaye and Groucho Marx. The performances have been culled from the Decca files and include such memorable items as Marx's "Show Me A Rose and I'll Show You A Girl Named Sam," Kaye's "Lobby Number," Miss Martin's "My Heart Belongs To Daddy," Chevalier's "Folies Bergere," Hope's "Thanks For The Memory" (with Shirley Ross) and "Road To Morocco" (with Crosby) among others. Collectors will dig the performance disk particularly.

"Pepe" (Colpix). This a soundtracker that's a sureshot for big returns. "Pepe" is an all-star picture and an all-star album heightened by an attractive packaging job. On the disk, some through the courtesy of various record companies, are Bobby Darin, Judy Garland, Sammy Davis Jr., Andre Previn, Bing Crosby, Maurice Chevalier, Shirley Jones and Johnny Green. Set has a lot of variety to sustain interest all the way. Among the highlights are Chevalier's "September Song," Darin's "That's How It Went, All Right," Davis' "Hooray For Hollywood" and Miss Garland's charming "The Far Away Part of Town." The album will be an important promotional tool for the pic once it gets on national release.

Tony Bennett: "Sings A String of Harold Arlen" (Columbia). There will probably be a Harold Arlen resurgence this coming year, sparked by Ed Jablonski's upcoming biography and Tony Bennett's current tune collection. The package is all Arlen but it's not all the same. Bennett has wisely selected 12 songs that show Arlen's wide composing stroke. The lyrics are by Johnny Mercer, Yip Harburg, Leo Robin, Ted Koehler and Truman Capote. (Latter is repped through his work with Arlen on the legituner "House of Flowers".) The words are fine, the music is superb and the vocals are standout. They're all helped by Glenn Osser's arrangements and baton work.

Joni James: "One Hundred Voices . . . One Hundred Strings" (MGM). Joni James and her king-sized aides, 100 voices and 100 strings, are in a reverent mood this LP trip. The religiosos get a full-blown vocalizing and the backing gives it a cathedral-like quality. The gold foil wrapping displays it importantly.

Elvis Presley: "His Hand In Mine" (RCA Victor). Elvis Presley is in a reverent mood in this package and he gets the message across with vocal impact. His style is warm and restrained which gives the religiosos special importance. Working with the Jordanaires, Presley is able to develop a sound that will make his swinging fans appreciate this substantial facet of his wide talent.

Tennessee Ernie Ford: "Come To The Fair" (Capitol). This a folksy sort of platter that ought to do okay but it falls short of the impressive mark Tennessee Ford has set with his hymnal and gospel sets. It's a mixture of country, religiosos and others like "Back Home In Indiana" and "Bill Bailey." The Ford followers will be pleased, however.

Los Muchachos Locos: "Bongos" (Grand Award). Enoch Light, the producer of this album, continues along his seemingly endless road of sound gimmickry. This set follows the pattern of his previous clicks which put standards in a sound dressing. He's not added anything new in this package but there probably is still lots of room on the audio buff's shelf.

Casey Anderson: "Goin' Places" (Elektra). Casey Anderson has a lot on the folk ball. In this package of 12 songs, five of which he wrote himself, there's a movement and freedom which builds interest. He's selected a repertoire that shows him off in a variety of moods and he handles 'em all for top impact.

David Carroll Orch: "Percussion Orientale" (Mercury). There's enough instrumentalization here to excite the audio cult. Working with material that's representative of the Near East, David Carroll has a colorful peg and plays it to the hilt. "Caravan," "Persian Market," "Twilight In Turkey" and Borodin's "Dance of The Slave Maidens" help create the exotic musical scene.

Danny Welton: "Harmonic Performances of All-Time Favorites" (Coral). Danny Welton, a topflight harmonica player, has taken a flock of familiar numbers set in Dick Jacobs' arrangements and Henry Jerome's orch setting and built them up nicely via harmonica. "Frenesi," "Tammy," "Peg O' My Heart" and "To Each His Own" are some of the tunes that give him an opportunity to show off his technique. *Gros.*

Longplay Shorts

Ramsey Lewis Trio, due back at Chi's Sutherland Lounge Dec. 14, has a new Argo LP coming at mid-month titled, "Ramsey Lewis Trio in Chicago . . . Expatriate jazz clarinetist **Albert Nicholas**, a Parisian past seven years, shares billing with **Art Hodes** on his first Yank LP, which Delmar Records, Chicago indie, is bringing out this month.

RCA Victor's Soria Series recording of the Berlioz "Requiem" by the Boston Symphony Orch copped the Grand Priz National Du Disque by the Academie du Disque Francais . . . "A Winter's Tale," with Sir **John Gielgud** and **Peggy Ashcroft**, will be released by Caedmon Records in January as the fourth album in the label's complete Shakespeare series . . . The trailer for the Paramount pic, "G. I. Blues," starring **Elvis Presley**, gives a special plug for the RCA Victor soundtrack album . . . New **Al Hirt** sextet cut its first album for Victor at Basin Street East, N. Y., last week . . . **Kurt List**, Westminster's artists & repertoire chief, planing back to Europe this week to complete a series of stereo LPs with maestro **Herman Scherchen** in Vienna . . . Chinese pianist **Fou Ts'ong**, who makes his disk debut on the Westminster label in February, is marrying **Zamira Menuhin**, daughter of violinist **Yehudi Menuhin**, in London, Saturday (17) . . . **Brenda Lee**, Decca's topselling teenage vocalist, getting a Life mag treatment in the current issue.

The advance limited edition of "Pepe," Colpix soundtrack album, has been packaged with a single record, "Pepe Confidential," made during a **Bobby Darin** recording session for the pic . . . Golden Records five-album release for December is headed by "Danny Kaye Tells Six Stories From Faraway Places" . . . **Elliot Wexler**, through his Wayne Record Co., has arranged a tieup between Benrus Watches and MGM's "Wizard of Oz" soundtrack LP. The watch company sponsored the pic's showing on tv Sunday (11) . . . **Don Costa**, United Artists artists & repertoire chief, cutting an LP of the top 12 instrumental hits of the past decade . . . ABC-Paramount's new jazz label, Impulse, will feature contemporary jazz by **Kai Winding**, **J. J. Johnson**, **Ray Charles** and **Gil Evans** in the kickoff release . . . Capitol's three-disk package of Bizet's "Carmen" won the French Disk Academy's "Prix Jacques Rouche". . . The Hot Club of France's "Grand Prix Du Disque De Jazz 1960" went to Everest's recording of the **Jo Jones Trio** and also the same prize for the best jazz soloist release of the year for **Charlie Shavers.**

Frank Music's Demo Disk For 'Molly Brown' Bought As Regular LP by Camden

The demonstration album of Meredith Willson's score for "The Unsinkable Molly Brown," prepared by Frank Music for distribution to the trade, will get a commercial release. The disk has been picked up by RCA Camden, Victor's lowprice subsid, for a retail push.

The demo, which cost Frank $5,000 to prepare, was part of the music firm's overall plugging plan which restricted performance of the tunes from the show until three weeks after the Broadway opening. The demo disk was used mainly to acquaint diskery artists & repertore men with the Willson work that could start being performed Nov. 21.

The demo LP was supervised by Stu Ostrow, Frank Music's veepee, and features the Elliot Lawrence Orch with vocalists Sandy Stewart and Bernie Nee.

Elliot Joins Kapp

Jack Elliot has joined Kapp Records as a conductor, arranger and artists & repertoire staffer.

Elliot has doubled in classical and pop, and at one time had his own jazz trio.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	5	**ARE YOU LONESOME TONIGHT** Elvis Presley	Victor
2	3	8	**A THOUSAND STARS** Kathy Young	Indigo
3	2	9	**LAST DATE** Floyd Cramer	Victor
4	6	7	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
5	4	4	**MANY TEARS AGO** Connie Francis	MGM
6	9	6	**WONDERLAND BY NIGHT** Bert Kaemfert	Decca
7	8	12	**NORTH TO ALASKA** Johnny Horton	Columbia
8	17	4	**EXODUS** Ferrante & Teicher	UA
9	10	7	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
10	12	5	**PERFIDIA** Ventures	Dolton
11	7	10	**POETRY IN MOTION** Johnny Tillotson	Cadence
12	5	9	**NEW ORLEANS** U. S. Bonds	Lagrand
13	13	10	**SAILOR** Lolita	Kapp
14	21	7	**MY GIRL JOSEPHINE** Fats Domino	Imperial
15	15	5	**SWAY** Bobby Rydell	Cameo
16	19	6	**LONELY TEENAGER** Dion	Laurie
17	23	6	**LIKE STRANGERS** Everly Bros.	Cadence
18	28	4	**FOOLS RUSH IN** Brook Benton	Mercury
19	11	8	**ALONE AT LAST** Jackie Wilson	Brunswick
20	14	7	**I'LL SAVE LAST DANCE FOR YOU** Damita Jo	Mercury
21	18	15	**YOU TALK TOO MUCH** Joe Jones	Roulette
22	20	8	**HUCKLEBUCK** Chubby Checker	Parkway
23	45	2	**CORINNA, CORINNA** Ray Peterson	Dunes
24	32	6	**AM I LOSING YOU** Jim Reeves	Victor
25	27	5	**GEE WHIZ** Innocents	Indigo
26	16	10	**STAY** Maurice Williams	Herald
27	25	14	**SAVE THE LAST DANCE FOR ME** Drifters	Atlantic
28	80	2	**RUBBER BALL** Bobby Vee	Liberty
29	24	10	**GEORGIA ON MY MIND** Ray Charles	ABC Par
30	71	2	**WONDERLAND BY NIGHT** Anita Bryant	Carlton
31	26	7	**RUBY DUBY DU** Tobin Mathews	Chief
32	53	2	**BLUE TANGO** Bill Black Combo	Hi
33	29	13	**MY DEAREST DARLING** Etta James	Argo
34	22	13	**I WANT TO BE WANTED** Brenda Lee	Decca
35	52	5	**GONZO** James Booker	Peacock
36	37	4	**DOLL HOUSE** Donnie Brooks	Era
37	39	6	**RUBY DUBY DU** Charles Wolcott	MGM
38	41	4	**OLD MAC DONALD** Frank Sinatra	Capitol
39	44	3	**YOU DON'T WANT MY LOVE** Andy Williams	Cadence
40	50	7	**WAIT FOR ME** Playmates	Roulette
41	63	4	**MAGNIFICENT SEVEN** Al Caiola	UA
42	58	4	**SEND ME PILLOW YOU DREAM ON** Browns	Victor
43	47	8	**GREEN LEAVES OF SUMMER** Brothers Four	Columbia
44	—	1	**ANGEL BABY** Rosie	Highland
45	33	10	**TO EACH HIS OWN** Platters	Mercury
46	65	2	**RUBY** Ray Charles	ABC Par
47	34	8	**BALLAD OF THE ALAMO** Marty Robbins	Columbia
48	60	5	**DEAR JOHN** Pat Boone	Dot
49	48	3	**KNOW WHAT YOU'RE DOING** Lloyd Price	ABC Par
50	82	2	**A PERFECT LOVE** Frankie Avalon	Chancellor
51	49	12	**TONIGHT'S THE NIGHT** Shirelles	Sceptor
52	31	10	**LET'S GO, LET'S GO, LET'S GO** Hank Ballard	King
53	40	12	**TOGETHERNESS** Frankie Avalon	Chancellor
54	—	8	**AM I THE MAN** Jackie Wilson	Brunswick
55	—	5	**THEME FROM RAT RACE** Richard Maltby	Roulette
56	35	8	**NIGHT THEME** Mark II	Wye
57	—	1	**COME RAIN OR COME SHINE** Ray Charles	ABC-Par
58	76	3	**BUMBLE BEE** La Vern Baker	Atlantic
59	69	3	**WINGS OF A DOVE** Ferlin Husky	Capitol
60	—	1	**YOU ARE MY SUNSHINE** Johnny & Hurricanes	Big Top
61	94	4	**TALK TO ME BABY** Annette	Vista
62	—	1	**SWEET DREAMS** Don Gibson	Victor
63	64	2	**A MAN CAN CRY** Freddie Fender	Argo
64	36	13	**BLUE ANGEL** Roy Orbison	Monument
65	—	1	**CHILD OF GOD** Bobby Darin	Atco
66	—	1	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
67	—	1	**DIAMONDS & PEARLS** Paradons	Millstone
68	—	1	**SAD MOOD** Sam Cooke	Victor
69	74	16	**A MILLION TO ONE** Jimmy Charles	Promo
70	—	1	**I IDOLIZE YOU** Ike & Tina Turner	Sue
71	78	6	**BALLAD OF THE ALAMO** Bud & Travis	Liberty
72	—	1	**WONDERLAND BY NIGHT** Louis Prima	Dot
73	51	3	**LAST DATE** Lawrence Welk	Dot
74	—	1	**ROCKIN' ROUND CHRISTMAS TREE** Brenda Lee	Decca
75	70	6	**ALABAM** Pat Boone	Dot
76	38	10	**SLEEP** Little Willie John	King
77	56	6	**I MISSED ME** Jim Reeves	Victor
78	68	2	**HAPPY, HAPPY BIRTHDAY** Wanda Jackson	Capitol
79	—	1	**JAGUAR & THUNDERBIRD** Chuck Benny	Chess
80	66	6	**LITTLE MISS BLUE** Dion	Laurie
81	—	1	**BABY, OH, BABY** Shells	Johnson
82	86	6	**SALVATION ROCK** Marv Meredith	Strand
83	—	1	**THE AGE FOR LOVE** Jimmy Charles	Promo
84	—	1	**HULLY GULLY TWIST** Bill Doggett	WB
85	—	1	**THERE SHE GOES** Jerry Wallace	Challenge
86	72	11	**SUNDOWNERS THEME** Billy Vaughn	Dot
87	—	1	**YOUR OTHER LOVE** Flamingos	End
88	67	5	**NATURAL BORN LOVER** Fats Domino	Imperial
89	43	9	**PETER GUNN** Duane Eddy	Jamie
90	54	5	**YOU TALK TOO MUCH** Frankie Ford	Imperial
91	—	1	**HAPPY DAYS** Marv Johnson	UA
92	—	1	**SO FINE** Hollywood Argyles	Lute
93	88	2	**CHERRY PINK** Harmonicats	Columbia
94	—	1	**TWISTING BELLS** Santo & Johnny	Can.-Amer.
95	—	1	**YOU'RE THE ONLY ONE** Ricky Nelson	Imperial
96	—	1	**UTOPIA** Frank Gari	Crusade
97	92	18	**DEVIL OR ANGEL** Bobby Vee	Liberty
98	—	1	**DON'T GO TO STRANGERS** Andy Williams	Cadence
99	—	1	**LITTLE GIRL** Frankie Farr	Inez
100	96	21	**THEME FROM THE APARTMENT** Ferrante/Teicher	UA

Johnny Marks' Christmas Pin-Up Sheet

THE SMASH HIT

BRENDA LEE

Sings

ROCKIN' AROUND THE CHRISTMAS TREE

(Decca Records)

See Brenda in Life Magazine, Issue Dec. 12

★

RUDOLPH

THE RED-NOSED REINDEER

30,000,000 Record Seller

25 New Releases — New Big Hit Singles

PAUL ANKA (ABC Paramount)
MELODEERS (Studio-20th Fox)
CHIPMUNKS with DAVID SEVILLE (Liberty)

★

Joyeux Noel, Buon Natale, Feliz Navidad

A MERRY MERRY CHRISTMAS

1960 SAMMY KAYE (Decca); 1959 ART MOONEY (MGM)
TEX JOHNSON (Prom)

★

I HEARD THE BELLS ON CHRISTMAS DAY

HARRY BELAFONTE (Victor); BING CROSBY (Decca); FRED WARING (Capitol); SOUND SPECTACULAR (Victor); CARILLON BELLS (Decca); LESTER LANIN (Epic); DENNIS DAY (Design); JOHNNY KAYE (Peter Pan), etc.

★

I'LL BE A LITTLE ANGEL
THE SANTA CLAUS PARADE

THE LITTLE ANGELS with CRAIG SECHLER (Riverdale)

★

THE NIGHT BEFORE CHRISTMAS SONG

ROSEMARY CLOONEY and GENE AUTRY (Columbia); AMES BROS. (Victor); PETE KING CHORALE (Kapp); GISELE MACKENZIE (RCA Victor); EILEEN BARTON (Coral); SPIKE JONES (Verve); RUSS MORGAN (Decca); JON ARTHUR (Decca); MITCH MILLER (Golden); JOHNNY KAYE (Prom), etc.

★

WHEN SANTA CLAUS GETS YOUR LETTER

GENE AUTRY (Columbia Hall of Fame); CAPT. KANGAROO (Golden); MITCH MILLER (Golden); TEX JOHNSON (Prom), etc.

★

EVERYONE'S A CHILD AT CHRISTMAS

GENE AUTRY (Columbia)

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Mack Wolfson, Benny Miller, Lucky Wilber, Ed Penney, Mike Connor, Jim McCarthy, Joe Petralia, Marvin Drager, P. R. Office

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	7	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
2	2	9	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
3	4	18	KINGSTON TRIO (Capitol) String Along (T 1407)
4	3	20	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)
5	5	3	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
6	7	22	SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)
7	6	3	BOB NEWHART (WB) Button Down Mind (W 1379)
8	9	17	JOHNNY MATHIS (Columbia) Johnny's Mood (CL 1526)
9	12	18	DAVE GARDNER (Victor) Kick Thy Own Self (LPM/LSP 2239)
10	13	26	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
11	11	9	NAT KING COLE (Capitol) Wild Is Love (WAK 1392)
12	8	17	BOBBY DARIN (Atco) Bobby Darin at the Copa (LP 122)
13	10	18	BRENDA LEE (Decca) Brenda Lee (DL 4039)
14	24	9	60 YEARS OF MUSIC AMERICA LOVES (Victor) Various Artists, Vol II (LM 6088)
15	21	9	SONG WITHOUT END (Colpix) Soundtrack (CP 506)
16	27	4	THE ALAMO (Columbia) Soundtrack (CL 1558)
17	14	10	RAY CONNIFF (Columbia) Say It With Music (CL 1490)
18	19	7	KINGSTON TRIO (Capitol) Last Month of the Year (T 1446)
19	28	24	MITCH MILLER (Columbia) Sentimental Sing With Mitch (CL 1457)
20	15	10	RAY CHARLES (ABC-Par) Genius Hits the Road (335)
21	16	35	TERRY SNYDER (Command) Persuasive Percussion (RS 800-50)
22	22	6	IRMA LA DOUCE (Columbia) Original Cast (BL 5560)
23	29	18	RAY CONNIFF (Columbia) Young at Heart (CL 1489)
24	—	11	PLATTERS (Mercury) Encores of Golden Hits
25	25	2	EXODUS (Victor) Soundtrack
26	17	2	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
27	40	33	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)
28	23	30	DAVE GARDNER (Victor) Rejoice Dear Hearts (LPM 2083)
29	31	6	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
30	26	35	SHELLEY BERMAN (Verve) Inside Shelley Berman (MGV 15003)
31	20	18	BILLY VAUGHN (Dot) Look for a Star (DLP 3322)
32	—	1	UNSINKABLE MOLLY BROWN (Capitol) Original Cast
33	18	20	60 YEARS of MUSIC AMERICA LOVES (Victor) Assorted Artists, Vol. I (LM 6074)
34	34	35	CAN-CAN (Capitol) Soundtrack (LOC 1032)
35	30	9	JOHNNY MATHIS (Columbia) Rhythms & Ballads of Broadway (CL 217)
36	33	2	MITCH MILLER (Columbia) Christmas Sing with Mitch (CL1205)
37	39	2	LAWRENCE WELK (Dot) Last Date (DLP 3350)
38	35	4	MANTOVANI (London) Operetta Memories (LL 3181)
39	37	2	ROGER WILLIAMS (Kapp) Temptation (KL 1217)
40	36	35	BILLY VAUGHN (Dot) Theme from a Summer Place (DLP 3276)

Youngstown Firm Guilty Of Pirating Background Music From Radio Waves

Youngstown, O., Dec. 13.

Hudix Music Inc., controlled by the family of Leo Jerome Dixon, members of which are also officers of the Salem Broadcasting Co., which operates WSOM-FM here, has been found guilty of "piracy" of music being broadcast to clients by the Ohio Music Corp. of Cleveland.

Common Pleas Judge John W. Ford issued an injunction against Hudix, banning it from selling music broadcast by Ohio Music. In the first case of piracy of the airwaves in Ohio, the Cleveland firm charged that Hudix appropriated and sold its background music to outlets in the Kroger and Loblaw supermarket chains in the Cleveland area.

William Lemmon, executive vice-president of Ohio Music, said the Youngstown firm pirated music from Ohio Music's closed radio circuit. The music becomes usable only when receiving equipment is tuned to the wave length over which it is broadcast, Lemmon said. Ohio Music pipes its music both through leased telephone lines and over its multiplex broadcasting system.

Hudix was ordered to adjust its equipment so as not to receive and reproduce the plaintiff's programs.

THE PLATTERS

on MERCURY Records

TO EACH HIS OWN

PARAMOUNT MUSIC CORPORATION

LATEST RELEASE

RHUMATIZ

by

JOEL MOORE

#10173

Dot's Hot

LAWRENCE WELK

"CALCUTTA"

#16161

Am-Par

Continued from page 43

publishes the Sydney Daily and Sunday Mirror and weeklies in Melbourne, Brisbane, Adelaide and Hobart. Mirror Newspapers is part of News Ltd. of Australia.

Festival is one of Australia's major diskeries in manufacturing and distribution. It is also distributor in Australia for Decca Records.

Chairman of Festival is John C. Glass, who was for many years the general manager of Hoyt's theatres, the 20th Century-Fox theatre group in Australia. Gordon C. Marshall is general manager and Ken Taylor is artists & repertoire head as well as general sales manager. Both Marshall and Taylor were appointed directors of Festivals when Mirror Newspapers bought the company.

SENSATIONAL NEW RECORDING STAR

ETTA JONES

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APOLLO THEATRE, New York

Dec. 19-24—PEP'S MUSICAL LOUNGE, Phila.
Dec. 25 - Jan. 2—HOWARD THEATRE, Wash.
Jan. 4-22—COUNTERPOINT, Chicago

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MOLLY BROWN

who

Gratefully Acknowledges

on behalf of

MEREDITH WILLSON

the selection of

ALL OF THE SONGS

from

THE UNSINKABLE MOLLY BROWN

as

BEST BETS

by

Reviewers

Artists

Recording Companies

and

Disc Jockeys

At Home:
Winter Garden Theatre

ALBUMS

Original Cast Album—Capitol Records
Jonah Jones Album—Capitol Records
Andre Kostelanetz Album—Columbia Records

SINGLES

"I Ain't Down Yet"—Dinah Shore—Capitol
"I Ain't Down Yet"—Art Mooney—MGM
"I Ain't Down Yet"—Philadelphia Quaker String Band—Cameo
"I Ain't Down Yet" —Andre Kostelanetz—Columbia
b/w "Dolce Far Niente"
"Dolce Far Niente"—Gordon MacRae—Capitol
"Dolce Far Niente"—Les Baxter—Capitol
"Dolce Far Niente"—LeRoy Holmes—MGM
"Dolce Far Niente"—Four Aces—Ampar
"Are You Sure"—Tex Williams—Capitol
"Are You Sure"—Lori Parker—Coral
"Are You Sure—Areatha Franklin—Corla
"I'll Never Say No"—Janice Harper—Capitol
"Keep A-Hoppin'"—Jack Marshall—Capitol
"If I Knew"—Nat King Cole—Capitol
"I've Already Started In"—Four Preps—Capitol
"Belly Up to the Bar, Boys"—Stan Kenton, Billy May,
Nelson Riddle with Guy Lombardo—Capitol

Published by
FRANK MUSIC-RINIMER CORP.

Kim Sisters Join Mercury; Cap Gets Rogers-Evans; Other Deals

Chicago, Dec. 13.

Mercury Records, on a pacting spree, last week added four more names to its pop and jazz rolls.

Diskery set the Kim Sisters, nitery act from Korea, to its first record pact. Trio, recently at the Waldorf-Astoria, N.Y., will etch its first sides shortly with David Carroll, Merc musical director, supervising.

Also inked were Bobby Hendricks, rock 'n' roller whose "Psycho" waxing on the Sue label hit the charts; Jay Epae, young singer from Hawaii; and George Barnes and his Jazz Renaissance combo.

In the rhythm & blues idiom, Mercury inked The Sprouts, The Salems, and the Plainsmen. It beefed its country & western roster with Curley Herndon, Jerry Glenn and Eddie Noack, latter also a c&w cleffer.

Capitol: Roy Rogers & Dale Evans

Hollywood, Dec. 13.

Capitol Records has signed Roy Rogers and Dale Evans to a long term recording pact whereby pair will primarily record religious albums. Husband-wife team for some years has been identified for their association and workings on behalf of religion.

The onetime king of the cowboys and his wife will wax platters under the eye of exec a&r producer Ken Nelson. Rogers was originally under contract to Decca and its subsid, Brunswick. He and Miss Rogers also cut wax for RCA Victor.

Epic: Herman Foster

Herman Foster, jazz pianist, has been added to Epic's roster. He was tapped by Mike Berniker, who heads diskery's new jazz program. Foster recently has been touring as accompanist for vocalist Gloria Lynne.

Kip: Tommy Reed

Tommy Reed, 20-year-old singer-composer, has signed with the Kip label. He debut disk, set for Dec. 28, features his own song "Young, Dumb and Full of Gum."

Philtone: Van Dorn Sisters

The Van Dorn Sisters, a Canadian singing trio, has been tagged by the new Philtone label. Group will be repped by Universal Talent Management. Phil Bisch helms both orgs.

MGM: Jacy Parker Trio

Jacy Parker & Her Trio has been signed to do six albums for MGM. Currently at the Wishing Well, Montclair, N.J., group has just signed for four more appearances on Dave Garroway's NBC-TV shows.

FTC Payola Orders

Washington, Dec. 13.

Two more record companies have bowed to Federal Trade Commission and agreed to orders forbidding them to give payola.

The companies, targets of payola complaints issued earlier this year, are Concord Distributing Co., Cleveland, and Prestige Records, Bergenfield, N.J.

Christmas Just Isn't Christmas Without . . .

LITTLE DRUMMER BOY
and
LEROY ANDERSON'S
SLEIGH RIDE
Both Widely Recorded

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Theme from
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on United Artists
LEROY ANDERSON'S
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Louis Armstrong uses two Norelco 'Continental' Tape Recorders at home and always takes them with him on his world-wide concert tours. Says LOUIS "I tape phono records and air-shots all the time and if I'm in the room talking with friends, my Norelcos keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, 1⅞ ips for interviews and speech recordings, the 3¾ speed for some music, and the 7½ speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but Norelco was the one for me." Recently he picked up two Norelco 'Continentals' in Copenhagen. Set to run on the European power frequency of 50 cycles, they were reset for 60 cycles when he returned to the United States. Like all Norelco recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The Norelco 'Continental' is a product of North American Philips Company, Inc., High Fidelity Products Division, Dept. 1LL12, 230 Duffy Avenue, Hicksville, Long Island, New York.

Settle 'My God and I' Infringement Action

Hollywood, Dec. 13.

An out-of-court settlement has been reached between songwriter Austris Wihtol and the Zondervan Publishing Co., with latter paying substantial sum for use of Wihtol's "My God and I" in a religious song book.

Attorney Mel Nimmer was set to file a copyright infringement suit against Zondervan prior to the settlement. Zondervan published song under title of "My Lord and I" and contended it was in public domain via its folk song origin. Wihtol contended that song, while using some folk themes, is an original.

Bogus Disks

Continued from page 43

mount Records' rock 'n' roll singer Lloyd Price, was found outside the Utica pressing plant. It was later discovered, however, that Price had sold the car to Vastoli who claimed to have a management share in Price.

Also arrested were Stanley Markowski, his brother Alexander and Ann Decker, all of Utica and implicated in the pressing plant operation. Further probing in New York led to the arrest of five other men alleged to be part of the bogus disk ring. They were Jerry Kipperman. Leon Silverberg, Daniel Annunziata, Larry Martire, and Nicholas Del Negro. The nine New Yorkers arraigned in Brooklyn Felony Court of charges of grand larceny, conspiracy and violations of trademark laws. Hearings will be held on Dec. 14.

The arrests in New York follow crackdowns by police in Bergen County, New Jersey, Philadelphia and Los Angeles.

RCA Victor

Continued from page 43

changed over the past couple of decades. With the tremendous increase in the number of single releases and the emphasis on album production, the a&r operation no longer can be a one-man show. Major companies need large staffs to supervise the recording sessions since it's physically impossible for the a&r chief to handle the job solo.

Sholes, moreover, pointed out that Victor has not been banking on indie producers for its releases as many other companies have. In the Victor setup, Hugo & Luigi operate like indie producers but actually they are Victor employees with no participation deals. However, the Sedaka disks are produced by Al Nevins and Don Kirschner on an indie basis.

Livingston

Continued from page 43

also calls for more selection in the use of material to be recorded by artists. He is of the opinion that the recording market today is swamped with "too much" bad shellac.

Livingston's by-word is "quality not quantity" in all future waxings. The a&r chief concluded by remarking that he has no intention of raiding other labels for talent. But that he will give the very best offer possible to those artists that are seeking new recording ties.

MGM

Continued from page 43

and packaging and most particularly, its record pressing machines. MGM also is developing an automatic 12-inch record pressing machine to provide a higher rate of production as well as considerable labor savings.

On the publishing end, the report states that the continued decline in the sale of sheet music is being offset by the increased sale of standard music folios and educational music publications for the school field. Miklos Rosza's score for the Metro pic, "Ben-Hur," highlighted this year's standard-educational push.

On The Upbeat

New York

A Marilyn Joan Scheck Foundation is being established by Mr. and Mrs. George Scheck in memory of their eight year old daughter who died in a fire which destroyed their L.I. home recently. Scheck is the manager of singer Connie Francis . . . Tommy Edwards, MGM singer, set for the Town House, Pittsburgh, Dec. 23-31 . . . The Modern Jazz Quartet will appear with the Orchestra of America at Carnegie Hall tonight (Wed.) is a performancee of Gunther Schuller's "Concertino For Jazz Quartet and Orchestra" . . . Alvin Smolin, plant manager of Allied Records, as main speaker at the first winter technical meeting of the Audio Engineering Society tomorrow (Thurs.) at the Mira Sound Studio.

Rank Records of America named Dick Gersh's office as press rep . . . Billy Eckstine set as the New Year's attraction at Trade Winds, Chicago . . . LeRoy Holmes, general manager of Everest Records, went to Chicago to cut a new singing group, the Renowns . . . Sid Pastner, general manager of Strand Records, purchased the Coast platter "Darling I Need Your Love" by The Chips from Vetnice Records.

Ben Sherwin, Liberty disker, booked to appear with Dorothy Shay at the Mape's Hotel, Reno, for one week beginning Dec. 28 . . . Singer Linda Hopkins, who switched from Atlantic to Brunswick, opens at the Elegante, Brooklyn, tonight (Wed.).

Sam Fletcher, RCA Victor disker, is now under Lee Magid's management . . . Lita Roza, English thrush, goes into Las Vegas' Flamingo Hotel Jan. 19.

Chicago

Max Roach combo is at the Chi Cloister . . . Kai Winding back in the London House . . . Ramsey Lewis Trio opens tonight (Wed.) at the Sutherland Lounge . . . Acuff-Rose reppery pacted George Hamilton IV . . . Metro Distributing now handling the Mercury Records catalog in the Buffalo, N. Y., territory . . . Carmen McRae booked into Freddie's, Minneapolis, Dec. 26 for a single stanza . . . Interludes, comedy songsters, slated for the Embers, Evansville, Jan. 23, and the Brown Hotel, Louisville, May 3-20.

GARNER IN NEW PACT WITH HUROK FOR TOUR

Jazz pianist Erroll Garner has re-signed with the S. Hurok office for a 1962 concert tour. Garner first became a Hurok attraction in 1956 and has been concertizing under his auspices ever since.

The pianist's '61 tour kicks off in Milwaukee Jan. 10. Meanwhile, Garner is set for 10 shots on Arthur Godfrey's radio show and has signed for a guest appearance on Ed Sullivan's CBS-TV show in February. Garner's first N.Y. nitery date in five years has been scheduled for Basin Street East March 30 for two weeks.

The HIT! OF THE WEEK

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FELIZ NAVIDADES
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M-G-M Records

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JACK PLEIS . . . . . DECCA
CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"
BOB THOMPSON . . RCA-VICTOR

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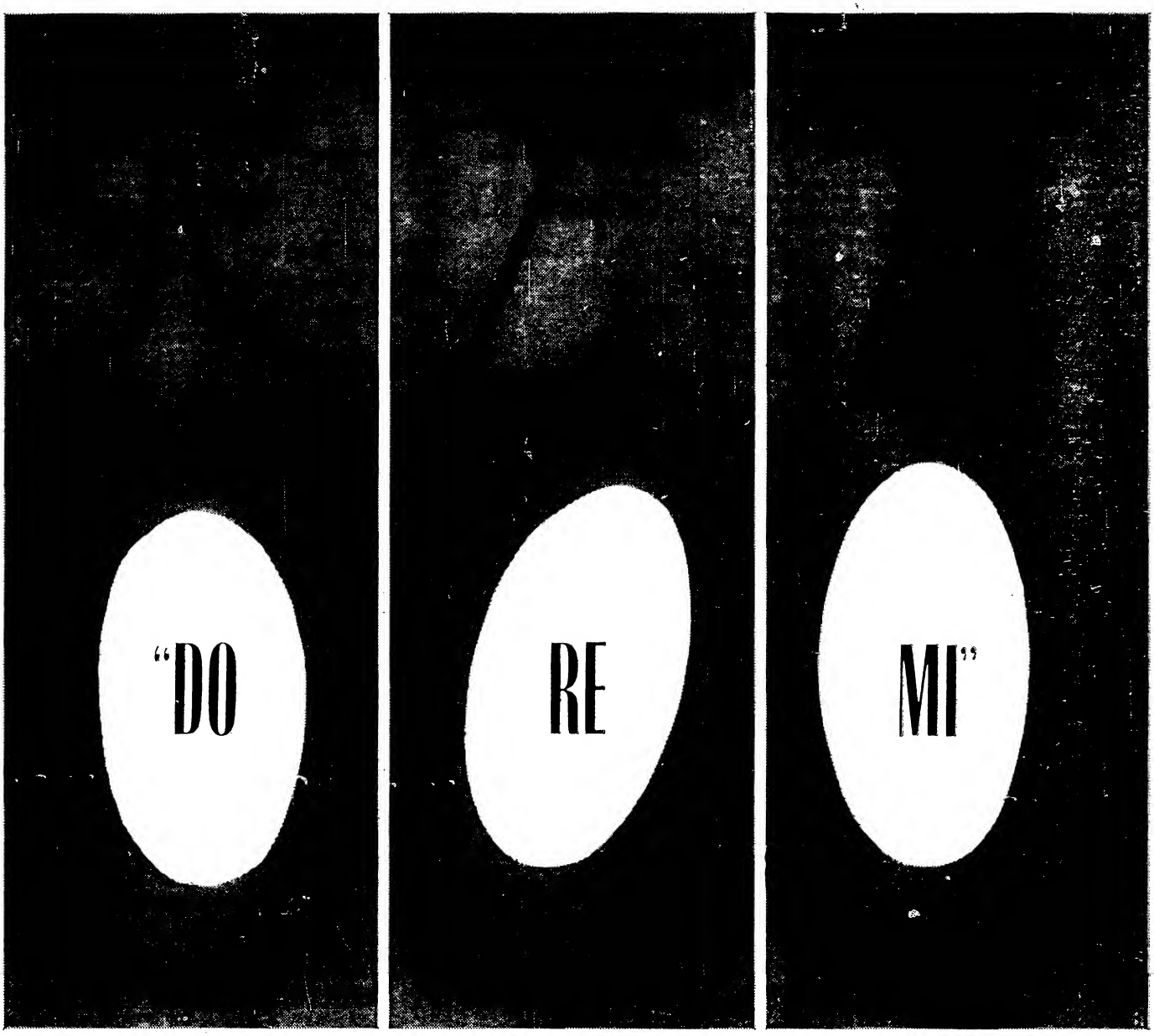

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JEFF BARRY—"ALL YOU NEED IS A QUARTER" 47/61-7821

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AGVA to Supply Names at Scale In Try to Bring Back Nabe Vaude

An attempt to bring back vaudeville will be made by the Hillside Theatre, Jamaica, L.I., which has signed a 10-week deal with the American Guild of Variety Artists and the American Federation of Musicians. Theatre plans to run shows on Friday nights and Saturdays and Sundays, starting Jan. 13. Initial bill will have Alan King, Jo Ann Campbell and the Norma Miller Dancers, plus a six-piece band. The Hillside, formerly a Loew's house, is now operated by Circuit Theatres.

In signing the deal, AGVA has guaranteed that it will get name performers to contribute their services at scale. For example, reportedly, King will get about $100 for the three-day stint. AGVA is supposed to get others who will contribute similarly. Featured acts will be paid close to their regular fee. In addition, the union has promised that it will deliver to the theatre for free performances any celebrities who happen to be in town.

The preem night will have, as a gag stunt, the inauguration of King as governor of Long Island. The union has told the theatre management that it will get politicos to attend the event.

Other theatres will be approached by the union to resume stage shows on the basis that it will get headliners to play for scale or less. Should the theatre go into the red on these operations, it's likely that the subordinate acts will be asked to work for scale.

Our Man in Las Vegas

Forest Duke

recaps the LV-Tahoe-Reno who's who in

Home Is Where The Job Is

* * *

another interesting Story in the upcoming

55th Anniversary Number

of

VARIETY

Lansburgh Remains As Prexy of Flamingo, L.V., With 46% Stock Interest

Las Vegas, Dec. 12.

Morris Lansburgh is still prexy of the Flamingo Hotel here despite previous reports that he sold out his interest to his partner Sam Cohen. "He has never left that position since he was first elected," said veepee Jerry Gordon, who declared that the recent stock transfer negotiations were not completed. Lansburgh will continue to operate the hotel. He is currently in Florida in connection with his other hotel holdings. He operates six inns in that state.

Recently, reports were widely circulated and not denied, that Cohen, a majority stockholder in the Flamingo, was dickering to buy 46% of the stock owned by Lansburgh, Daniel Lifter and other shareholders. The deal, which would have involved more than $5,000,000, would have made Cohen an 87% owner. According to Gordon, that deal was never completed.

'ICE FOLLIES' HOT 102G IN NEW HAVEN STAND

New Haven, Dec. 13.

What has become a routine sellout report on "Ice Follies" stands at the local Arena over the years was again in force with last week's stopover. Pegged at $4.80 top, frappe show pulled an approximate 34,000 fans at an estimated take of $102,000. Run spread from Dec. 4-11, with total of 11 performances.

Icer received added local publicity through cast presence of Beth Hoffman, first New Haven native to become a member of the troupe. Hal Berger has taken over "Follies" tour publicity and promotion this year.

Belafonte Wow 120G, Chi

Chicago, Dec. 13.

Harry Belafonte package hit a solid $120,000 for seven performances last week in the 3,600-seat Opera House. Stand, a virtual sellout, was scaled to $6.50.

It rated as top-grossing pop presentation yet handled by promoter Harry Zelzer.

Harrington Jr.'s Debut

Pat Harrington Jr. is following in his father's footsteps. Comedian will play his first cafe date in his career at the Blue Angel, N.Y. Tentative starting date is Jan. 5.

Harrington's father was one of the regulars at the long defunct Club 18, N.Y., which furthered the heckling and insult school of comedy. It also started such performers as Jackie Gleason and Jack White. Harrington for a time did dialect comedy on the Jack Paar Show.

GAC Biz Confabs Continue in N.Y.

One of the first results of a series of business-building conferences at General Artists Corp. is the switch of Rosalind Ross from the subsidiary General Artists Bureau to the parent company. Miss Ross will be liaison between the company and the younger performers who have come up via the disk route.

Miss Ross, who started the disking department at GAC as an outgrowth of other duties, has been responsible for attracting much of the younger talent to the office. She'll be the first femme exec in the company and will supervise the firm's record dept.

An efficiency survey by the firm of Arthur Anderson & Co. is forming a basis of the discussions in which all major company executives are participating. It's expected that the Anderson study will result in a tightening of the fiscal reins on operations.

The GAC hierarchy is considering recommendations made in the report as well as eyeing the possibility of attracting new top echelon executives in an expansion move.

BRENDA LEE TROUPE HOTSY IN HONOLULU

Honolulu, Dec. 13.

Teenage vocal group, headed by 15-year-old Decca recording star Brenda Lee, set a house record at Civic Aud here Dec. 3 when troupe played ot a total of 35,000 people. Promoter Earl Finch upped number of Saturday shows from six to nine.

Besides Miss Lee, troupe managed by Dub Allbritten included singer Bob Beckham, The Casuals, vocal-instrumental combo, and Gary Miles.

Songstress Won't Tell If She Has Card In New Test of N. Y. Police Authority

Further test on the constitutionality of the regulations covering the fingerprinting of New York City cabaret employees has been started with a letter sent by songstress Nina Simone to her employer Art D'Lugoff, operator of the Village Gate. Miss Simone informed D'Lugoff that she refuses to tell him whether she has a police identification card or not on the ground that this is a matter between the police department and herself. Regulations place the responsibility of seeing to it that all performers are properly registered with the police with the cafe owners.

Although the case provides a peg upon which an additional test may be made, the circumstances upon which this particular angle is pegged is not as clear cut. Both Miss Simone and D'Lugoff are plaintiffs in another test suit in which Police Commissioner Stephen P. Kennedy is being sued for triple damages with D'Lugoff claiming that inability to hire performers irrespective of whether they have an ID card or not, infringes upon his ability to make a living.

Miss Simone is pressing a similar claim on her behalf as well as other performers declaring that right to work should not hinge on her ability to produce an ID card. Other defendants in the first suit are bandleader Quincy Jones, and musicians Alfred Nano and Sam Magazine, both members of Local 802. Maxwell T. Cohen, attorney for the Citizens Emergency Committee, which is fighting Kennedy on the fingerprint matter, is attorney in that case.

Elsewhere, on the ID card front, unless the Stork Club wins a stay, it will start a four-day cabaret suspension tomorrow (Thurs.), a penalty imposed on the spot by Deputy Police Com. McCabe for failure to have cards for all employees including Sherman Billingsley, who was always held to be the owner, but who claims he is not even an employee. Testimony has also been taken by McCabe on the Copacabana, where several employees were minus cards, and a decision on whether its cabaret license will be suspended is expected shortly.

Legally, under a suspension food and liquor can be sold, but there can be no entertainment of any kind. While this is not too much of a hardship in the case of the Stork Club, the entire draw of the Copa is based on shows.

It Took 50 Years, But Soph'll Play Milwaukee

Chicago, Dec. 13.

Sophie Tucker's first Milwaukee nightclub date in her 50-odd years in show biz is set for April 21 at the Holiday House. She'll be at the spot nine days.

Miss Tucker's also booked into the Palmer House Empire Room here Dec. 31, her first playback after an eight-week stand in the plushery last year.

TV Has Same Thing, Sez Halifax Ct. in Acquitting 'Overexposed' Peelers

Halifax, Dec. 13.

"I would refer to their costumes as G-strings, though I have never seen a G-string. I would say they ended up in the equivalent of a bikini bathing suit." That was the testimony of Sgt. Gerald Bishop of the Halifax police, last week at the trial of three Montreal strippers who were pinched at the second performance of "Stripperama" at Odeon Theatres' 600-seat Garrick here.

All were acquitted as was house manager Oscar Grattan. Fred Leavens, Odeon district manager, said such shows—the first burlesque, outside carnivals, in this seaport's history—would be booked about six times a year if business warranted. Two male vaude acts completed the stage bill.

Policewoman Ruth Donald described Perla Venay's performance as "sensual" and said she ended with bosom coverings no larger than a half-dollar. Miss Vernay indignantly testified that her bra cups were "15 times bigger than that!" and—just happening to have them with her—held them up in court.

"I think any person familiar with dancing on television could see the same thing . . . I do not think the Crown has proved its case," said Mag. J. F. McManus. "There was nothing in the show which would tend to present an immoral action."

Two other acquitted peelers are Maria Varga and Taika (Zurko).

STEVE ALLEN'S 25G AT VEGAS FLAMINGO

Steve Allen will play his first Las Vegas nitery date at the Flamingo Hotel starting March 12 for four weeks, Jayne Meadows, who is wife, will be in the package.

According to terms of the deal, Allen will get $25,000 out of which he'll provide the rest of the acts in his retinue. Other than Miss Meadows, surrounding talent hasn't yet been determined.

Allen has previously worked in cafes, having essayed a stand at the Round Table, N. Y., sometime ago.

Circus' Mexican Tour

Mexico City, Dec. 13.

The Clyde Bros. Circus, in its first appearance in Mexico, is being housed in the "El Toreo" bullring at nearby Cuatro Caminos. Plaza management invested $40,000 in special seating equipment for the circus engagement.

Problem of the Clyde show has been to find suitable facilities for its Hollywood Sky Rockets act which works approximately 100 feet above the circus floor.

GEORGES CAMPO and LINA MARVEL

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LEE MORTIMER
New York Mirror, Oct. 16th
". . . Show stopper is the perfectly inimitable Georges Campo . . . I think he's wonderful."

ALEX FREEMAN
N. Y. Enquirer, Oct. 23rd
"The comedy smash of the show was pantomimist Georges Campo, who is another Charlie Chaplin."

VARIETY, Oct. 19th
". . . An excellent session of comedy."

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**Shoreham Hotel,
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A True Artist! A click every moment he's on stage —He panicked his opening night audience!

Washington News,
Don Hearn

★

**Statler Hilton,
Dallas**

Billy is one of the classiest men in the cafe circuit. One of our great character comedians—His sketches are classics. A true comedy artist!

Times Herald
Don Safron

★

**Caribe Hilton,
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From the moment this comedian comes on stage, he has the room under his spell. DeWolfe's razor sharp wit explodes with the delayed reaction of a time bomb. His pot pourri of topical subjects fractured a cheering opening night audience.

Tony Beacon

New Photo's by—Bud Fraker

★

VARIETY

DeWolfe has the knack for achieving an intimacy with the patrons. All of it sock and all of it smashed over with an insouciant personality that has his audience wanting more. DeWolfe punctuates his comedy with suave talk and a charm that too few cafe comedians have these days.

**Shoreham Hotel,
Washington, D.C.**

Satire by DeWolfe is sharp and funny. He is a polished performer who has learned to hold an audience in the palm of his hand, from start to finish!

Evening Star,
Harry MacArthur

★

**Statler Hilton,
Dallas**

One of the great comic talents—He is a finished actor, excellent farceur and a performer who's timing is right on the button.

News,
Fairfax Nisbet

★

**Inverurie Hotel
Bermuda**

Opening night Billy DeWolfe played for an enchanted audience. Forty minutes sped by like forty seconds. From the beginning, Mr. DeWolfe had the packed house audience in the palm of his hand. Without doubt the finest cafe performer I have seen.

Chummy Zuill

ALSO
Sahara Hotel, Las Vegas
Harrah's, Lake Tahoe
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Direction
MCA

Vaude, Cafe Dates

New York

Bobby Short a newcomer to the Camelot starting tomorrow (Thurs.) . . . Rob Sennett working the Polka Dot, next week . . . Art Treffeisen of Mercury Artists, to the Coast for a briefie . . . Jerry Vale to headline at the Shell House, Island Park, L. I., New Year's Eve . . . Alan Worth, son of pressagent Sam Gutwirth of the Eddie Jaffe office, bowed as a comic at a One Fifth Ave., N. Y., tryout, Monday (11).

Hollywood

Dorothy Suay opens a six-week stand at the Plaza hotel, N. Y., April 27 . . Morris Singer's Three Palms has inaugurated an entertainment policy Thursday through Saturday . Belle Barth opens an indefinite stand at the Cloister beginning tomorrow (Thurs.) . . . Cal Tjader's at the summit . . Liz Renay chirping it up at Tin Pan Alley . . . Rowan & Martin set for the New Year's show at the Anaheim Bowl . The DeCastro Sisters opened Monday (12) at Harris' eatery near Disneyland . . . The Chico Hamilton and Buddy Collette Quintets, Manny Harmon, Bert Convy and Salli Terri supply the entertainment for special Christmas parties for underprivileged children underwritten by M'Goo's eateries on Dec. 21 in Pasadena, and in Hollywood, Dec. 22.

Chicago

Playboy Club set Will Holt & Dolly Jonah, plus Nino Nanni, for six frames Jan. 26 . . . Guy Marks down for Eddys', Kansas City, Sept. 15. The Gaylords go in Sept. 29 . . . June Valli to the Eden Roc, Miami Beach, Saturday (17), on bill topped by Paul Anka . . . Damita Jo booked for the Ed Sullivan vaudeo Jan. 8 . . . Murray Roman into the Tidelands, Houston, Feb. 13 for two . . . Smart Sets, comedy-instrumental duo, to the Kentucky Hotel, Louisville, Jan. 29 for four weeks .

Pittsburgh

Les Paul & Mary Ford headliners at the Holiday House . . . Son Gene Paul, with them on the drums . . . Hildegarde back at the Horizon Room for two frames . . . Enzo Stuarti starring at the Ankara . . . Comedian Bobby Shields and dancer Marie Leslie in support . . . Alan Dean at the Twin Coaches . . . Diane Dors' date at the Holiday House set back to permit her to make film . . . Bobbi Baker set for two more frames at the Twin Coaches, her third repeat since doing doing a single.

Dallas

Jimmy Rodgers, signed by the Empire Room for a two-week date beginning Dec. 22 . . . Songstress Phyllis Williams and pianist Nat (King) Cohen switched from Club 3525 to Ciro's Restaurant here . . . Steve Dante, emcee at the Gaslight Club since its opening nine months ago, has moved up to headline vocalist at the spot. He is being backed by the Ernie Johnson Trio who also play for dancing.

BILLY GRAHAM SCORES IN LAS VEGAS 'PREEM'

Las Vegas, Dec. 13.

Nearly 7,000 Vegans packed the Convention Center to hear evangelist Billy Graham Tuesday (6). The crowd wasn't as big as the turnout for Leonard Bernstein and the N. Y. Philharmonic orch—but both were bigger than any for any boxing bout ever held in the Center.

Dr. Graham got a yock with one of his first remarks: "A friend of mine in Hollywood phoned me today and said, 'I'm coming up to Vegas for your opening show.'"

Inauguration Week Finds Huntleys With 2 Bookings

Washington, Dec. 13.

For Mr. and Mrs. Chet Huntley, the upcoming Presidential Inauguration Jan. 20 will have "Hers" and "His" aspects.

Mrs. Huntley (nee Tippy Stringer) has been signed by boniface Allan Bralove as part of his Inauguration week entertainment in the Shoreham Hotel Blue Room. Before her marriage, she had a number of Blue Room engagements as a vocalist.

Huntley will team with David Brinkley in NBC-TV's Inauguration coverage.

Dwyer, Mrs. Vince Curran In Joint Eatery Venture

Jimmy Dwyer, who used to operate the Sawdust Trail, N. Y., and Annette Curran, widow of comedian Vince Curran, who used to be one of the mainstays of the Club 18, N. Y., have taken over the Del Pezzo Restaurant, N. Y.

It's a long established Italian eatery, but in the hands of the new bosses, is likely to change character.

Norm Granz Discovers Global Concert Circuit As Ella Wows 'Em in N.Z.

Auckland, N. Z., Dec. 13.

With near-capacity audiences for her four Town Hall concerts in Wellington and Auckland last week, it seems certain that Ella Fitzgerald has captured the all-time record grosses for these houses. Visiting stars have filled them before, but not at the $7 top that promoter Harry M. Miller asked—and got.

"Pristine" is how impresario Norman Granz describes New Zealand as a jazz concert setup. Success of Miss Fitzgerald's recitals have led to bookings of Granz's Oscar Peterson Trio in February and the songstress again, in October. Both dates will be under the Miller banner.

"Australia is like another America now," Granz told VARIETY, "but New Zealand is unknown territory. I find it fascinating. I don't think anyone can hope to work it from the States, however, without playing Australia too, the distances being what they are.

"But Harry Miller has shown what a good proposition it is, and the fact that New Zealanders are prepared to pay higher prices for Ella than we ask in the U. S. shows how keen the market is. We've had topliners in Australia in the past but, until now, there hasn't seemed to be enough interest here to warrant bringing them over."

Granz said that the N.Z. experience had convinced him that the 2,000-seat halls were right for Miss Fitzgerald. He would not book her in to the vast Australian stadiums again.

"This N.Z. hop shows things have changed on the concert front since jet travel," said Granz. "Once it was, say, New York-Boston-Chicago for a concert tour. Oscar Peterson's February bookings will be Sydney-Auckland-Berlin—just like that."

NSH in Berlin

Berlin, Dec. 6.

Probably the longest American jazz concert ever given in this city took place here last Friday (2) at Deutschlandhalle. It ran for more than four hours. But that was too much of a good thing and quite a few fans left early.

Concert was probably the most substantial, artist-wise, ver given here. Concerts featured the Julian (Cannonball) Adderley Quintet, Roy Eldridge, Benny Carter, Coleman Hawkins, Don Byas, Jo Jones, Dizzy Gillespie, J. J. Johnson, Stan Getz, Candido, and others.

Concert, labeled "American Jazz Festival," was originally to take place Nov. 20 at Sportpalast but had to be cancelled 48 hours before because of a local official's advice that such a concert cannot be given on that Sunday, which was the Germans' "Totensonntag" (Sunday of the Dead). Wolfgang Jaenicke, under whose auspicies the concert was brought to Berlin, protested claiming that the concert would be of serious nature. The musicians were about to give this concert in memory of the late Charlie Parker and Lester Young and have their salaries of that day go to the widows of their dead colleagues. But authorities here wouldn't make an exception. Concert was then to be given three days later at Deutschlandhalle but again had to be cancelled because of fog which prevented the musicians, who were in Hamburg, from coming by air to Berlin.

Concert finally took place after Norman Granz, who brought this troupe to Europe, had told Jaenicke that his concert will take in Berlin whatever the cost might be. It was the last European date of this ensemble. A disappointing 3,000 came to hear it. That means that not even a third of the seats were filled.

Granz, currently in Australia, let Jaenicke know that the next Ella Fitzgerald-Oscar Peterson European tour will be held in Berlin, Feb. 11.

Inside Stuff—Vaude

Nicholas Darvas' "How I Made $2,000,000 in the Stock Market" remains the No. 14 bestseller (24 weeks on the national lists) despite, or perhaps because of, the attendant furor following N. Y. State Attorney-General Louis J. Lefkowitz's probe on the publication—and its publisher—for allegedly "false" advertising and claims. The charge is that Darvas (& Julia), the dancer who set forth his success formula for getting rich in Wall St., perhaps made 10% of the claimed amount, and that on other occasions he lost.

Whatever the merits, it has gotten the former Hungarian ballroomologist, currently in Paris, lots of space and tv coverage. Latter included interview clips wherein he termed this action as another form of "book-burning," i.e., indicting his integrity before trial of all the values.

Indonesian government is sponsoring a "floating fair" that will be berthed in Honolulu during the Pacific Area Travel Assn.'s convention Jan. 9-15. Ship will bring 200 Javanese, Sumatran and Balinese dancers and entertainers and will carry displays of Indonesian sculpture, paintings and other art forms.

Circus Review

Cirque Medrano, Paris

Paris, Dec. 3.

George Reich Ballet (14), Manita & Carrington, Astrals (3), Mullens (2), Moreno, Onas (2), Charlie Rivel, Marcellys Orch (10), Rocco & Paul; $2 top.

The two one-ring circuses in Paris have been in trouble since the war. The Cirque D'Hiver goes on in its more circusy routine manner, but there have been rumors it may be sold and converted into a garage.

The Cirque Medrano has tried to renew classic patterns with name stars, ballet etc. But this latest show is no help and another blow to the fading circus pull here.

Yet the Moscow Circus in pulling them in at the outsize Palais Des Sports because it concentrates on unusual acts and bundles them well. On the other hand the better numbers in the local shows are getting scarcer as they are swallowed up by video and house needs.

George Reich, a noted music hall and nitery dancer and choreographer, has brought his ballet company into this circus and tried to make it bouncy and earthy with flurrying chase sequences, fallabouts, etc. At times there is a catchy appearance to these interludes but they are mainly hybrid in this atmosphere and add nothing to circus needs.

A series of takeoffs on great clowns does not help much either for they only underline the circus talents that are not there. This is more vaude house than circus in appeal and projection. Charlie Rivel is an adroit clown and manages to pay homage to Chaplin rather than just imitate him, but Rocco & Paul miss in their clowning attempts with breakway musical instruments.

Mullens (2) juggle on and ride circling horses. They also put a group through okay paces, but it lacks snap and breadth. Astrals (3) are an okay trapeze group with fallaways and spins via holding each other with jaws clamped on mouthpieces. Onas are good risley act with one holding a ladder on his feet and the other upping on it far balancing. Manita & Carrington do a slick mindreading act, more suited for house use. Gin does some okay mime bits during material changeovers.

In all, this a makeshift circus item that is a cross between house and sawdust and misses on both counts. More imaginative aspects are needed to keep the circus in show biz focus here. The most intrinsic act is Moreno who mixes lions, a tiger and three goats for a solid animal entry.

But the best act of the evening was only a one-nighter. The Mascottes (2) are sleek girls who do supple hand - to - handing. One stands the other on her head, head-to-head that is, sans any cushion in between, and then walks up a ladder and over and down.

It is a solid act but only demonstrated that the other turns were acceptable but not up to par. The Mascottes came on as a gesture to some friends in the show. They should have stayed. *Mosk.*

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Red Carpet for Ringling Show At New Winter Quarters in Venice, Fla.

By LAWRENCE DAME

Venice, Fla., Dec. 13.

Minus big top but with a new winter quarters after eviction from Sarasota, where the ghost of John Ringling kept "the biggest show on earth" for 34 years, the Ringling Bros., Barnum & Bailey Circus was greeted by 10,000 persons (more than half the pop.) upon arrival here last week.

A 15-coach train brought stars and equipment to occupy pristine quarters made for the purpose on the airport of this onetime boomtown that all but folded under depression in the twenties.

Venice, founded by a union brotherhood shortly before it took in its sidewalks when the land boom, otherwise called swindle, ended, now looks forward to a bright new future with Ringling.

And impresario Johnny North is anticipating peace at last in this new training spot. A dispute with Sarasota authorities over land leases ended the love affair with the resort city of art and electronics northward up the coast. Venice itself provided difficulties, also through land titles controlled by those who feared lions and elephants would get loose and scare the tourists along the Venetian (Fla.) canals.

Now everything seems smooth, if such a thing ever can be said about circus.

The high school band turned out, and so did the mayor, who runs a bar. Rudy Bundy, circus treasurer, made a speech. John and Henry Ringling North, whose uncle was John Ringling, weren't present. In fact, ever since Henry's book on Johnny came out, with realistic revelation about family and friends, both have studiously avoided Sarasota and its environs.

Rehearsals for next season will run about six weeks. The framework of a 5,000-seat arena is up with a promise of being the largest structure in Sarasota County.

Many clowns, acrobats, trainers, carny folk and others connected with the vanished Big Top went misty in Sarasota over the move slightly south. Some will never be with circus again and cuss it out, in its new North-sponsored guise, whenever they can, even thinking of the good old golden days. But some of the lucky ones, who wouldn't get away if they could, will commute from their homes in the old training spot to the new one.

Katleman to Blueprint 1,000 Room Inn to Replace Destroyed El Rancho

Las Vegas, Dec. 12.

Beldon Katleman, operator of El Rancho Hotel, main building of which was razed by a fire last summer, is planning a 1,000 room hotel. He already has the blueprints in preparation.

The land on which the present El Rancho is located is deemed sufficient to house the contemplated replacement inasmuch as the hotel consists largely of cottages spread throughout a wide area. Just when Katleman would start work on the new inn isn't known as yet.

Even with 1,000 rooms, El Rancho wouldn't be the largest Vegas inn. The Stardust hotel contains just under the 1,100 rooms. However, with luxury accommodations, the contemplated El Rancho will likely contain more hotel space than the Stardust.

GOODMAN JOINS FLAMINGO

Al Goodman, who used to be catering manager at the Havana-Riviera, Havana, has joined the Flamingo Hotel, Las Vegas in a similar capacity.

At one time with the defunct French Casino, N. Y., Goodman also has been with the Saxony, Miami Beach, and the Colonial House, Palm Springs.

London's Dorchester Hotel Dropping Shows

London, Dec. 13.

The Dorchester Hotel is dropping its cabaret policy from the New Year. The final bill, comprising Al Koran and Murio & Sheila, opens Dec. 19 and closes on the 30th. There will be a special New Year's Eve attraction which will include The Vandykes, the Trumpeters of the Royal Horse Guards and the Pipes and Drums of the 1st Battalion of the Irish Guards.

At the end of February the Dorchester Restaurant will close for six weeks for redecoration with decor by Carl Toms.

MERCURY MERGER WITH INGALLS & HOYT OFF

A projected merger of Mercury Artists Corp. and Ingalls & Hoyt has been called off. Both firms had been negotiating but had failed to come to terms.

Mercury Artists, now owned by Frank Musielo, had been seeking alliances with other offices in order to have an expanded list. Firm of Ingalls & Hoyt would have provided additional strength in the cafe and legit departments. Miles Ingalls is a vet cafe agent, while Howard Hoyt books several summer theatres and its active on Broadway as well.

Mpls. Shopping Centre's Ice Show Dents Pix Biz

Minneapolis, Dec. 13.

Southdale, this city's nationally famous shopping centre, continues not only to bring in big free shows as disliked competition for the theatres, but also to advertise them lavishly in the newspapers.

Current attraction is "Adventures on Ice" with a cast of 14. There are three shows daily, including one at 9 p.m. The centre's stores keep open until 9 p.m. on Thursdays and Fridays and the show undoubtedly attracts customers for the shops. Top billed are Wilma & Ed Leary.

During the past year Southdale has offered circuses and rodeos from time to time.

New Booking Policy Puts Same Acts In Two N. Y. Rooms in Same Season

The practice of booking the same performer for two New York rooms during the same season is growing. It's a reversal of a custom which held that a performer generally stuck to one room in a town and went over to the opposition only after the original owner didn't want to meet new conditions, such as salary increases.

This year there are more moves to book the same performer at a hotel and at a nitery. For example, Pat Windsor, current at the Persian Room of the Plaza, is set to return to the International next month.

Dorothy Loudon is set for the Blue Angel and the St. Regis; Diana Trask between the St. Regis and the Living Room. Frankie Laine went to the Copa and the Waldorf-Astoria within a comparatively short time of each dates. Bud & Travis, presently at the St. Regis, tenanted the Blue Angel within brief periods.

The trend toward working rival spots is the result not only of a chronic headliner shortage, but also from the belief that a good engagement elsewhere helps build up a reputation. There is also the feeling that frequently there are comparatively few spenders who patronize both the hotels and the nightclubs. To cite an extreme, the Persian Room is likely to get very few of the International's customers, but if an impact is made by a performer at the International, it can benefit the Plaza.

The two-room theory hasn't yet been fully proven. But the bonifaces seem willing to share their headliners. There is also a feeling that a performer and agency may recognize that granting permission to play elsewhere in New York will result in generally lower prices for the headliner involved. If a performer can get another engagement, they may forego the raises usually asked for a repeat stand.

Escudero's Flamenco Unit Gets Temperamental When Not Paid for Three Weeks

Dallas, Dec. 13.

Escudero's flamenco dance troupe called it quits right in the middle of a performance last week (3), leaving about 300 irate theatregoers holding worthless tickets. The 73-year old Spanish dancer wanted to continue the show but the 23 cast gypsy dancers walked out at intermission because of finances.

Pleadings of promoter Ted Roggen, of Houston, who offered the company manager William Baron a check for $520 weren't enough to lure the dancers back. A shower of coins which the audience tossed onto the state also was unavailing. Roggen said the cast had not been paid in three weeks and just prior to the performance he gave the dancers $400 to go on with the show.

"It was not my responsibility to pay the cast," Roggen said. "Why, I even gave them $200 out of my own pocket in Austin so they might move their bus to Dallas for the show." At intermission the dancers went into a huddle and decided they had played long enough without pay.

After his supporting cast walked out and the show collapsed, Escudero trudged dejectedly to his dressing room. He wrapped himself in a resplendent purple robe to meet the crowd which surged backstage. But those going backstage came not in anger but to praise the veteran dancer who was making his farewell tour. Speaking through a interpreters, Escudero said he had been in show business more than 60 years and Saturday night's walkout was the first he had ever encountered.

"Talent, Versatility and Beauty..."

..a solid cafe act!"
VARIETY, Abel.

KIM Sisters

GENE KNIGHT, New York Journal-American
"Kim Sisters—wonderful. Greeted with enthusiasm . . . versatility and Charm . . . eye opens for sophisticated New Yorkers."

EARL WILSON, New York Post
". . . Brilliant trio . . . a smash hit at the Empire Room!"

LEE MORTIMER, New York Mirror
"Looks like the Kim Sisters will be the biggest draw in the history of the Waldorf Empire Room."

TED MORELLO, N. Y. World-Telegram and Sun
"The freshest act to hit N.Y. clubs in 1960 . . . a miracle of musical versatility, vibrant youth and oriental beauty."

DORIS LILLY, New York Post
"This Charming Trio of Korean maids is a joy to the eye. They can sing too."

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House Reviews

Music Hall, N. Y.

"The Nativity," produced by Leon Leonidoff; Bruce Payton, narrator; Maria Di Gerlando, soloist; "Holiday Wishes," produced by Russell Markert; Alan Cole, Helen Wood, The Kovacs, Rockettes, Choraleers, Marryn Roy, symphony orchestra under Raymond Paige. "The Sundowners" (WB).

There's little variance from year to year in Radio City Music Hall's annual Christmas stage outing on, no doubt, the theory: why rewrite a hit. That it is, a hit—and always a high-standard, good-taste hit—is again attested by audience reaction.

The boxoffice response is immediate and impressive. The mitting inside the house confirms the ticket-buyers' endorsement.

This is general appeal programming, opening as ever with the Nativity pageant put across with rich simplicity as scripturally-costumed people, with their animals in tow, come along guided by the star in the sky. It's reverential tableaux that takes on movement and, indeed, is moving to the spectator.

"Silent Night" and "Come All Ye Faithful" are the natural vocalistic and instrumental background.

Part II is the usual switch from the religioso, the accent going upon frolicsome entertainment. Corps de Ballet, directed by Margaret Sande with Helen Wood as soloist, scores fittingly with a "Candyland" offering. The title conveys the idea. Marvin Roy, magician, here provides fun with his illusions anent a long string of electric bulbs coming out of his mouth. The Kovacs, a trampoline act, make for a fitting, standard, kid-fun insert.

Then the Rockettes muster in a Wooden Soldier dance business that's a nifty, per usual. Any need at this date to detail those girls? Presumably not.

Raymond Paige's symph orch bolsters the overall production with familiar competence. Paige is a master of the schmaltz from the old presentation and radio eras. This Music Hall show is uniquely Music Hall and as such is traditional and institutional. It's appropriate and rewarding; who could improve on its Christmas?

Gene.

Apollo, N. Y.

Louis Jordan, Jordanettes (5), Clay Tyson, U. S. Bonds, Etta Jones, Cashmeres (5), Reuben Phillips Orch (12); "Cry Tough" (UA).

Louis Jordan, veteran hipster who refuses to be dated, is top of the bill and top of the entertainment in the rather thin revue current at this Harlem vaudery.

Fore and aft of the other acts, Jordan emcees, sings, blows sax and clowns with skillful enthusiasm. His blues number, "Three-Handed Woman" ("right-handed, left-handed and under-handed"), is a sock parody. So is his piping of "Bitter Earth," the Dinah Washington disclick, which he does with a nice mix of pathos and humor.

Otherwise, there's Etta Jones, whose unique timing and sexy, bluesy style give a special lilt to the "My Fair Lady" ballad, "Street Where You Live;" the Cashmeres (three guys and two girls) with some bouncy r&r; U. S. Bonds, who needs a lot of polish before he accomplishes in person what he's done with his current disk hit, "New Orleans;" and Clay Tyson, comedian whose easy delivery under a flop-brimmed hat would be jacked considerably with fresh material.

Leggy quintet of chorines, the Jordanettes, open and close with snakey routines, Reuben Phillips and band, augmented by Jordan's backers for some numbers, give adequate support. *Bill.*

Bobino, Paris

Paris, Dec. 6.

Jean-Claude Pascal, Djinns (23), Leo Noel, Edmond Meunier, Cresus, Malta & Fernando, Rosyane & Larau, Georges Holmes; $1.50 *top.*

Jean-Claude Pascal is a film leading man here who has turned singer and makes his pro bow at this nabe-type house. He emerges estimably with a pleasant, if limited, voice and an okay choice of songs.

But he lacks the underlining, attack and projection to help him pass the point of just an amiable, good looking crooner. Many top-flight song stars have become good thesps, but it is rarely vice-versa.

Pascal seems to bear this out for though he has poise and presence there is no build or climax to his stint and he sings an hour, which is overlong. He is an actor who could get by in a musical legiter or pic. However, he does not yet have the makings of a singing star.

Djinns are 23 teenage girls who choral on pop and folksy tunes. They just sing in unison for the most part and only rarely use chorus effects advantageously. This group is big on disks here, but appear mainly local in appeal.

Leo Noel has earthy pipes that fit his oldtime street songs accompanied by a hand organ. He is in for mitts.

Edmond Meunier is a chansonnier with sharp shafts of wit to twit French politicos and foibles. But not all his material is up to par. He gets enough yocks to make this passable.

Malta & Fernando unleash a bevy of trained canines that make this a fine house entry. Dogs act like humans, elephants, horses, et al. for an engaging entry. George Holmes does snappy tap dancing and a fine bit with a mouthed cigarette in which he keeps exhaling smoke. It's a good filler.

Cresus shows a gag ad film that has enough invention for laughs. It is on the meaning and use of drawers in furniture. Rosyane & Larau are a smart acro-dance entry that adds a flourish to the show.

In all, the Pascal name and the Djinns' disk draw should have this in for good biz in its two week run.

Mosk.

New Acts

REIKO
Songs
22 Mins.
hungry i, San Francisco

Reiko is a Japanese rock 'n' roll singer with a big, deep, bouncy singing voice and the highest, littlest, squeakiest speaking voice ever heard on a Frisco stage.

She comes on in a kimono, with her hair elaborately done up, and belts "Sing, Sing, Sing" for all its worth. Then she announces her next number in somewhat tentative, faltering English and the audience looks around as if to ask, "What gives"? She follows with a variety of songs—"I'm Gonna Give You Everything," something she calls a "Japanese farewell song" half in English half in Japanese, "Personality," "Teeny Weeny Polka Dot Bikini" and, finally, a raucous, booming, all-out version of "Fujiyama Mama" which simply kills the crowd.

When she sings her r&r stuff she does dance steps around the stage, keeps time by snapping her fingers and generally gives the impression that she is out-Presleying Presley.

It is an astonishing act, very amusing, musically interesting and may become very big on the night-club circuit, especially if someone picks her up for records. Reiko is extremely petite and pretty, has been in the U. S. only two months and, incidentally, is the wife of comic Jack Douglas, who probably has helped teach her some of the very funny stuff she does.

Stef.

JOAN SHAWLEE & MITZI McCALL
Comedy Duo
30 Mins.
Slate Bros., Hollywood

Mitzi McCall & Joan Shawlee look like a winning comedy team, to judge from their break-in performance at the Slate Bros. They use the Mutt-and-Jeff gimmick to good effect without becoming grotesque and have a sunny enthusiasm which is contagious.

Miss Shawlee, the statuesque one, gently bullies Miss McCall, the short cute one, without ever becoming overbearing and they retain a completely feminine manner, avoiding the pitfall of emulating masculine comedians. Material's good and they sing a couple of special numbers pretty well, but their principal appeal is in their innate charm and craftsmanship — both film actresses, they know how to time and deliver lines. The two weeks for which they're booked seems too short.

Sonny King continues as headliner. *Glen.*

Storm Tames

Continued from page 1

their leads and airlift them to the heliport in New York. Arrangements had been worked out for the move if feasible. A preview scheduled for last night was cancelled and pushed back to tomorrow night. Another preview slated for tonight (Wed.) is expected to go on as scheduled.

The second night press, originally set to attend the Friday night (16) performance, has been pushed back to next Thursday (22).

Despite the storm, four Broadway legit entries sold out Monday night. They were "Camelot," "An Evening With Mike Nichols and Elaine May," "Irma La Douce" and "Sound of Music." Alexander H. Cohen, producer of the Nichols & May offering, purchased radio time Monday afternoon and yesterday to make the announcement, "A tip for fun-lovers. Tickets are available to all Broadway shows even including the Broadway hit, 'An Evening With Mike Nichols and Elaine May'."

Banquets Snowed Out

Sunday-Monday 17-inch snow storm hitting metropolitan N.Y. cancelled at least two banquets of theatrical linkage. Joint Defense Appeal feed honoring Benjamin Sherman, chairman of ABC Vending, was "blizzed" out at the Waldorf on Sunday (12) and will be rescheduled, probably Dec. 18.

President's Committee on Handicapped was to tag Dore Schary at the Hotel Plaza Monday (13) with its Distinguished Servcie Award. That was ended and will go during January.

Among performers who had transportation difficulty because of the storm was Maurice Evans. The "Tenderloin" star was at his Wilton, Conn., home for the weekend and a special snowplow had to be used to clear the way for him to reach the New Haven Railroad station in Norwalk. Eileen Heckart, of "Invitation to a March," was unable to get out of Stamford, Conn., and her understudy, Barbara Hayes, went on for the Monday night performance.

Snow blindness was also evident indoors as a result of the 17-inch snowfall which started Sunday (11) and continued until the afternoon of the following day. The expanse of white prevailed in most niteries in New York on both days. Also hit hard were film and legit theatres and virtually every form of commerce. The storm took a healthy bite out of the Christmas shopping trade.

Lombardo Preem Also Stalled

Cancellations were especially heavy in the cafes and in legit. Stormbound legit patrons were told that their tickets would be honored some other night. The night-clubs, already hit by the pre-Christmas shopping season, were virtually decimated Monday. The Latin Quarter had a respectable house for the first show Sunday, fell down for the midnight show and collapsed for both shows Monday. Guy Lombardo, who was scheduled to open at the Hotel Roosevelt Grill Monday night was stuck with his orchestra in a chartered bus on a Pennsylvania road and unable to make it to New York. Preem was postponed to last night (Tues.). Dick Haymes & Fran Jeffries opened at the Hotel Waldorf-Astoria Monday night to a sparsely attended audience.

The snow came at the wrong time for the hotels. Normally, should a storm develop during a working day, out-of-towners are forced to stay overnight in New York. These contribute to the gate at cafes, film houses and legiters. There was no such windfall during this storm because of its Sunday start which automatically caused a drop in Monday travel.

VARIETY BILLS

WEEK OF DECEMBER 14

NEW YORK CITY

MUSIC HALL
Marvin Roy
Helen Wood
Alan Cole
Bruce Peyton
Rockettes
Maria De Gerlando
Choraleers
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Foote
Arnaud Bonnet
Ronald Austron
Peter North
Gordon Wilcock
John Kendall
Jeanne Battye
Pamela French
Ron Chambers
Rosa Coleman
Mary Mackie
Julie Worthy
Camilla Christenson
Jean Brunning
Addie Black
Merle Taylor
Joan Corbett
Warrick Russell
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

BRIGHTON
Hippodrome
David Kossoff
Joe Church
Warren & Chick
Peter Cavanagh
Harry Jacobson
Fuller & Janette
Veronica Martell
Keefe Bros. & Ann.
EDINBURGH
Empire
Robert Wilson
Joe Gordon 4
Murray & Maidie
Jimmy Shand Jr.
Aileen Manson
Isobel James
Desmond Carroll
Jeannie
Sydney Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry O'Duffy
GLASGOW
Empire
Craig Douglas
Dallas Boys
Johnny Seattie
Aly Wilson
Trio Vitalites
Will Starr

Cabaret Bills

NEW YORK CITY

Basin St. East
Lenny Bruce
Pat Morrissey
Al Hirt
Georgie Auld
Bertolotti's
Charley Manna
Romero & Estelita
Casey Anderson
Betty Joyce
T. Quartel Orc
Blue Angel
Kay Ballard
Odetta
Ted Markland
Reyneaux
Jimmy Lyon 3
Bon Soir
Sallie Blair
Tony & Eddie
Gina Wilson
3 Flames
Jimmie Daniels
Camelot
Bobby Short
Tom Pasle
Chardas
Janine Duret
Liz Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elmer Horvath
Chateau Madrid
Ana Maria Rev
Ralph Font Orc
Panchito Orc
Copacabana
Connie Francis
Jackie Mason
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones 4
Harold Quinn 3
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc
Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Eyck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Roberto Iglesias
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Bud & Travis
Milt Shaw Orc
Walter Kay Orc
International
Al Kelly
Joey Adams
Tina Robin
Lane Bros.
Little Buck
McKenna Line
Mike Durso Orc
Aviles Orc
Marc Alden
Jimmy Huntley
Johnny O'Brien
Ben Arden Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Novelites
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B Harlowe Orc
Left Bank
Alice Darr
Danny Apolinair
Mickey Manners
Living Room
Felicia Sanders
Bobby Cole 3
Tommy Hazard
Cootie Williams Orc
No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Nina Dabore
Damian Mitchell
Joan Bishop
Roundtable
Deep River Boys
Gloria Lynne
Sahara
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennett
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jack Fletcher
William Roy
M & C Allen
Viennese Lantern
Yvonne Constant
Pawel Pekopelne
Ernest Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc
Village Gate
Cannonball Adderly
Art Farmer
Benny Golson
Nina Simone
Village Vanguard
Lambert, Hendricks & Ross
Ray Bryant 3
Waldorf-Astoria
Dick Haymes
Fran Jeffries
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Lationgo
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Henny Youngman
Jimmy Blade Orc
Edgewater Beach
Rodgers"
Betty Benee
Larry Douglas
Felix Knight
Gate of Horn
Shai K. Ophir
London House
Kai Winding (7)
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Bob Newhart
Sandy Stewart
Marty Rubinstein
Marx & Frigo
Palmer House
Anna M. Alberghetti
Trade Winds
Patt Harrington Jr.
Peggy DeCastro III
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Jackie Hilliard
Ann Hathaway
Jackie Gale
Ben Blue's
Ben Blue
Cully Richards
Jules Savoy
Ilona Adams
Joan Kayne
Joan Elliot
Richard Cannon
Ivan Lane Orc (5)
Ciro's
D. Washington Rev
Brian Farnon Orc
Cloister
Belle Barth
Geri Galian Orc
Cocoanut Grove
Betty Johnson
Matty Malneck Orc
Crescendo
Mary Kaye Trio
Dino's
Bunny Bishop
Jack Elton
Steve La Fever
Slate Bros.
Sonny King
Joan Shawlee & Mitzi McCall
Mort Weiss Quart.
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Michelle Nichols
Trini Lopez

LAS VEGAS

Desert Inn
Louis Prima
Keely Smith
Sam Butera & Witnesses
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Ink Spots
Ray Peterson
Starr Sisters
Bill Reddie Orc
El Cortez
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flamingo
Harry James
Della Reese
Edi Domingo
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n West
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
Harry Ranch
Sawyer Sisters
Allison McKay
Nighthawks
Ann Weldon
Micki Lynn
Riviera
Billy Williams Rev
Bob Crosby Bobcats
Sahara
Ken Murray
Marie Wilson
Leo Diamond
Rod Lauren
Don Rickles
Freddie Bell
Tunesjesters
Louis Basil Orc
Sands
Dean Martin
Brascia & Tybee
Morrey King
Hal Loman Dancers
Garr Nelson
Copa Girls
Antonio Morelli Orc
Showboat
Polly Possum
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Tregardens
Lori Phillips
Don Santora
Geo. Redman Orc
Starlust
Lido De Paris
Billy Daniels
Helen O'Connell
Hawaiian Revue
Thunderbird
Fred & Marcy
Tropicana
Folies Bergere
Kathy Barr
Bernard Bros.
Lily Ningara
Florence-Frederic Dancers
Perez Prado

MIAMI-MIAMI BEACH

Americana
Ross Trio
Pupi Campo Orc
Bar of Music
Bill Jordan
Gina Wilson
Sue Lawton
Steve Hunter
Carillon
"Folies Francaise"
Harry Mimmo
Elisa Jayne
Darryl Stewart
Jacques Donnet Orc
Copa Theatre
Alan Gale
Arthur Treacher
Fran Warren
Arnold Dover
Boots McKenna Line
Dave Tyler Orc.
Desuville
Henry Levine Orc
Gwen Bari & Co.
Sacasas Orc
Eden Roc
Mal Malkin Orc
The Blazers
Rascha Rodell
Luis Varona Orc
Betty Reilly
El Patio
Mazie Rosenbloom
Susan Shepard
Jimmy Drew
Myrt Jones 3
Everglades Roof
Underwater Ballet
"Stars of Tomorrow"
Don McGrane Orc
Fontainbleau
Varadero Sextet
Len Dawson Orc
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Duck Ducky
Patti Lynn
Eddie Bernard
Singapore
Snuffy Miller
Florence Mayo
Lisa Wood
Jack Mayo
Hal Rader Orc

RENO-TAHOE

Golden
Herbie Kae
Barons
Harold's Club
Carmen Cavallaro
Helen Boice
Harrah's (Tahoe)
George Gobel
Paze & Bray
Dolores Perry
Dorben Dancers
Leighton Noble Orc
Harrah's (Reno)
Kim Sis
Ross Lane 4
De Fuentes Bros.
George Rock
Abbie Neal
Modernaires
Holiday
Nick Lucas
Joe Maize
Coquettes
Charles Gould
Mapes
Esquires
Pars & Patti
Joe Karnes
Riverside
Sarah Vaughan
Bob Melvin
Ink Spots
Starlets
Commodores
Buddy Fanta
Lou Levitt Orc
Wagon Wheel (Tahoe)
Gaylords
Dorias
Wilder Bros.
Bobby Page

SAN FRANCISCO

Blackhawk
Earl Bostic
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Kirby Stone 4
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers
Hungry i
Jack Douglas
Reiko
Joe & Eddie
Jazz Workshop
Charlie Mingus Orc.
On the Levee
Kid Ory Orc
Neve
Red Norvo
Jackie & Roy
365 Club
Gonzalez Gonzalez
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc
Purple Onion
June Ericson
Mel Young
Jerry Music

Mathis' Tall 60G, Det.

Detroit, Dec. 13.

Johnny Mathis' show at the Riviera Theatre here pulled in $60,000 last week. The 2,700 seater had an $80,000 potential.

House was scaled at a $4.50 top.

St. Regis, N. Y.

Bud & Travis, Milt Shaw Orch; $2-$3 cover.

Long the bastion of the chic chanteuse, the plush Maisonette has lowered its guard and opened the gates to a couple of folk singers. The departure is not as drastic as it may sound, for in selecting Bud & Travis, a couple of refugees from the Blue Angel, to break in the room's new policy, the Maisonette makes the transition in a painless way.

Although they broadly fall into the category of folk singers, Bud & Travis do not represent everything the term connotes. Even the St. Regis' press department is careful to point out that the pair provide "tunes in the folk idiom," but "steer away from the folk singer category."

The folk heritage is obvious—the guitars and the casual, tie-less shirts. The songs, too, have a folk flavor, including Mexican, Spanish, French and calypso material. The repertoire also includes novelty tunes, updated old numbers to fit the contemporary scene, and a couple of Bud & Travis originals.

There was no evidence that the Maisonette clientele missed the steady diet of femme warblers, for they took to the semi-folksters as easily as to the caviar and champagne. Bud & Travis help their cause considerably with a line of smart patter which is as essential to their act, at the Maisonette at least, as their songs.

The patter, for the most part, is easy to take. Pair kid themselves, comment on various topics and talk about the numbers. At one point, one of them says, The words aren't dirty at all, but the music is pretty offensive."

The between-tune comedy places the audience in a pleasant mood and it takes to the folk melodies with enthusiasm. The excitement, however, appeared to be at higher peak earlier in the act. The patter seemed to thin out near the end of the 45-minute stint.

Moreover, the lads could use a stronger closing number. They walked off with a quiet, sedate piece instead of utilizing their rousing "The Sloop John B" parody, a can't-miss offering at the Blue Angel.

These are only minor beefs, however, for the overall performance is top-draw and eminently worthy of a Maisonette outing. A fave on opening night was "Raspberries and Strawberries," the English version of a tune popular in French bistros in the 1920s.

With Bud & Travis providing their own showbacking, Milt Shaw's orch is confined to providing the melodies for customer dancing and it carries out this assignment with its usual competence. *Holl.*

Riverside, Reno

Reno, Dec. 8.

Sarah Vaughan, Bob Melvin, Starlets (8), Lou LeVitt Orch (10); $3 minimum.

Current stint marks the second booking for Sarah Vaughan in this intimate room this year, and from tablers' reaction it's a welcome playback for the jazz stylists. As in prior date, she exhibits a command of the vocals that is impressive, and the styling is used for full mood effect. Backed by her own trio, along with the Lou LeVitt orch she does tunes like "Everything Is Coming Up Roses" (for a click opener), "Passing Strangers," "Love Finds A Way," "I'll Be Seeing You," "Just One of Those Things" and "Misty." Miss Vaughan keeps her turn tight with a minimum of chatter. She is on for a full 30 minutes, and there's never a lull.

Bob Melvin, unfamiliar to the Reno nitery set, indicates he could become a regular. Start is slow, but he soon wins 'em with one-liners and stories. For the most part he keeps it topical, but even with the older stuff his presentation justifies the vintage. New on the local scene is his impressions of traffic signs and also draws deep yocks with his stories on family life and a routine re a teenager's monolog while dancing.

New show is due in Dec. 22. *Long.*

Steuben's, Boston

Boston, Dec. 9.

Jack Eagle & Frank Man, Cucho & Fern, Don Dennis, Debbie Powers, Tony Bruno Orch (6); $2.50 minimum.

By far the brightest show of the season for freres Max and Joe Schneider in their 450-seat nitery is this deluxe package headed by ebullient comedians Jack Eagle & Frank Man. In for two weeks, pair had the crowd in their command all the way opening night, Thursday (8), and look to bring standup biz for length of stint.

Eagle & Man, from opening to begoff, move at rapid pace with sock 23-minute of new gags and stinging two liners that leave the chair sitters limp from laughter and applause. Since last seen in these parts, the boys have tightened and freshened an already strong turn.

Their Russian "show bizite" bit is a classic, and act builds to explosive surprise finish with both displaying exceptional pipes and real jazz skill on the trumpet and cornet. It's to their credit that they garner more than a full quota of laughs without resorting to shock or indigo. The boys are refreshing in that they essay no other funsters in the business, but have created their own characters.

Debbie Powers, blonde ballerina looker, opens the show with some slick terping to "Skater's Waltz," and finishes with acro flips and spins to nice hand. Cucho & Fern, youthful, energetic terp team, score with their roaring 20s routine in which they take off on a pair of zany collegiates finishing with a wham Charleston.

Show exits Dec. 21. *Guy.*

Shoreham, D. C.

Washington, Dec. 7.

Guy Marks, Jill Allen, Bob Cross Orch (12), Gao Gurgel Quintet; $2 cover.

Guy Marks is very funny—all the more so because he rejects the familiar patterns in forming an entirely distinctive comic personality and routine. With the sophisticated touch in his clowning, he fits nicely in the Shoreham Hotel's Blue Room, a big place with a ritzy air about it.

Marks does a variety of things during his time with the mike, and every bit of it is good for loud yocks. He walks like an ostrich, mimics William S. Hart in a stirring drama while the spotlight flicks and is hilarious as Indian Chief Crazy Horse imitating Modugno singing "Nel Blu Dipinto de Blu" with lots of Indian "whoops" thrown in. He takes off on an opera, singing several roles, and winds up in a calypso bit as Boris Karloff might deliver it.

There's a lot of madness in his act, but he somehow makes it all seem grand.

Jill Allen has a voice with considerable quality, choosing oldtimers like "Million Dollar Baby," "Look for the Silver Lining," "Red, Red Robin" and the like for the majority of her numbers. The fact that she was under-dressed in a cocktail style short gown of no particular distinction took away from what was otherwise a good act. Blue Room customers are accustomed to vocalists in dazzling clothes.

The Bob Cross orchestra, beginning its third year in Allan Bralove's room, turns in its usual superior performance for dancing and show backing. Alternating with Cross, the Gao Gurgel Quintet is fine with the spirited tunes and Latin tempos. *Carp.*

Roundtable, N. Y.

Gloria Lynn, Deep River Boys (3), Cootie Williams Quartet; $4 minimum.

The Roundtable's current bill of all sepia talent has real class and variety.

Trio of Deep River Boys, making an initial U. S. appearance after an extended overseas tour, are like a Red Cross emergency relief unit for the folk who don't dig the atonal r&r group sounds that are minion to the puberty-stricken.

Aud enthusiasm carries the boys through an entire catalog plus two numbers not even rehearsed with the Cootie Williams' backers. Book includes evergreens, religiosos, a couple of barbershop Q. items and r&r ("Charlie Brown") just for proof (latter was included via the excuse that it was popular in Scandinavia when group was there).

For contrast, jazz singer Gloria Lynn pipes a brilliant songalog in the ultra-modern idiom. She shapes as the classiest new stylist on the jazz scene. Her unique natural musical talents make the most of a varied background of religioso, blues and classical environments.

Cootie Williams, a more-or-less regular here, opens with trumpet and vocal solos a la Louis Armstrong. *Bill.*

Talk of Town, London

London, Dec. 6.

The Andrews Sisters (3), Eliane & Rodolph, Baranton Sisters (2), David Wilkinson, Pat Ferris, Josephine Blake, Girls About Town (24), Boys About Town (4); Sidney Simone Orch, Ido Martino & His Latin Rhythms.

First part, billed as "Ten O'Clock Follies," produced by Robert Nesbitt; choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; $6.75 minimum.

It's more than nine years since Andrews Sisters last played London as headliners at the Palladium, and now they're back filling their first West End cabaret assignment. The trio are in for a minimum of eight weeks, and their blend of showmanship and nostalgia should make this a profitable attraction for the Talk of the Town theatre restaurant.

The three sisters have a natural flair for showmanship. Their act gives an impression of spontaneity, despite its split-second precision, and though their routine is 45 minutes of unabashed corn, it has a gaiety and vivacity that lifts it out of the ordinary.

The girls are in good form, sing well and clearly, and harmonize to perfection. Though their songalog could be mistaken for a page out of an old publisher's catalog, it is right for their personalities. All told, they have 35 numbers, but in many cases settle for just a chorus of two. Some of the more typical titles are "Bei Mir Bist du Schoen," "Beer Barrel Polka" and "Show Me to Go Home."

Half way through their act they discard their evening gowns to reveal dresses of the Charleston era, and stay that way until the last part when they dress up with evening cloaks. They maintain a slick pace for their entire onstage, and earn salvos of an appreciative audience.

The first half of the bill, which is "Ten O'Clock Follies" produced by Robert Nesbitt, is a typically lavish presentation mainly distinctive for its eyefilling appeal. Two specialty acts in this part of the program are Eliane & Rodolph, a stylish pair of ballroomologists, and the Baranton Sisters, two young lookers who indulge in some fancy foot juggling while lying on their backs on chairs. It's a novel act by any means, but is done with charm and skill.

The production numbers, as always, are spectacular to a degree, with the vocals adequately handled by David Wilkinson, Pat Ferris and Josephine Blake. The line of 24 girls and four boys is neatly integrated into the general pattern and it is just the sort of big scale production which appeals to out-of-towners.

Backing the two-part cabaret is a major job for Sydney Simone and his resident orchestra, but it's done with considerable flourish and polish. Simone and Ido Martino & His Latin Rhythms provide the contrasting music for the intervening dance sessions. *Myro.*

Eddys', K. C.

Kansas City, Dec. 9.

Corbett Monica, Shepard & Jordan, Billy Williams Orch (6); $1.50-$2 cover, $1.50 minimum.

Pre-holiday bill has Corbett Monica in his first stand at Eddys' and songsters Shepard & Jordan also in their first time here. Combo adds up to solid entertainment for the 60 minutes and will give the house some strength against the seasonal lull.

First brought on by emcee Billy Williams is a team of young singers, Billy Shepard & Judy Jordan (New Acts). They fill 25 minutes nicely with both solo and duo entries and pave the way for comic Monica.

Monica (it's a him, he assures the crowd) is in the standup comic pattern, and has an air of assuredness about him that makes his material seem especially authentic. Thus, when he puns on Israel, or Italy, or Kennedy, it seems as if he surely was there, or must know the guy pretty well.

It's all effective in putting over his chain of laughs, which veers from wives and romance to children and fatherhood with many subjects in between. His bit on walking down the aisle is becoming almost a trademark, as is his song, "You're Nobody Till Somebody Loves You."

Laughs are steady with the material much to the customers' liking, and especially scrubbed. Monica's 35 minutes are joyful throughout.

Show stays through Dec. 23, an extra day due to the coming holiday. *Quin.*

Sahara, Las Vegas

Las Vegas, Dec. 6.

Ken Murray, Marie Wilson, Leo Diamond, Rod Lauren, Moro-Landis Dancers (18), Louis Basil Orch (11); produced by Stan Irwin; $4 minimum.

Ken Murray and Marie Wilson, longtime faves on the Strip, return with a highly yockable hunk of entertainment that is sure to please those purely on the lookout for a session of fun. Murray and Miss Wilson revive many of their gags which are proven laugh-getters, and add some new ones for good measure. Topping the turn is a film tv spoof which clicked with first nighters.

Leo Diamond is back with the Murray-Wilson team, and the harmonica artist again showcases his talent as one of the best in the biz.

Rod Lauren, a handsome 20-year-old singer, is introed to Vegas in this package, and although he shows promise as a vocalist strictly in the sound department, he has lots to learn as a showman. Like most singers these nights, he uses "Start of Something Big" as his opener, but he tosses the spirited lyrics in a deadpan manner, and remains wooden with all his songs.

The Stan Irwin production, with a holdover romp with the Moro-Landis Dancers (18), is superbly backed by the Louis Basil orch (11), and is skedded through Dec. 22. *Duke.*

Hotel Plaza, N.Y.

Pat Windsor with Charles Reader; Ted Straeter & Mark Monte Orchs; $4 cover.

Pat Windsor, who came into the Plaza Persian Room for a week as successor to Lilo, and prior to the arrival of Roberto Iglesias, is one of the better singers nicely suited for the posh trade and well-schooled in the fine points of working the swank rooms.

The chain of events which brought Miss Windsor to the Persian Room started with the illness of Jane Froman who was scheduled for the spot taken by Lilo. Latter was available for only four of the five weeks originally set.

The blonde songstress has a voice of depth, wide range, and an excellent command in its projection. Her act obviously shows a great deal of care in its preparation—nothing is left to chance and every detail is carefully attended. That all this paid off is readily obvious during her turn.

There were times midterm in her act at the preem when the applause reached near ovations. Huge hands seemed to be the rule rather than the exception. Her favorable impressions were enhanced by a smart coiff and couture.

Her catalog is varied, a fact even more evident with arrangements that pair the basic tune with another having related subject matter. Vocally, Miss Windsor is up to giving these pairings a tremendous sendoff.

But there is a basic drawback. Miss Windsor seemingly has put everything into this important Persian Room bow and so can be forgiven her overgenerosity. There were times when simpler arrangements could have sufficed. For example, being content to let singer and song come off without the over adornments.

In her "Estrelita" ("Little Star") small bulbs emulating the stars were blinking throughout her turn, and during "76 Trombones" there was a baton twirling bit in parade outfit sans skirt. In addition, Miss Windsor distributed pennies and roses during numbers appropriate to such largesse.

It was picturesque and different for the room, but it seems that Miss Windsor has enough within herself to dispense with the excess of gimmicks. But withal, there's copious evidence that she clicked handsomely on her preem.

An item of fireat stability is the Ted Straeter band conducted by Charles Reader, Miss Windsor's husband, who used to be in charge of the Hotel Pierre talent operations. The 802ers provide flawless backing, while the Mark Monte orch spells with picturesque dance incentives. *Jose.*

Ciro's, Los Angeles

Hollywood, Dec. 5.

Dinah Washington, Dolores Coleman, Ray Sneed, Lady Bird, The Dinahettes (5), Celeste & Co. (5), The Triangles (2), Hi-Fi Singers (5), Perrie Lee Trio, $2.50 cover.

In the blues spectrum extant, there's no one finah than Dinah. Washington, that is. That fact is amply demonstrated in the course of her appearance as a sort of "queen mother" presiding over the ambitious revue with which she has surrounded herself for a four-week stand at Ciro's.

It's a whopper of a show, but one that by sheer length and weight tends to dwarf the star's own towering talent and intimate charm. Some trimming is in order to fit specifications of the Ciro's spenders and to showcase the act more effectively on the club's limited stage dimensions.

The pert, polished and quick-witted Miss Washington opens the 90-minute session with a pair of teasers, reappears intermittently for quickies, then tops it off with a half-hour "kicker" of 13 rapid-fire solos, mixing up a potent potion of pops, blues, standards and a gospel clincher. She's at her electric best on the classic blues, but her marvelously inventive phrasing and all-around vocal artistry make every number a stylish specialty.

High points of the accompanying revue are the contributions of strutter Ray Sneed, blues wailer Dolores Coleman and male dance tandem The Triangles. Sneed, executing some difficult twists, turns and slides, hits a peak in his interpretive approach to "Ol' Man River." Striking Miss Coleman, with a style similar to that of the star, belts home a pair with torrid blues-gospel effect, and reaches into the audience to select a companion to better illustrate the meaning of her "You'll Never Walk Alone" effort.

The Triangles bring athletic grace to their endeavors. Rounding out the bill are the Dinanettes (five lean-limbed, attractive steppers), Celeste & Co. (calypso capers), the Hi-Fi Singers (five accomplished warblers) and femme saxist Lady Bird. Expert accompaniment throughout is provided by the Perrie Lee Trio. *Tube.*

hungry i, Frisco

San Francisco, Dec. 5.

Jack Douglas, Reiko, Joe & Eddie, Richie Crabtree Trio; $2 50 admission.

Enrico Banducci, the bereted impresario of the lowercase hungry i, has come up with another winning —if cuckoo—combination which should keep his North Beach cellar packed.

Jack Douglas is a vet humorist via the written word, but orally he is a novice. Fortunately, he's got the quick, standup style this "art form" requires and his 38-minute routine proves to be very funny.

The routine is not so much a routine—he does no long set pieces —as dozens of big and little jokes strung together by Douglas' own personality. He just gets up and talks, with his talk ranging from Jack Paar to Aimee Semple McPherson to Mary Pickford. A typical line: "I went up to Westport and bought a beautiful old house and made it into a barn." Simple switch, not particularly funny on paper, but infected by Douglas' pleasant personality just dandy.

Late in his act he uses a couple of props—a drum and a bugle—for some very amusing business and winds up singing a screamingly funny duet with his Japanese wife, Reiko.

Joe & Eddie, a young pair of Negro singers, do nicely in a 26-minute stint of folk songs accompanied by Tony Kay on guitar. Their repertoire includes "Lonesome Traveler," "Marianne," "Did You Hear About Jerry?" "A Hole in the Ground," "Deo," "Laid 'Round This Old Town Too Long" and a couple of pops, "The 12th of Never" and a wonderful version of "Byebye Blackbird." When they learn to pace themselves a trifle better and to eliminate extraneous between-songs chatter they'll be very good—their voices blend well and they're excellent musicians.

The big surprise in this package is Reiko, who opens the 90-minute show (see New Acts). Richie Crabtree Trio accompanies meticulously and show will remain through Jan. 2. *Stef.*

Shows on Broadway

The Plough and the Stars

Phoenix Theatre (T. Edward Hambleton, managing director), revival of drama in four acts (one intermission), by Sean O'Casey. Staged by Stuart Vaughan; scenery and costumes, Peter Wingate; lighting, Joan Larkey; music, Charles Gross. Features Robert Blackburn, Jenny Egan, John Heffernan, Bette Henritze, Gerry Jedd, Ray Reinhardt, Frederic Warriner. Opened Dec. 6, '60, at the Phoenix Theatre, N.Y.; $4.60 top.

Jack Clitheroe .... Robert Blackburn
Nora Clitheroe ...... Gerry Jedd
Peter Flynn .... Frederic Warriner
Young Covey .... John Heffernan
Bessie Burgess .... Bette Henritze
Mrs. Gogan .... Jenny Egan
Mollser .... Jenny Hecht
Fluther Good .... Ray Reinhardt
Lt. Langon .... Donald Madden
Capt. Brennan .... Franklin Cover
Corp. Stoddart .... Albert Quionton
Sgt. Tinley .... Ted van Griethuysen
Rosie Redmond ..... Patricia Falkenhain
Tommy .... Jared Reed
Woman .. . . Juliet Randall
Figure in the Window Elliott Sullivan
Singer .... Jared Reed

Sometimes it may be as dangerous to revive celebrated plays as to relive treasured memories. In the case of the "Plough and the Stars," which the Phoenix Theatre produced last week as the third item in its season, the present company is competing with the still-vivid impression of the Abbey Theatre troupe that first did the play in New York. Here, the flaws as well as the virtues of the Sean O'Casey play are uncomfortably apparent.

As with other of the noted Irish emigre's works, "The Plough and the Stars" has poetic eloquence and impressive dramatic power when it finally reaches a climax. But it has its own Gaelic propensity for what it calls blather. Thus, in order to get to the stirring drama of the third act, a player has to endure seemingly endless gabbiness.

Although O'Casey is known as an unproduced playwright, and there's a good deal of head-shaking over the "neglect" of such an emminent artist, it's apt to be overlooked that he's never had a real commercial success. Both "Plough" and "June and the Paycock" were critically approved when done on Broadway by such Irish players as Sara Allgood, Barry Fitzgerald, Arthur Sinclair and Maureen Delany in 1927, 1934 and 1937, but there was only moderate boxoffice reaction for those repertory presentations.

The Phoenix company does not, of course, compare with the various Abbey groups, at least as remembered about a quarter-century later. As a consequence, the Irish loquaciousness of the first and second acts of "Plough" tends today to be exasperating. The emotional impact of the bitter, tragic third act is moving, however, and the play seems an acceptable item for the future Phoenix repertory.

Under Stuart Vaughan's competent direction, Gerry Jedd gives an affecting performance as the pathetic Nora, Ray Reinhardt is amusing as the garrulous Fluther, Frederic Warriner and Jonh Heffernan indulge themselves as the interminably bickering Peter Flynn and Covey, and Bette Henritze is believable as Bessie Burgess, Robert Blackburn is acceptable as Clitheroe, Jenny Egan is passable as the embattled Mrs. Gogan and Patricia Falkenhain is okay as the saloon strumpet.

Peter Wingate's basic scenic pieces serve admirably for the four different locales. *Hobe.*

Love and Libel

Theatre Guild, in association with Don Herbert, presentation of comedy in three acts, by Robertson Davies, based on his own novel, "Leaven of Malice." Staged by Tyrone Guthrie; scenery and lighting, David Hays; costumes, Marie Day; incidental arrangements, John Cook. Stars Dennis King; features Madeleine Christie, Robert Christie, James Edmond, Amelia Hall, Barbara Hamilton, Laurence Hardy, Charmion King, Roberta Kinnon, Leo Leyden, John Milligan, Gene Saks, Bruce Swerdfager, Tony van Bridge. Opened Dec. 7, '60, at the Martin Beck Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Gloster Ridley . ... Robert Christie
Dean Knapp .... James Edmond
Prof. Vambrace .... Laurence Hardy
Pearl Vambrace Corinne Conley
Mrs. Louisa Bridgetower Madeleine Christie
Humphrey Cobbler .... Dennis King
Solomon Bridgetower .. .. John Milligan
Norman Yarrow .... Gene Saks
Dutchy Yarrow .... Roberta Kinnon
Swithin Shillito . ..... Tony van Bridge
Bevil Higgin . ... Leo Leyden
George Morphew ..... Bruce Swerdfager
Edith Little .... Amelia Hall
Kitten Morphew ...... Barbara Hamilton
Molly Cobbler .... Charmion King

There's a deliriously funny scene in the second act of "Love and Libel," which opened last Wednesday night (7) at the Martin Beck Theatre. The comedy doesn't hold up for a full evening, however, so the Theatre Guild-Don Herbert production would probably rate as a near-miss, if such a thing were still possible in the brutal economics of Broadway. As it is, "Love and Libel" could be the basis of a diverting picture.

The author, Robertson Davies, a Canadian syndicated columnist, has adapted the play from his own novel, "Leaven of Malice." According to people who read the book and the pre-production dramatization, "Love and Libel" was a serious study of the corrosive effects of gossip. But as staged with invention and style by Tyrone Guthrie, the piece offers a set of infectiously moonstruck characters embroiled in a mesh of goofy situations.

There is a blissfully daffy performance by Dennis King as an eccentric church organist with a consistant thirst and a minescule sense of reverance. Isolated moments generate laughs, such as the two shrewdly contrasted bedroom scenes that comprise the second act. But as a whole, "Love and Libel" leaves the audience with a let-down feeling.

Guthrie has tricked up the production with all sorts of novel touches, including drops containing blown-up newspaper announcements and an assortment of props carried on and off stage by bit actors in sight of the audience. The script is unusual in form, too, telling the story in a succession of small scenes and rapidly changing locales.

Despite its fairly refreshing quality, however, this unorthodox treatment defeats itself, for "Love and Libel" doesn't develop into a satisfying play. The basic trouble is that there are too many characters, story lines and situations, but no all-important characters and no central, cohesive plot.

Some of the most unusual, funniest, and most interesting characters are peripheral ones, while the young couple in the focus of the turmoil tend to be innocuous. Moreover, that weakness is accentuated in the casting, for the most colorful actors play less important parts, notably King as the unpredictable organist. So, while the audience may laugh, it doesn't care much.

"Love and Libel" is subtitled "The Ogre of the Provincial World" and the locale is a university-cathedral city in Canada, but could be almost everywhere. The story is about what ensues when the local newspaper publishes an erroneous announcement of the engagement of a mousey college librarian to a mousey young instructor of English.

The supposed fiancee is dominated by a violent-tempered father and the supposed groom-to-be is ruled by and imperiously possessive mother. It would take a Univac machine to keep the plot straight, but some of the supplementary angles involve a devious visiting musician's scheme to usurp the job of cathedral organist, a fatuous psychologist's attempt to deal with what he interprets as a case of Oedipus complex and a haughty widow's attempt to dictate cathedral policy.

As the zany organist, King gives a superbly hokum performance, but the character isn't the center of interest and he's not on stage enough. Madeleine Christie offers a deft portrayal of the willful widow and mother and Laurance Hardy is convincing as a Terrible Tempered Mr. Bang classics professor. Corinne Conley and John Milligan are agreeable as the comparitively colorless love interest.

There are also capable supporting performances by Gene Saks as a smug Freudian exponent, Charmion King as the organist's attractive wife, Robert Christie as a self-controlled editor, James Edmond as the patient cathedral dean, Tony Van Bridge as a talkative newspaper reporter, Leo Leyden as the sneaky musician, Amelia Hall as the editor's adoring secretary and Bruce Swerdfager and Barbara Hamilton as wedded lovebirds.

David Hays has provided the scattered, animated scenery and Marie Day the becoming costumes. The show is billed as produced by arrangement with the Canadian Theatre Exchange, Ltd., and most of the actors were engaged in Toronto, where the tryout tour opened. *Hobe.*

(Closed last Saturday night (10) after six performances.)

LOUIS R. LURIE SELLS HIS BILTMORE IN L.A.

Los Angeles, Dec. 13.

San Francisco showman-realty operator Louis Lurie has sold the Biltmore Theatre here to a group comprising Joseph Harris, David Karno and Joseph Rubin. This group operates the BHK Auto Parks and the Civic Center Auto Parks.

Karno stated that they have no immediate plans for the theatre.

Touring Shows

(Dec. 11-25)

Andersonville Trial—Lafayette, Buffalo (12); Stanley, Utica (13-14); Aud., Rochester (15-17); Capitol, Binghamton, N. Y. (19); Masonic, Scranton, Pa. (20); Symphony Hall, Allentown (21); Rajah, Reading (22); Layoff (23-25).

At a Drop of a Hat—Layoff (12-24).

Conquering Hero (tryout)—Erlanger, Philly (12-24).

Destry Rides Again—Curran, S. F. (12-17); Aud., Denver (21-24).

Do Re Mi (tryout)—Colonial, Boston (12-17, moves to N. Y).

Fiorello (2d Co.)—City Aud., Beaumont (12); Texas Theatre, San Antonio (13-14); Civic, Harlington, Tex. (15); Del Mar, Corpus Christi (16-17); Municipal, Lafayette, La. (19); Municipal, N.O. (20-23 & 25).

Five Finger Exercise—Royal Alexandra, Toronto (12-24).

Flower Drum Song—Shubert, Chi. (12-24).

Holiday in Japan—Shubert, Boston (13-24).

J.B.—Temple, Tacoma (12); Capitol, Yakima (13); Queen Elizabeth, Vancouver (14-15); Civic, Portland, Ore. (16-17); Geary, S. F. (19-24).

La Plume de Ma Tante—Riviera, Las Vegas (23-25).

Majority of One—Erlanger, Chi. (12-24).

Midsummer Night's Dream—Biltmore, L. A. (13-24).

Music Man (2d Co.)—Municipal, Tulsa (12-17); City Aud., Oklahoma City (19-24).

My Fair Lady (2d Co.)—Shubert, Philly (12-24).

Once Upon a Mattress (Hurok)—American, St. L. (12-17); Layoff (19-24).

Once Upon a Mattress (bus-and-truck)—Municipal, Amarillo (13); Ector High School, Odessa, Tex. (14); Liberty Hall, El Paso (15-16); University, Tuscon (17); West High School, Phoenix (19-20); Fox California, San Bernardino (22-23).

Pleasure of His Company—Orpheum, Madison, Wis. (11); High School, Appleton, Wis. (12); Orpheum, Davenport, Ia. (13); Regent, Grand Rapids (15); Memorial Hall, Dayton (16-17); Layoff (19-24).

Raisin in the Sun—KRNT, Des Moines (12-13); Aud., Denver (15-17); Hartford, L. A. (20-24).

Show Girl (tryout)—Locust, Philly (12-17); Ford's, Balto (19-24).

World of Suzie Wong—Shubert, New Haven (12-17); Colonial, Boston (19-24).

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Borak, Martinique (12-13-60).
Connection, Living Th'tre (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Emmanuel, Gate (12-4-60).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Krapp's & Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rosemary, Alligators, York (11-14-60); closes next Sunday (18).
Summer Pygmies, Jan Hus (12-12-60).
Theatre Chance, Living (Rep) (6-22-60).
Threepenny Opera, de Lys (9-20-55).
When a Child, 41st St. (12-8-60).

SCHEDULED OPENINGS

Stewed Prunes, Showplace (12-14-60).
Jungle Cities, Living (Rep) (12-16-60).
Rules of Game, Gramercy Arts 12-19-60).
White Cargo, Players (12-29-60).
Beautiful Dreamer, Mad. Ave. (12-27-60).
Epitaph for Dillon, Actors (12-28-60).
Ballet Ballads, E. 74th St (1-3-61).
Montserrat, Gate (1-8-61).
Anne Cinquefoil, E. End (1-10-61).
Donogoo-Tonka, Mews (1-11-61).
Call Me, 1 Sheridan Sq. (1-30-61).
Ladies Night, Provincetown (2-6-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Greenwich Village, 1 Sher. Sq. (9-28-60); closed last Sunday (11) after 87 performances.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Antonio, Royalty (11-30-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude (11-25-60).
Caretaker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58)
Life of Party, Lyric H'smith (11-22-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52)
My Fair Lady, Drury Lane (4-30-58).
Naked Island, Ats (11-28-60).
Oliver, New (6-30-60).
Playboy W. World, St. Mart (10-12-60).
Progress Park, T'tre Royal E. (11-16-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Prince Wales (11-17-59).
Tiger & Horse, Queen's (8-24-60).
Tinker, Comedy (12-7-60).
Toys in Attic, Piccadilly (11-10-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Apollo (2-24-60).
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Duchess of Malfi, Aldwych (12-15-60).
Emil & Detectives, Mermaid (12-15-60).
Peter Pan, Scala (12-16-60).
Twelfth Night, Aldwych (12-19-60)
D'Oyly Carte Opera, Princes (12-19-60).
Hooray for Daisy, Lyric Ham. (12-20-60).
Toad of Toad Hall, W'stm'st'r (12-20-60).
Young in Heart, Vic. Pal. (12-21-60).
Lion in Love, Royal Court (12-21-60).
Imperial Nightingale, Arts (12-21-60).
Cinderella, Adelphi (12-23-60).

CLOSED

Little Darlings, Adelphi (11-16-60).
Mr. Burke, Mermaid (10-6-60).
Stars in Eyes, Palladium (6-3-60).
Trials by Logue, Royal Ct. (11-23-60).

Some Shows Shun Christmas

A number of shows on Broadway and the road don't intend bucking the traditional pre-Christmas week box office slump. Two Main Stem entries will lay off all of next week, as will three touring entries, one of which has already suspended operations. Three other road presentations are skipping performances Christmas eve, which, in recent years, has marked the start of a business upswing.

The two Broadway shows, which will layoff next week, are "Gypsy" and "Sound of Music." Suspending for the week on the road will be the major city touring edition of "Once Upon a Mattress" and "Pleasure of His Company." "At the Drop of a Hat," which will also be inactive next week, began a fortnight's layoff following the end of its three-week Los Angeles run last Saturday (10).

The other three touring productions are "Andersonville Trial," which follows a Dec. 22 stand in Reading, Pa., with a Dec. 26 opening in Washington, "Fiorello," which will give a Christmas night, instead of a Christmas eve, performance during a New Orleans stand, and the bus-and-truck company of "Once Upon a Mattress," which is scheduled to travel Dec. 24.

Opera Reviews

Eileen Farrell Debut
('ALCESTIS,' MET OPERA, N.Y.)

Now 40, and 180 pounds, Eileen Farrell has for 10 years or more been rated by many as America's leading powerhouse soprano. Which is a way of remarking that she's been a long time reaching the Metropolitan Opera. Happily she is now there, but unhappily in remembering her existence Rudolf Bing also remembered Gluck's cluck, "Alcestis," which flagged Flagstad out in 1952.

It is to be doubted that had "Alcestis" remained forever in archives there would have been regret. It is, as a musical work, a seldom-relieved bore, ending with á stupefying anticlimax, 20 solid minutes of pretty-dull ballet while the two singing leads, Miss Farrell and Nicholai Gedda, just sit and watch.

But in Acts I and II the husky Irish gal from Staten Island whammed and belted herself safely home as a fully qualified personage. True, casting her will not be easy. Which perhaps explains the from-hunger choice of "Alcestis." One thinks of her as a bet for the Wagnerian roles. But then, why not "Medea," in which she has scored elsewhere?

Dating from 1778, "Alcestis" has been translated from German to Italian to French and in 1952, by the Met's own John Gutman, into English. The difficulties implicit in fitting words to notes is all too apparent. Some of the lines skirt satire—along the "if you loved me as I love you" genre. Again and again the chorus chants, "Why, Oh Why?" This query is addressed to Diety and might be borrowed as a hymn by the American Atheist Society.

Given the incurably static nature of story (while the Greek king is sick offstage and doomed to die, the Queen trades her life for his) the stairs and the chorus and even the lacklustre ballet have been manipulated with some modernity by newcomer Michael Manuel.

The costumes are awkward, putting the vocally-splendid Walter Cassell as the High Priest in the tallest wedgies ever seen off West End Ave. Since Cassell is tall to start with, the elevation seemed needless.

Gedda's royal costume with golden knee boots was something out of the Luxor Baths, but poor Apollo (William Olvis) in a golden train, borrowed from a goddess, had the mob from Staten Island tittering, as did some of the bare-chested ballet dancers in red tights, hardly from a Grecian urn. Eric Lensdorf conducted. *Land.*

Hercules
(AMERICAN OPERA SOCIETY)

Handel's "Hercules," the latest of the operatic excavations by the American Opera Society, was clearly a taxing enterprise, and proved so to the audience waiting to get into Town Hall in Manhattan on a cold, cold night. Rehearsals up to the final moment kept people out until 8:35. One readily understood the artistic anxieties for the task of mounting the obscure work was obvious.

The occasion established the beauty of the score and musical skills of the cast. Dating from 1745, when the composer was in his 60s, the libretto is a conglomeration of "Sophocles' "Trachinae" and Ovid's "Metatmorphosis."

The main theme is Jealousy—on which many an opera has been written. The principal characters are two women: Dejanira (sung by Christa Ludwig) Hercules wife, a noble figure, but tortured by jealousy about a beautiful young hostage, Iole (Elibabeth Schwarzkopf) who, Hercules brings home in his war kit. He ends up unwittingly killed by his wife through a poisoned cloak. Hercules was sung (debut performance) by Walter Berry and there were minor roles filled by Richard Verreau, Chester Ludgin and John Parella with small voices but adequate style. Barry has a rich and resonant voice and excellent projection.

Miss Ludwig did not do justice to the emotional aspects of the music though her top has much vocal color and control—but her final aria was perfect and it was evident that by then she had found the stylization which had been missing up to that moment.

Two high points of the evening were the chorus prepared by Margaret Hillis and Elisabeth Schwarzkopf who knew how to color with sensitivity and artistry every single phrase she had to sing and who as far as style and loveliness of singing was concerned left her colleagues far behind.

Conductor Nicola Rascigno whose score was ably and carefully prepared held things together at all times but there was lack of precision and finesse which such performance would have demanded. An excellent assistance was given by the harpsichordist Albert Fuller. *Goth.*

Concert Reviews

Pittsburgh Symphony
(Carnegie Hall, N.Y.)

Pittsburgh Symphony typically presents at least one, if not more, contemporaries. Instead this time, conductor William Steinberg, chose three works written in the late 19th or early 19th century—and the Mozart, Haydn, Beethoven he presented (5) the grateful audience with, was exhilarating.

Not only is this orchestra now one of the best in this country, but Steinberg is one of the few living conductors who with musicianship, technical knowledge and showmanship—is a forceful personality who can communicate to his audience the meaning of the music he chooses to conduct.

His performance was extremely well balanced and showed the difference in mood and character of each symphony. His tempis were well placed. Mozart's "Jupiter Symphony" emerged elegantly and gracefully and Beethoven's "Seventh" had strength and a sort of glorious spaciousness. *Goth.*

Joseph Fuchs
(Town Hall, N.Y.)

This excellent musician's characteristic is the clarity of his interpretation which focusses the listener's attention more on the works he is playing than on his own virtuosity as a violinist, which nevertheless is considerable.

Fuchs has a reputation for being interested in contemporary composers and on his program there were two interesting novelties; a full-scale sonata by a young British composer, Peter Racine Fricker and Alexei Haieff's "Air." Noticeable in the Fricker sonata was the piano-part, given as much importance as the violin and Brooks Smith together with the violinist gave the work a most sensitive performance.

Other highlights on the program were Beethoven's Kreutzer sonata which showed the whole gamut of Beethoven's emotion from the the intensely lyrical to the storming emotionally and brilliant finale. And the No. 1 G Minor Bach sonata—a dazzlingly virtuoso piece had the performance it demanded from a true virtuoso. *Goth.*

Scranton, Back as Legit Stand, Gets Gold Drapes From N. Y. Roxy

Scranton, Dec. 13.

The huge grand draperies which once graced the stage of the recently-demolished Roxy Theatre in New York has been installed in the auditorium of the Masonic Temple here.

The six-panel two-ton gold curtain was obtained for a fraction of its original $35,000 cost. However, the exact amount has been kept secret by officials of Keystone Consistory, wich made the purchase.

Legitimate drama has returned to the Masonic Temple stage for the first time in recent years. A Broadway Theatre League subscription season opened with "Once Upon a Mattress" last month and will continue with "Andersonville Trial" Dec. 20. "The pleasure of His Company" will follow Jan. 7.

A campaign by volunteers for subscriptions to the four-show season proved so successful that 6 p.m. showings had to be scheduled, in addition to regular performance at 9 p.m. In the case of "Fiorello," the final offering March 4, an additional performance has been scheduled the following night.

Professional theatre people here looked on enviously as the volunteers accumulated an advance sale of over $75,000 for the four shows in the 1,800-seat auditorium.

OFF-B'WAY 'MOUSETRAP' MAKING $1,000 A WEEK

The off-Broadway edition of Agatha Christie's record long-run London meller, "The Mousetrap," has been averaging around $1,000 weekly operating profit since its preview bow Oct. 31 at the Maidman Playhouse, N.Y. On that basis, the show, which opened officially at the house Nov. 5, is figured to have earned about $6,000 operating profit thus far.

The Robert D. Feldstein, in association with Spice Wood Enterprises, presentation was capitalized at $15,000 and cost about $10,200 to produce, exclusive of bonds. The premiere was preceded by five previews, and the gross for those performances and the opening totalled around $4,700 for an operating profit of about $1,200.

The take for the first full week of regular performances Nov. 6-12 was $4,987, for an operating profit of approximately $1,000. The next week's take was around $4,400 for an operating profit of about $900. Last week's gross of approximately $4.800 again represented an operating profit of about $1,000.

The potential weekly gross capacity at the 199-seater is approximately $6,000, with the b.o. scaled to a $4.95 top Friday and Saturday nights and $4.60 other performances.

Half the financing for the off-Broadway production, which can break even at around $3,500 weekly, was put up by Spice Wood Enterprises. The London production, which had its eighth anniver- Nov. 25 at the 450-seat Ambassador Theatre, holds the world's long-run record for a regular legit.

Hollywood Filmite Duo Map B'way 'Sunday Woman'

Two active filmites—Myer M. Hutner, vicepresident of Beaver-Champion Attractions, and Edward Schreiber, writer-producer of Columbia's "Mad Dog Coll"—have teamed up to produce a play on Broadway next season.

They have acquired "Sunday Woman," tentative title of a play by British tv writer Ted Willis. "Sunday Woman" won awards as a British television production and was made into a film under the title, "Woman in a Dressing Gown."

Hutner, onetime assistant entertainment editor of the N. Y. Journal-American, has held executive pub-ad posts with 20th-Fox, Samuel Goldwyn and Warner Bros. Schreiber was pub-ad director for the film industry's War Activities Committee and has represented 20th and WB in various publicity capacities.

Set $140,000 Budget For 1961 Park Shakespeare

The New York Shakespeare Festival has set a $140,000 budget for next summer's presentations in Central Park. Of this, Mayor Robert F. Wagner has promised $60,000 from municipal funds and there are two grants of $12,500 each from the Old Dominion Fund and the New York Foundation. There is also $10,000 from the audience Sponsor Plan, which consists of $7.50 contributions from individuals.

Producer Joseph Papp has scheduled "King Richard III," "Romeo and Juliet" and "Midsummer Night's Dream" as the season's offerings. Gerald Freedman will direct "Midsummer" and Papp will stage "Richard" and "Romeo."

Opening June 19 with the Freedman project, the park season has been extended from nine to 12 weeks. Papp is also planning a Festival tour of local highschools for "Romeo and Juliet."

'West Side' Pays $812,933 So Far

"West Side Story," which closed on Broadway last Saturday (10), has earned over 270% profit thus far on a $300,000 investment. That's indicated by a total profit distribution as of last Nov. 7 of $812,933, of which the backers' 50% share represents a return to them of around 135% on their stake.

The profit on the Robert E. Griffith-Harold S. Prince presentation reflects Broadway and road income, plus revenue from subsidiary productions and the sale of the film rights. The musical's closing marked the end of 32-week return run on Broadway, where it had previously played 92 weeks prior to embarking on a 10-month tour in July, 1959.

The tuner, which Griffith & Prince produced by arrangement with Roger L. Stevens, has a book by Arthur Laurents, music by Leonard Bernstein and lyrics by Stephen Sondheim. It's based on a conception by Jerome Robbins, who provided the direction and choreography.

Ask Playwriting Course For Scottish University

Edinburgh, Dec. 13.

A plea for a chair of dramatic literature in Scotland was made here recently by Alexander McCrindle, local organizer of British Actors' Equity. It is essential, he said, to link up the art of the playwright with the colleges in Scotland. He suggested Glasgow Univ. as most suitable because of the flourishing College of Dramatic Art in the city.

Speakers at the confab, held by the local branch of the Scottish Saltire Society, discussed way of increasing theatre attendance by expanding the nucleus of middle class playgoers and appealing to young people in factories. Theatre going, it was pointed out, should be fun, like going to the cinema or a football match.

'All the Way' Hits 68% Capacity

"All the Way Home," reprieved following first announcement it would close after its initial five performances at the Belasco Theatre, N. Y., played to around 68% of capacity in its first full frame at the house last week. The production's take of $26,045 for the stanza was higher than that registered by most of the other competing straight plays.

The potential weekly gross capacity for the Fred Coe-Arthur Cantor presentation of Tad Mosel's adaptation of James Agee's novel, "A Death in the Family," is $38,500. The play, which under normal circumstances would have earned a moderate profit on last week's take, is figured to have broken even on the week because of a heavier-than-usual ad expense of $4,500.

The production, capitalized at $150,000, cost around $88,000 to produce exclusive of about $20,000 in bonds. The cost of opening the play at the Belasco, after a tryout loss of approximately $8.000, was around $96,000, exclusively of bonds. The deficit on the production is figured to be around $100,000 now since about $4.000 was dropped on a $19,824 gross for its first five performances and one preview.

The quickie closing announcement followed the publication of the daily newspaper reviews, which, although favorable in many instances, were not regarded as having b.o. pull. The decision to continue the play's run was sparked

(Continued on page 61)

Capetown's 'Try for White' Legiter Is Homegrown Hit in South Africa

By A. HANSON

Capetown, Dec. 6.

The Cockpit Players, under direction of Leonard Schach, were so successful with the production, "Try for White," that the group gave repeat performances early this year which again proved a great draw. As this play is set in Capetown and paints a poignant social picture of that fringe community — the Cape Coloureds — who are of mixed blood and are unaccepted by either white or black, this city has adopted the play as its very own. The French government has invited the Cockpit Players to present this play in Paris next year as part of the Theatre des Nations Festival during June.

One of the most successful productions of the year was Michael Redgrave's adaptation of Henry James' "The Aspern Papers," for which production Dame Flora Robson and Robert Beatty left the London production of this play in order to join the Cockpit Players in their own South African production. After a brilliant opening here, this production toured the Union of South Africa.

Gore Vidal's "The Best Man" followed at the Hofmeyr Theatre in Capetown. Although this play received excellent press appraisal, the South African public was slow to support it, probably because of their unfamiliarity with the complexities of the American electoral machine. After a slow start, however, the play closed quite strongly.

During December the Cockpit Players presented Harold Pinter's "The Caretaker" which will only be seen on Broadway next August. This was followed by "The Miracle Worker," "Five Finger Exercise," "The 10th Man" and "Mother Courage."

Frank Loesser Company Maps Several Musicals

Frank Productions Inc., the Frank Loesser production firm, has expanded its N. Y. offices to handle its mushrooming activities. The outfit is scheduled to participate in the sponsorship of several projected Broadway musicals, of which the first is to be "How To Succeed," an adaptation of Sheppard Mead's book, "How To Succeed in Business Without Really Trying."

The tuner, slated for unveiling later this season, is to be presented by Cy Feuer & Ernest H. Martin, in association with FPI. Also on the firm's future slate are musical adaptations of the plays, "Anastasia" and "Peg O' My Heart" and the film, "Viva Villa."

Audited Grief Of 'Vintage' Revue

The Broadway production of "Vintage '60," which folded last September after a one-week run at the Atkinson Theatre, N. Y., represents a loss of at least $169.806. That amount could climb to $195,373 depending on the outcome of a dispute involving $25.567 in additional claims against the production.

The financial details are revealed in a post-closing audit covering production costs, the revue's Main Stem stand and closing expenses. The presentation, financed at $165,000, was produced by David Merrick in partnership with Zev Buffman, George Skaff and Max Perkins, who sponsored the original edition of the show on the Coast.

The cost of producing the show for Broadway, exclusive of the outstanding claims, was $144,672. The only week of regular performances represented a $10,425 loss on a $13,196 gross. The show, which by-passed an out-of-town tryout, dropped $736 prior to its official preem on a $9.475 take for four previews. Another $13,973 went down the drain in closing expenses.

As is standard in limited partnership is responsible for the loss in excess of the capitalization.

90% TO DATE PAID ON N.Y. 'MATTRESS' CO.

Repayment of the $100,000 invested in the New York production of "Once Upon a Mattress," which closed last July, climbed to 90% last month with the distribution of another $10,000 to the backers. The T. Edward Hambleton, Morris Houghton and William and Jean Eckart presentation, which played four different Broadway houses after moving uptown from its original berth at the Phoenix Theatre, N.Y., is currently earning income from two touring editions of the musical.

The road companies each pay the original N.Y. venture $750 a week royalty against 5% of the weekly gross. One of the companies, costarring Buster Keaton and Dody Goodman, is being handled by S. Hurok for a major city tour. The other, costarring Imogene Coca, Edward Everett Horton and King Donovan, is playing mostly split-week stands on a guarantee basis for Broadway Theatre Alliance, a subsidiary of Columbia Artists Management.

"Mattress" has a book by Jay Thompson, Marshall Barer and Dean Fuller, with music by Mary Rodgers and lyrics by Barer.

Brecht's Hitler Drama Is Paris Repertory Hit

Paris, Dec. 6.

The late Bertolt Brecht's "The Resistible Rise of Arturo Ui" is a hit addition to the repertory of the state-subsidized Theatre National Populaire in an adaptation by Armand Jacob. Play was a solid public and critical success at the Theatre of Nations last June when it was done by Brecht's own company, the Berliner Ensemble of East Germany.

Most critics opine the French version does not have the production flair and pungency of Brecht's original, but feel it is top notch theatre and the public is filing the outsize Palais De Chaillot for it. Jean has directed and played the title role in this tale of Hitler's rise to power told through gangsters in the U.S. The settings of Andre Acquart were also lauded. Play was reviewed in VARIETY June 22, 1960. It opened here Nov. 20, '60.

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You Can Hear the Actors: But Too Well

Sound Engineering a Disputed Art in Legit—Many Parallels With Radio and Other Amusement Media

By ROBERT J. LANDRY

Even a yawn comes in like thunder.

Which is a way of saying that modern "sound engineering" techniques are pulling a noise-level switch on legit productions, especially musicals, hitting the road these days. The innovation is not universally welcomed either by audiences or provincial city theatre managers.

The old complaint of not being able to hear the actors speak is reversed by a new complaint that over-amplified sound volume prevents the spectator from "hearing himself think." The suspicion is expressed that some sound engineers are out to call attention to themselves somewhat in the way lighting wizards have sometimes overdone their own art in the period since World War II.

Electronics have, in any event, arrived on the road, complete with a variety of gimmicks, including footlight pan finger microphones, and balcony speakers costing $400 apiece. There are local showmen who think that the New York producer's cure for outsize auditoriums or acoustically-poor houses has been worse than the disease of previous inaudibility.

Another point of discussion about sound engineering in the legit theatre is its susceptibility to excessive gadgetry. This is represented as further running up overhead and operating costs in today's inflated economy. One elaborate musical which spent a lot of time on the road before hitting Broadway is believed to have $3,000 in "experimental" sound gadgets, added to production costs.

Local managers cannot do much where the sound is overprojected, but a number have gone backstage to protest. One hinterland manager who makes a practice of hearing part of any show opening night from the critic's downfront locations has been especially strong in objection in "blasting."

Naturally, proper sound-level always has been somewhat a matter of taste and judgment. It was a problem, and a debate, in radio and television, as now in cabarets. It is also true that performers of the present generation are almost hopelessly dependent upon microphones and amplification and frequently unable to get across to an audience unaided. This is, of course, not true at the Metropolitan Opera or the N. Y. City Opera, where trained voices are supposed to be and generally are sufficient unto themselves.

Numerous technical problems are involved in miking a theatre for a musical. In Detroit recently some new transistorized gear used to bring individual performers to the mixing board was reported getting crosstalk from the local police calls. If so, veteran radio engineers will be amused at history repeating itself.

Between the ideal of having everybody able to hear every word and note and the contrary excess of "blasting" lies the judgment of the experts. Are some of them bucking for their own careerism more than for the proper balance? The question is being seriously asked. Feedback is a commonplace of all sound projection, along with hum, and what engineers call "impedis."

Expanding volume of sound expands flaws. There was critical notice taken at the opening of "Camelot" in Manhattan that Richard Burton's voice filled the theatre when singing but, ironically, seemed hoarse. This was attributed to the new transistor "lapel mikes" which, in technical jargon, are individual broadcasting stations from the principals to the mixing control board backstage, where the total output into the auditorium is directed.

It is a case of radio studio repetition in the case of Flanders and Swann forgetting that they were hooked-up via body mike and letting go with some backstage commentary not intended for the audience. That became very run-of-studio among the old broadcasting stations around the country.

"Blasting" is resorted to in many night clubs around the country, especially those which do not discontinue food and drink service during the performance. Because of the alcoholic exhilatration of the "rival show" (i.e. the audience) in cafes, the music and lyrics have the subtlety of a locomotive approaching a highway. Reviewers have found the amplitude pattern at the International Casino on Broadway particularly "high."

Suffice that the legitimate has lately fallen heir to many of the quarrels and technical difficulties which miking has brought to entertainment media generally.

For the Old Time Actors

By TOM WEATHERLY

The old time actor always played,
Whether on or off;
And when bedecked for walking out—
He was quite a toff.

His greatcoat sported sable trim,
At least the collar did;
And then the velour, spats and cane—
Plus gloves of creamy kid.

Ah, yes, I loved the show he gave
To other fresh air seekers;
And you can have the current hams—
In open shirts and sneakers.

Douglass, Gretch Wyler Leads for 'Destry' Tour

San Francisco, Dec. 13.

"Destry Rides Again" is changing its leads again. Stephen Douglass and Gretchen Wyler will take over the key assignments when the musical exits the Curran Theatre here next Saturday (17) for a regular road tour. They'll succeed John Raitt and Anne Jeffreys, who've been top-billed since the production bowed in Los Angeles last Sept. 26.

The original Broadway costars were Andy Griffith, in the title role, and Dolores Gray. They were replaced by Gene Barry and Monique Van Vooren when the tuner left New York for an eight-week engagement at the Riviera Hotel, Las Vegas. The show moved from there to the L. A., with Raitt and Miss Jeffreys headlining.

Other replacements when the production leaves Frisco will be Edward Etienza for Tom Tully and Warde Donavan for Phil Reed. Raitt, Miss Jeffreys, Tully and Reed were signed only for the 12-week Los Angeles-San Francisco run under the aegis of the Civic Light Opera Assn. The musical, currently in its sixth week at the Curran begins a Denver date next Wednesday (21)

Oreg. Shakespeare Fest Grosses Peak $105,064

Ashland, Ore., Dec. 13.

The 41-night Oregon Shakespearean Festival grossed a record $105,064 at a $2.40 top last summer, the non-profit festival association has reported. Operational expenses also hit a new peak of $92,562, with most of the indicated $12,502 net absorbed in capital investments.

The scale for next summer will be advanced to a $3.20 top. B. Iden Payne, Elizabethan stager currently with Texas Univ. drama department, has been signed to direct several 1961 productions.

Geo. Freedley's 'Mr. Cat'

"Mr. Cat" by George Freedley (Frisch; $3) is a short, touching tribute to the late pet of the curator of the N. Y. Public Library Theatre Collection. Without undue sentiment, and with great charm, Freedley writes lovingly of the "city cat" who shared his life for 16 years.

Book easily takes its place with distinguished eulogies to pets. Victor Dowling has provided several captivating illustrations. Show biz readers will find a familiar cast of characters among the human friends of Mr. Cat. Lillian Gish provides a pleasant foreword.

Rodo.

'Alligators' Proviso

Metro paid $65,000 for the screen rights to Molly Kazan's "The Alligators," the short play now running at the off-Broadway York Theatre with Mrs. Kazan's "Rosemary."

Under the deal, the film version can't be released in the U.S. until September, 1961, and six months later in England,, where a legit production is planned.

TED SHAWN'S MEMOIR AN IMPORTANT BOOK

"One Thousand and One Night Stands" by Ted Shawn (Doubleday; $4.95) is a worthy recap of career of America's dean of male dancers, written in collaboration with Mrs. Gray Poole.

By 1940, Shawn had spent 27 years of continuous touring all over the world—as solo dancer, with his wife Ruth St. Denis and their Denishawn dancers, and with his group of male dancers. With latter outfit, Shawn covered 100,000 miles in six years. Such terp artists as Martha Graham, Doris Humphrey, Jack Cole, Charles Weidman, Barton Mumaw and Paul Haakon appeared in Shawn troupes. Late comedian Fred Stone inspired a muledrivers' dance for Shawn's male company by demonstrating Australian whip tricks at Jacob's Pillow, Lee, Mass., where Shawn instituted annual summer dance festival. In 1958, the King of Denmark decorated Shawn for cultural achievement. Singular victory for the dancer was a good notice (after years of the reverse) from hard-bitten Boston Transcript critic, the late H. T. Parker.

Shawn's memoirs range widely, from his professional association with Ruth St. Denis, whom he married in 1914; and touching on his fringe activities as author, lecturer and sculptor. Much of his life has been dedicated to refutation of bromide: "But men don't dance!" He makes light of the handicap some enthusiasts gave him as "the most beautiful man in the world." Shawn writes that for every success, he's had "a kick in the pants." At height of popularity of his male troupe in 1930s, the saga of his problems in staging "Job" make the legit woes of "J. B." pale by comparison.

Work is an important, well-illustrated dance volume. *Rodo.*

'Kukla' Puppets Figured As Losing $15,000, Plus

The "Kukla, Burr and Ollie" puppet presentation, which recently had an 18 performance run at the Kuklapolitan Room of the Hotel Astor, N.Y., was capitalized at $15,000 with provision for 15% overcall. Most of the coin invested in the Cheryl Crawford-Joel W. Schenker production is figured to have gone down the drain.

The backers of the offering were to have shared in 40% of any profits, with the management retaining the other 60%. It's understood Miss Crawford and Schenker, previously partnered in the production of a series of plays at the defunct Bijou Theatre, N.Y., which they had under lease, have rented the Astor showcase for an estimated $25,000 yearly.

The Kuklapolitan Room, so tagged because of the puppet offering, was known as the Emerald Room prior to its conversion into a 208-seat theatre. The puppet entry, in which Burr Tillstrom was assisted by Claiborn Cary, was the mezzanine theatre's initial presentation. Incidentally, besides his legit activities, Schenker is also president of the Webb & Knapp Construction Co.

Author of 'Only in America,' 'For 2c Plain' and 'Enjoy! Enjoy'

Harry Golden

recalls some of the many personalities who contributed to

The Glory Of The Yiddish Stage

* * *

another Special Story in the upcoming

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Inside Stuff—Legit

A "first night" to beat all first nights was held recently in the ancient Italian hill town of Perugia when a play was produced, exactly 1894 years after it was written. In this case the author's absence did not surprise anyone. The play was Seneca's "The Trojan Women." Research fails to find any record of a production of "The Trojan Women" since the Renaissance. Some Jesuit boys schools in order to show off their Latin do recite Seneca tragedies at school exercises. But as "The Trojan Women" relies mostly on female roles, it is improbable that it was ever chosen for such a type of performance.

Thus, when the curtain went in Perugia on the lamentations of Hecuba standing on the ruins of Troy—it possibly was for the very first time. The production was an effort by Perugia's "Little Theatre" group which in past seasons has staged successfully in Perugia and elsewhere two other Seneca plays (Hippolitus and Oedipus).

Seneca's tragedy has to measure up with the famous "Trojan Women" by Euripides.

American colony in Paris is irked because most of them are just beginning to find out that Hal Holbrook was in town a month or so ago and played his Mark Twain show at the Vieux Columbier Theatre, Show was there for one night only via ANTA-USIS and was sold out in advance for a charity performance. Not one ad in any paper, French or American, no publicity and no reviews; critics were not even invited.

Americans in Paris feel they were snubbed. Show biz people in Paris, on the other hand, point out that this doesn't matter, ANTA shows are not sent abroad for the various American colonies living outside the U.S. On the other hand, they feel, if the show (or any show) is to do any good for the U.S. cultural claims—should there not be some advertisements in the local press, should not critics be invited?

With the press of competition via the recently installed N.Y. Times local edition, the Paris N.Y. Herald has ordered its drama critic, Tom Curtiss, to rush his reviews for printing the morning after opening of shows, especially if the shows have some import to Americans. The Herald has also added a third nightly edition.

The upswing on reviews, apparently, does not include music, which the newspaper continues to pass up most of the time, or cover once-over-lightly whenever its music critic, Ed Pendleton, gets around to it.

Off-Broadway Review

Emmanuel

Gate Repertory Co. (Matt Conley, managing director), in association with Vincent Spar, presentation of two-act drama by James Forsyth. Staged by Conley; settings, Herbert Senn and Helen Pond; lighting, Richard Nelson; costumes, Sonia Lowenstein. Opened Dec. 14, '60, at the Gate Theatre, N.Y.; $3.90 top.

Shepherd ..... Archie Smith
Joseph ..... Charles Caron
Herod ..... Kermit Murdock
Justinius ..... Maurice Edwards
Innkeeper's Wife ..... Norma Justin
Thomas ..... John Miranda
Mary ..... Joyce West
Wise Men ..... Frank Echols, Alan Bruce, Andrew Cox
Nicholus ..... John Cowger
Old Simon ..... Ted Grover
Women of Bethlehem ..... Anne Peters, Willamette Hines
Young Man of Bethlehem ..... Robert Vandergriff

Probably since its first appearance, the Bible has been an inspiration to dramatists. Along with the Easter pageant, possibly the most widely interpreted of these Biblical tales is the Nativity story, and last week the Gate Repertory Co. presented yet another version.

James Forsyth's "Emmanuel" is a play about the birth of Christ. It relates the famous tale of the journey of Joseph and Mary to Bethlehem to pay the Roman tax, their stay at the inn, the Child's arrival and their flight to escape the tyrannical King Herod. There is little if any attempt to place a new or unusual interpretation on the story, but "Emmanuel" is nonetheless distinctive.

Whereas most creators of religious-based drama tend to deal with it on a divine and holy basis, Forsyth tells his story from a human point of view. His characters experience the fears, doubts and confusions about their situation as the average man might be expected to react, rather than behaving as exhalted or otherwise different. "Emmanuel" is thus more a play about the people involved than about the birth itself.

The result is a moving and intimate drama, performed with skill and fluidity. As Joseph, Charles Caron blends the humanity of a simple carpenter with the dignity and confusion of a man facing great responsibility, and Joyce West is beautiful and serene as Mary.

Archie Smith is delicate as a warm and earthly shepherd who directs the couple to the inn and eventually leads them from the danger of Herod's pursuit, and John Miranda and Norma Justin are impressive as the awed innkeeper and his wife.

Other effective characterizations are provided by Kermit Murdock and Maurice Edwards as Herod and the Roman tax-collector, and by Frank Echols, Alan Bruce and Andrew Cox as the three rather affected wise men.

Herbert Senn and Helen Pond have provided an attractive and flexible setting and Richard Nelson's lighting adds clarity. Sonia Lowenstein's colorful costumes are decorative and Matt Conley's direction is swift and imaginative.

First performed in 1950 by the BBC as a one-hour radio play which was subsequently re-written into its present form, "Emmanuel" is a human and authentic re-telling of the story of Christ's birth, and is a welcome addition to the Nativity collection. *Kali.*

Bel Geddes' Posthumous Autobiog a Fine Memoir

"Miracle in the Evening" by Norman Bel Geddes (Doubleday; $4.95) is the posthumously-published autobiography of the great stage and industrial designer, edited by William Kelley. For 30 years, until his death in 1958, Geddes (Bel was added to his name to honor his first wife whose first name was Bel) enriched the theatre and the American scene with his daring, often monumental designs. Book recounts his impoverished boyhood in Ohio and details his entrance into the art world via a commission to sketch Blackfeet Indians for Chicago's Field Museum.

Geddes' recap of his alliance with Max Reinhardt and Morris Gest will interest show biz readers. In 1923, Geddes constructed a Gothic cathedral inside the Century theatre on Central Park West, providing a masterpiece of design for Reinhardt's production of "The Miracle." "The Eternal Road" followed in 1936 and "Dead End" (1935) offered Geddes' inspired set for Sidney Kingsley's play.

In 1931, he designed a production of "Hamlet" starring Raymond Massey. This was one of the first stage sets in New York to push through the proscenium (of the Broadhurst Theatre) to make the audience literally part of the performance. Geddes' Futurama at the 1939 N.Y. World's Fair was a startling example of his boldness in design and his grasp on trends of the future.

In 1925, he created a production of "Jeanne d'Arc" in Paris, starring Eva Le Gallienne, for which N.Y. papers sent drama critics to France to report the opening (the reviews of "The Miracle" had been front-paged in Manhattan and, as was often the case with a Geddes show, he emerged the production's star). Designer was father of actress Barbara Bel Geddes.

Book carries pithy anecdotes of famous folk Geddes knew and worked with. Fully reported is his interest in model-making and in construction of mechanical games.

Tome suffers on two counts: Geddes did not complete the manuscript before his death, and volume appears without a single illustration of his memorable work. Edition stands in need of proofreading of proper names, especially those of theatre people. *Rodo.*

B'way Better, But 'Send Me' $14,089, 'Plough' $14,097, 'Libel' $132,000 Flop; 'Camelot,' 'Sound,' 'Irma,' 'N & M' SRO

Business picked up last week for most Broadway shows. The sellouts were "Camelot," setting a house record in its first full frame at the Majestic, "An Evening with Nichols and May" and "Irma La Douce" and "Sound of Music," which were the only capacity entries the previous stanza. "Irma" was inadvertently omitted from the ranks of sellouts in last week's issue.

Of last week's preems, "Love and Libel" folded Saturday night (10) after six performances. Also shuttering that night was the longrun "West Side Story." There are two openings this week, "Critic's Choice," tonight (Wed.), and "Wildcat," which has postponed its debut from tomorrow night (Thurs.) to the following eve (Fri.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (4th wk; 28 p) ($7.50; 1,155; $40,-500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $38,584 with parties.

Last week, $38,400 with parties.

All the Way Home, Belasco (D) (2d wk; 13 p) ($6.90-$7.50; 967; $38,500). Previous week, $19,824 for five performances and one preview.

Last week, $26,045.

Becket, St. James (D) (10th wk; 77 p) ($6.90-$7.50; 1,615; $59,114) (Laurence Olivier, Anthony Quinn). Previous week, $47,085. Exits the St. James after the evening performance next Saturday (17) to move to the Royale where it opens the following Wednesday (21).

Last week, $50,416.

Best Man, Morosco (CD) (36th wk; 280 p) ($6.90-$7.50; 999; $41,-000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $26,653. Leon Ames is subbing for Douglas, who began a two-week vacation last Monday (12).

Last week, $29,368.

Bye Bye Birdie, 54th St. (MC) (34th wk; 264 p) ($8.60-$9.40; 1,-434; $60,172). Previous week, $51,-620.

Last week, $49,357.

Camelot, Majestic (MC) (1st wk; 9 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week $32,305 for preem and two previews.

Last week, house record, $82,258.

Evening With Mike Nichols and Elaine May, Golden (R) (9th wk; 73 p) ($6.90-$7.50; 773; $30,439). Previous week, $30,076.

Last week, $30,676.

Fiorello, Broadhurst (MC) (54th wk; 428 p) ($8.35-$9.40; 1,182; $58,-194). Previous week, $55,585.

Last week, $54,133.

49th Cousin, Ambassador (C) (7th wk; 52 p) ($6.90; 1,155; $32,-000) (Menasha Skulnik, Martha Scott). Previous week, $23,062 with parties.

Last week, $24,537 with parties.

Gypsy, Imperial (MC) (75th wk; 591 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $40,534). Lays off next week.

Last week, $39,469.

Hostage, Barrymore (CD) (12th wk; 95 p) ($6.90-$7.50; 1,067; $40,-000). Previous week, $17,583. Moved last Monday (12) to the O'Neill for an interim four-week booking.

Last week, $18,566.

Invitation to a March, Music Box (C) (6th wk; 49 p) ($6.90-$7.50; 1,-101; $40,107) (Celeste Holm). Previous week, $22,802 with parties.

Last week, $29,135 with parties.

Irma La Douce, Plymouth (MC) (11th wk; 84 p) ($8.60; 999; $48,-250) (Elizabeth Seal, Keith Mitchell). Previous week, inadvertently underquoted, was sellout $49,-291.

Last week, $49,578 with parties.

La Plume de Ma Tante, Royale (R) (104th wk; 827 p) ($8.05; 1,050; $44,500) (Robert Dhery). Previous week, $31,623. Exits after the evening performance next Saturday (17) for a Dec. 23 opening in Las Vegas.

Last week, $32,583.

Little Moon of Alban, Longacre (D) (2d wk; 12p) ($6.90-$7.50; 1,-101; $39,800) (Julie Harris). Previous week, $10,778 for four performances and one preview.

Last week, $19,956. May close next Saturday (17).

Miracle Worker, Playhouse (D) (59th wk; 468 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $28,416. Karen Lee is subbing this week for the vacationing Miss Duke.

Last week, $30,888.

Music Man, Broadway (MC) (155th wk; 1,232 p) ($8.05; 1,900; $73,850). Previous week, $30,310.

Last week, $34,080.

My Fair Lady, Hellinger (MC) (247th wk; 1,967 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $40,459.

Last week, $40,920.

Period of Adjustment, Hayes (CD) (5th wk; 36 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $23,183.

Last week, $24,893.

Plough and the Stars, Phoenix (D) (1st wk; 8 p) ($4.60; 1,150; $29,-382).

Opened Dec. 6 to one favorable notice (Aston, World-Telegram) two unfavorable (Chapman, News; Kerr, Herald Tribune) and three mixed (McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $14,097 for first eight performances.

Send Me No Flowers, Atkinson (C) (1st wk; 8 p) ($6.90-$7.50; 999; $40,000) (David Wayne).

Opened Dec. 5 to four nods (Aston, World-Telegram; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American) and three thumb-down reviews (Chapman, News; Taubman, Times; Watts, Post).

Last week, $14,089 for first eight performances.

Sound of Music, Lunt-Fontanne (MD) (53d wk; 420 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,938. Lays off next week.

Last week, $75,903.

Take Me Along, Shubert (MC) (56th wk; 440 p) ($8.60-$9.40; 1,453; $64,000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $32,000 with twofers.

Last week, over $32,800 with twofers.

Taste of Honey, Lyceum (D) (10th wk; 79 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $28,057 with parties.

Last week, $25,693 with parties.

Tenderloin, 46th St. (MC) (8th wk; 64 p) ($8.60-$9.50; 1,342; $65,-331) (Maurice Evans). Previous week, $60,503 with parties.

Last week, $60,804 with parties.

Tenth Man, Booth (D) (57th wk; 447 p) ($6.90-$7.50; 807; $32,000). Previous week, $14,373 with twofers.

Last week, $15,921 with twofers.

Toys in the Attic, Hudson (D) (41st wk; 320 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $15,581.

Last week, $16,203.

Under the Yum Yum Tree, Miller's (C) (4th wk; 29 p) ($6.90-$7.50; 912; $30,486). Previous week, $22,-334.

Last week, $21,056.

Unsinkable Molly Brown, Winter Garden (MC) (6th wk; 44 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $64,285 with parties.

Last week, $65,680 with parties.

Wall, Rose (D) (9th wk; 71 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $21,077.

Last week, $20,715.

Closed Last Week

Love and Libel, Beck (C) (1st wk; 5 p) ($6.90-$7.50; 1,280; $48,000) (Dennis King).

Closed last Saturday night (17) at an estimated loss of its entire $132,000 investment (including 20% overcall) after opening the previous Wednesday (7) to two favorable notices (Aston, World-Telegram; Chapman, News) and five generally unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $8,499 for six performances.

West Side Story, Alvin (MD) (32d wk; 249 p) ($8.05; 1,453; $55,-194). Previous week, $29,452 with twofers.

Ended return engagement last Saturday night (17) at an estimated 270% profit on a $300,000 investment for its entire run, including income from the sale of the film rights.

Last week, $39,011 with twofers.

Opening This Week

Critic's Choice, Barrymore (C) ($6.90-$7.50; 1,067; $40,000) (Henry Fonda).

Otto Preminger presentation of play by Ira Levin; opens tonight (Wed.).

Wildcat, Alvin (MC) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball).

Michael Kidd and N. Richard Nash presentation of musical by Nash (book), Carolyn Leigh (lyrics) and Cy Coleman (music); opens next Friday night (16).

Other Broadway Theatres

ANTA, O'Neill.

Church Saves Edinburgh From Ancient Greek Sin

Edinburgh, Dec. 6.

The recent banning of the 2,000-year-old Greek comedy, "Lysistrata," at the Gateway Theatre here sparked a row resulting in resignation of the theatre chairman, John B. Rankin. The play was withdrawn from the company's program because of opposition by the Gateway landlords, the Home Board of the Church of Scotland.

Rankin, a leading banker, said his resignation was "not unconnected with the withdrawal of 'Lysistrata'." The new chairman is Moultrie Kelsall, stage and tv actor. Richard Nash's play, "The Rainmaker," was chosen to replace "Lysistrata."

The Gateway Theatre has been encountering heavy losses, and has recently received aid from the city council. Its future is uncertain.

Top Austrian Circus Decides to Vacation

Vienna, Dec. 6.

Despite excellent business, Austria's top circus Rebernigg, guesting at present on Porr Square in the centre of the city, will close down and go on vacation until 1962.

Karl Rebernigg explained that his show cannot compete with the many foreign circuses now operating. He meant the number of shows hurt his operation. He added that in other European countries his circus is not allowed to appear while many Big Tops from those countries flood the cities and towns of Austria.

London Bits

London, Dec. 6.

Lionel Harris planes Jan. 4 to Toronto to start rehearsals for "The Gay Chaperon," a musical he wrote with **Julian Slade.** It's being presented by the Crest Theatre.

Philip Ridgeway has been elected a member of the Assn. of Touring & Producing Managers.

Kenneth Jupp has left for the U. S. to see the off-Broadway production of his stage play, "The Buskers."

Alastair Sim returns to the West End stage in January in **Michael Gilbert's** comedy, "The Bargain," due at the St. Martin's Theatre.

Peter Coe is the likely stager of the **Donald Albery** presentation of "The Miracle Worker" next year.

Scheduled B'way Preems

Critic's Choice, Barrymore (12-14-60).
Wildcat, Alvin (12-16-60).
De Re Mi, St. James (12-26-60).
Rhinoceros, Longacre (1-9-61)
Conquering Hero, ANTA (1-11-61).
Show Girl, O'Neill (1-12-61).
Comedie Francaise, Center (2-21-61).

Road So-So; 'Show Girl' $39,757, N. H.; 'Do Re' House Record, $61,214, Bost.; 'Hero' $40,182, D. C.; 'Drum' $61,467, Chi

The road ranged mostly from fair to good last week. "Do Re Mi" established house record in its tryout at the Colonial Theatre, Boston.

The touring production of "Threepenny Opera" closed last Sunday night (11) in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Critic's Choice, Shubert (C-T) (2d wk) ($4.95-$5.50; 1,714; $45.000) (Henry Fonda). Previous week, $33,500.

Last week, almost $30,100.

Do Re Mi, Colonial (MC-T) (2d wk) ($6.50-$7.50; 1,685; $62.000) (Phil Silvers). Previous week, $51,756 for seven performances.

Last week, house record, $61,214.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (4th wk) ($5.50-$6.60; 2,-100; $67,613). Previous week, $62,-435 with Theatre Guild-American Theatre Society subscription.

Last week, $61,467 with TG-ATS subscription.

Majority of One, Erlanger (C-RS) (11th wk) ($5.50-$6; 1,380; $45,-000) (Gertrude Berg, Cedric Hardwicke). Previous week, $35,058.

Last week, $31,484.

CINCINNATI

Raisin in the Sun, Shubert (D-RS) ($5.10; 2,100; $60,000 (Claudia McNeil). Previous week, $36,933 with TG-ATS subscription, Royal Alexandra, Toronto.

Last week, $23,232 with TG-ATS subscription.

DETROIT

Andersonville Trial, Shubert (D-RS) ($4.30-$5; 1,700; $40,000) (Brian Donlevy Martin Brooks). Previous week, $28,907, seven-performance split.

Last week, $12,171.

LOS ANGELES

Drop of a Hat, Hartford (R-RS) (3d wk) ($4.85-$5.95; 1,024; $35.000) (Michael Flanders, Donald Swann). Previous week, $22,407 with TG-ATS subscription.

Last week, $15,929.

Threepenny Opera, Music Box (MC-RS) (8th wk) ($5.40-$5.95; 784; $28,000). Previous week, $16,500. Closed last Sunday (11).

Last week, about $15,000.

NEW HAVEN

Show Girl, Shubert (R-T) ($5.50; 1,650; $52,500) (Carol Channing).

Opened here Dec. 5 to one endorsement (Johnson, Journal-Courier) and one yes-no review (Leeney, Register).

Last week, $39,757.

PHILADELPHIA

My Fair Lady, Shubert (MC-RS) (1st wk) ($6.60-$7.50; 1,876; $69,-000) (Diane Todd, Michael Evans). Previous week, $67,444. Ford's, Baltimore.

Opened here Dec. 5 to three nods (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $68,761.

Wildcat, Erlanger (MC-T) (5th wk) ($6-$7.50; 1,894; $65,900) (Lucille Ball). Previous week, $53,620.

Last week, $51,517.

World of Suzie Wong, Forrest (D-RS) (2d wk) ($5.40; 1,760; $32,-000). Previous week, $31,466 with twofers.

Last week, $33,042 with twofers.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (5th wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys). Previous week, $53,078 with Civic Light Opera Assn. subscription.

Last week, $52,216 with CLUA subscription.

TORONTO

Five Finger Exercise, Royal Alexandra (D-RS (1st wk) ($5-$5.50; 1,525; $43,733) (Jessica Tandy, Roland Culver). Previous week, $23,437 with TG-ATS subscription, Shubert, Detroit.

Last week, almost $29,000 with TG-ATS subscription.

Holiday in Japan, O'Keefe (R-RS) ($4-$4.50; 3,200; $75,487) (Izumi Yukimura). Previous week, $22,947, Cass, Detroit.

Last week, $39,668.

WASHINGTON

Conquering Hero, National (MC-T) (2d wk) ($6.05-$7.15; 1,677; $57,-626). Previous week, $37,948 with TG-ATS subscription for five evening performances, two matinees and one twi-night showing.

Last week, $40,182 with TG-ATS subscription.

WICHITA

Music Man, Forum (MC-RS). Previous week, $50,447; Music Hall, Kansas City.

Last week, $41,784.

SPLIT WEEKS

Fiorello (MC-RS). Previous week, $40,103, seven-performance split.

Last week, $34,960 for six performances with Broadway Theatre League subscription: Memorial, Wichita Falls, Tex., Monday (5), one, $8,450; Civic, Austin, Tuesday-Wednesday (6-7), two, $6,717; Music Hall, Houston, Thursday-Saturday (8-10), three, $19,793.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederick Worlock). Previous week, $32,300, seven-performance split.

Last week, $24,918 for seven performances: High School, Grand Junction, Colo., Sunday (4), one BTL, $5,118; Capitol, Salt Lake City, Monday-Tuesday (5-6), two, $4,468; Moore, Seattle, Thursday-Saturday (8-10), four, $15,332.

Midsummer Night's Dream (C-RS) (Bert Lahr). Previous week, $28,699 with TG-ATS subscription, Blackstone, Chi.

Last week, $24,182 for seven performances: Auditorium, St. Paul, Monday-Tuesday (5-6), three, $6,-763; Auditorium, Denver, Thursday-Saturday (8-10), four, $17,419 with TG-ATS subscription.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $31,994, seven-performance split.

Last week, $31,808 for six performances: City Auditorium, Pensacola, Sunday (4), one BTL, $6,-250; Lanier High School, Montgomery, Monday (5), one BTL, $5,616; High School, Tuscaloosa, Tuesday (6), one, $5,800; Fine Arts, Nacogdoches, Tex., Thursday (8), one, $3,600; New Downtown Municipal, Dallas, Friday-Saturday (9-10), two BTL, $10,542.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $29,647, six-performance split.

Last week, $24,077 for six performances: High School, Topeka, Monday (5), one BTL, $4,513; Stuart, Lincoln, Neb., Tuesday (6), one BTL, $4,982; Civic Auditorium, Omaha, Wednesday (7), one, $1,995; Paramount, Waterloo, Ia., Thursday (8), one BTL, $4,989; Shrine Mosque, Peoria, Friday-Saturday (9-10), two BTL, $7,598.

Legit Bits

Rowland Field, vet drama critic of the Newark News, is in University Hospital, N. Y., following a series of small strokes. He is expected to be inactive for at least six months. The paper's theatre editor, **Edward Sothern Hipp,** is subbing as critic.

Hollywood studios and a French company are dickering for the film rights to **James Costigan's** "Little Moon of Alban."

Ruth Rawson, who directed **George Panetta's** "Comic Strip" off-Broadway in 1958, again staged the comely, which opened last night (Tues.) for two weeks at the Royal Pionciana Playhouse, Palm Beach.

Douglas Wright acquired the Los Angeles legit rights to "Leave It to Jane" for a cabaret-style theatre presentation of the Jerome Kern musical hit of the '20s next February.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N.Y.; PL 7-5100). Management reports that the principal roles are cast, although few contracts have been signed. Smaller roles and understudies may be available.

"Carnival" (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; male concertina player; character man, 50, comic; character woman, 40, comic. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, 50's, tough exterior, warm underneath; man, late 20's, crisp, humorus; man, 40's, warm, bright; man, 50's, career Army officer; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, gaunt; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c/o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited, attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/o Marvin Krauss, above address. Auditions Monday (19) for Equity dancers, boys, at 10 a.m. and girls, at 12:30; Tuesday (20) for Equity singers, boys, at 11 a.m. and girls, at 2 p.m.; Thursday (22) for open dancers, boys, at 10 a.m. and girls, at 12:30 p.m.; Friday (23) for open singers, boys, at 11 a.m. and girls, at 2 p.m., at Martin Beck Theatre (302 W. 45th St., N.Y.).

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 27, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; man, 25-35, husky; girl, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St., N, Y.). Available parts: two character women, 20-30; femme, 30-35, blonde, Roman-looking; several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

City Center Gilbert & Sullivan Series (MC). Producer, Jean Dalrymple (City Center, 130 W. 56th St., N. Y.; JU 6-2828). Auditions today (Wed.): sopranos, at 11 a.m. and top tenors and bass baritones, at 5:30 p.m., at third floor, above address.

"Double Entry" (D). Producers, Paul Lehman & Albert Lasher (L & L Theatre Prods., 245 Lexington Ave., N.Y.; OR 5-8557). Available parts: Negro tenor, 18-25; Negro femme alto, 35-60; white soprano, 30-40, comedienne; Negro soprano, 16-20, comedienne; white bass-baritone, 35-50. For appointment call above number, 9 a.m.-5 p.m., Tuesday (20).

"Golden Apple" (MD). Producer, Equity Library Theatre, 226 W. 47th St., N.Y.; PL 7-1710. All parts available. Auditions today (Wed.), at 10 a.m.-1 p.m., 4-6 p.m. and 7-10 p.m., at Eleanor Gould Theatre (169 Allen St., N.Y.; IND "D" train to Second Ave.) All roles are singing and both trained and "pop" vocies are needed. Applicants must bring Equity membership cards.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Poor Butterfly" (D). Producer, Eli Horn (41st Street Theatre, 125 W. 41st St., N.Y.; PE 6-1278). Available parts: ingenue, brown hair; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight boy, 19, tall, lean; man, 45-50, comic earthy. Accepting photos and resumes, c/o above address.

"Squaring the Circle" (C). Producers, Cecil Reddick, Harvey L. Bilker & Richard Mendelsohn (3435 Giles Place, N.Y.; KI 8-5265). Available parts: girl, 20's, attractive; man, 20's, over six feet tall. Mail photos and resumes c/o above address.

"Three by Mankowitz" (C). Producer, Jameh J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents; man, 30-35, muscular, Cockney accent. Mail photos and resumes c/o above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550

(Continued on page 61)

Publishing Stocks

(As of Dec. 13, 1960, closing)

Allyn & Bacon (OC)	31½	+ 1
American Book (AS)	48⅜	+ 1⅛
Book of Month (NY)	18¾	— ⅛
Conde Nast (NY)	10⅞	— ⅛
Crowell-Collier (NY)	40¾	+ 5⅛
Curtis Pub. Co	7⅞	+ ⅛
Grolier (OC)	43½	+ 2¾
Harc't, Brace (OC)	30¼	+ ¼
Hearst (OC)	11¼	— ⅛
Holt, R&W (NY)	55	+ 4
L.A. Times Mirror (OC)	24½	— ½
Mcfadden (AS)	9	..
Macmillan (OC)	59¼	+ 3¼
McCall (NY)	36⅝	+ ¼
McGraw-Hill (NY)	103	+ 3¾
New Yorker (OC)	96	..
Prentice-Hall (AS)	39½	..
Ran'm House (OC)	34¾	+ ¾
Scott Foresman	26⅛	+ ⅛
Time Inc.	67½	..
H. W. Sams (M)	37½	..
Western Pub (M)	75½	+ 6½
World Pub (M)	12⅛	..

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and over-the-Counter quotes are the Bid prices.

Literati

Sanger-Wendt Assignments

Elliott M. Sanger, executive vicepresident and general manager of the N.Y. Times radio station WQXR, will go to Paris in early January as gm of the N.Y. Times international edition, it was announced yesterday by Arthur Hays Sulzberger, publisher of the Times. He will be joined next month by Richard Wendt, a production executive of the Times, who will become assistant general manager. He will succeed to the gm post when Sanger returns to New York.

During the organizational period, Irvin S. Taubkin has been on temporary assignment as executive in charge of the international edition in Paris. He will resume his duties as promotion director of the Times in New York.

Sanger was co-founder of WQXR in 1936 with John V. L. Hogan. When the station was purchased by the Times in 1944, he remained as executive v.p. and gm of the station. Wendt has been with the Times since 1952 in charge of technical production of the Sunday Magazine, Book Review and other rotogravure sections. Earlier this planning and organization of the year he was active in the original international edition in New York and Paris.

Monarch's 'Flicker Books'

Monarch Books, publishers of paperback tomes, has come up with an interesting sales gimmick for wholesalers and dealers handling its line. Firm has designed a variety of colorful plastic circular disks to be fastened to the front covers of more than 1,000,000 Monarch books in current release.

Effect produced by the disks makes the cover appear to flicker, thus attracting the customer's attention. The disks also carry a message divided in two parts. The first part says "It Happened" and the second part reads "In Chicago" or "In Oklahoma" depending on the locale of the book's story. Publisher has dubbed its new wrinkle as "Flicker Books."

Monarch, incidentally, is bringing out Jack Pearl's biog of late World War II Gen. George E. Patton as an original paperbound book in February as part of its Monarch Americana Series. Tagged "Blood and Guts," the tome has been bought by Shergari Corp. as a $2,000,000 budgeter for 20th-Fox release. A previous VARIETY story erroneously stated that Frederick Fell Inc. was publishing the book.

Canada's Global Monthly

Canada's first worldwide newspaper is a trade-news monthly Canada Courier, published by the Dept of Trade & Commerce, just out, dated January '61, it's being distributed free to businessmen in world centres: is in English now but planned for regional language editions. It scored a world beat on one important new Canadian-developed technical process.

Eight-page heavy-paper tab with one color (there'll soon be three) is edited and written by T&C's editorial services director Frank Hamilton, asst. Fred De Vos, Bob Clark and Paul Gardner. Hamilton and Gardner are ex-Toronto Star. Former was once assistant editor of Maclean's, later editor of Liberty. Clark is a vet radio and newspaperman. Their teeoff has one show biz story—on Meridian Films, Toronto, making film prints of U.S. videotaped commercials and programs with only machine of its kind on the continent, a Canadian Marconi tv film recorder.

Dystel's Coast Scouting

In order to stimulate west coast operations, Oscar Dystel, president of Bantam Books Inc., appointed Martin Dibner Coast editorial scout. Dibner, who teaches workshop group in the writing of novels at UCLA, comprising adults from every phase of the business and professional worlds, has authored such novels as "The Bachelor Seals," "The Deep Six," "Showcase," purchased by Joseph Mankiewicz, and "Sleeping Giant" all Random House hardcover issues. He is holder of Rosenwald Fellowship for theme of latter novel which deals with family conflicts and a serious public health problem.

Novelist-instructor will work closely with Robert Walter, Bantam's associate editor in the acquisition of original manuscripts, particularly from students in the various colleges. Walter will continue to divide his post between here and Hollywood, Dystel said.

Be-Your-Own-Barrister

Publishers are moving into popularizing learned professions and Harper has joined the race with a "Handbook of Every Day Law" by Martin J. Ross who teaches law at CCNY. It covers everything from your responsibility for the sidewalks in front of your house to how a private citizen can make an arrest.

This making of an arrest by a citizen is one of the trickiest privileges in a republic. You can even arrest a cop but since you have to take him to a police station that means you have surrendered him to his friends.

While it may be true that a man who defends himself has a fool for a client, there are also a lot of fools who have passed the bar exams, and this book will help you spot them. *Scul.*

CHATTER

Bill Ornstein's "Diamond in the Loaf," originally published in Prairie Schooner, the U. of Nebraska literary quarterly, has just been reprinted for the second time in a German magazine. Yarn also is included in Deep Currents, collection of 25 fiction pieces by Ornstein.

Sell enough pieces to Esquire Magazine and you get invited to join the staff. That's happened to Brock Brower who is now assistant editor for articles. He sold five pieces in two years culminating with "The Problems of Alger Hiss."

Hillman Periodicals has indefinitely suspended both Real Adventure and Man's Day, men's adventure mags.

Off-B'way Project

The Living Theatre will present the Paper Bag Players in "Scraps" at the Theatre, Dec. 26-31 along with "Cut-Ups," the show the group performed there last year at this time.

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Casting News

Continued from page 60

193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"Twelfth Night" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Auditions today (Wed.), at 5:30-10:30 p.m.; tomorrow (Thurs.) and Friday (16) for femmes only, 6-7 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.). All applicants must bring Equity membership cards.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical performers and paid apprentices. The 29-week season opens April 22. New York auditions will begin late in January. Mail photos and resumes, c/o Richard North Gage, above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

PUERTO RICO

San Juan Drama Festival. Managing director, Barry B. Yellen (Tapia Theatre, San Juan, P.R.). Part available for several male and femme apprentices. Mail photos and resumes, c/o Leonard Stein, 28 W. 47th St., N. Y.; CO 5-1076.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

Children's Dance Theatre. Director, Erika Thimey (c/o Stan Raiff, 2322 30th Drive, Astoria, N. Y.; RA 1-0516). Auditions for male and femme dancers Sunday (18), at 2 p.m., at Michael Studios (743 Eight Ave., N. Y.), National tour will begin in January.

"From Paris With Love" (R). Producers, Stanton Shifman & Richard Earle (c/o Lenny-Debin Agency, 140 W. 58th St., N. Y.; JU 2-0270). Parts available for four male and four femme singer-dancer-actors. Mail photos and resumes, c/o above address. Auditions will be held Dec. 15-16 by appointment only. Show is tentatively scheduled to open Jan. 15 in Detroit.

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers who will strip. Mail photos and resumes c/o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children, 8-12. Mail photos and resumes, c/o Ruth Kramer, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St, N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"Catstick" (D). Producer, Elaine Perry (137 W. 48th St., N.Y.; JU 5-5295).

"How to Make a Man" (C). Producers, Jay Garon & Morgan Wilson (152 W. 42d St., N. Y.; BR 9-3799), is asso. with Spice Wood Enterprises.

"Julia, Jake and Uncle Joe" (C). Producers, Roger L. Stevens & John Shubert (234 W. 44th St., N. Y.; CI 6-9500).

"Midgie Purvis" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; LA 4-2844), in association with Robert Whitehead & John Herman.

"Rhinoceros" (C). Producer, Leo Kerz (440 E. 79th St., N. Y.; BU 8-2664).

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N.Y.; OX 5-3783).

OFF-BROADWAY

"Ballet Ballads" (MD). Producer, Ethel Madson Watt (27 W. 86th St., N. Y.; TR 7-2320).

"Beautiful Dreamer" (MD). Producer, Wickland Co. (c/o Madison Avenue Playhouse, 120 Madison Ave., N.Y.; PL 5-9134), in association with Joseph Moon.

"Donogoo-Tonka" (D). Producer, Stella Holt (c/o Greenwich Mews Theatre, 141 W. 13th St., N.Y.; WA 4-1910).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N.Y.; WA 9-4978).

"Montserrat" (D). Producer, Gate Repertory Co. (c/o Gate Theatre, 162 Second Ave., N.Y.; OR 4-8760).

"Romeo and Juliet" (D). Producer, Joseph Papp (1230 Fifth Ave., N. Y.; SA 2-4008).

"Sudden End of Anne Cinquefoil" (D). Producer, Richard Barr (c/o East End Theater, 85 E. 4th St., N.Y.; GR 5-9436).

"White Cargo" (D). Producer, Rio Kem Prods. (545 Fifth Ave., N.Y.; Room 1208).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Australian stars **Derek Farr** and **Muriel Pavlow** are in New York seeing the plays and visiting with American stager **E. W. Swackhamer**, who directed them last season in a Melbourne Production of "The Gazebo" and who's now staging "Rules of the Game" for an opening next Monday (19) at the Gramercy Arts Theatre, N. Y.

Projects and Personnel

Future Productions

BROADWAY

"Giants, Sons of Giants," drama by Joseph Kramm; producers, Alfred H. Tamarin and Charles A. Totero.

"Promise at Dawn," drama by Romain Gary; adapter, Samuel Taylor. Producer, possibly Roger L. Stevens.

"Kean," with book by Peter Stone; songs, Robert Wright and George Forrest; based on Jean-Paul Sartre. Producer, Robert Lanz. For next season.

"Gideon," drama by Paddy Chayefsky. Producer, Arthur Cantor. For next season.

"Sunday Woman," drama by Ted Willis. Producer, Meyer M. Hunter and Edward Schreiber. For next season.

OFF-BROADWAY

"Barabbas;" drama by Michel de Ghelderode; translator, Hugh Diskinson. Producers, Isaiah Sheffer & James Antonio. For February.

"Yerma," drama by Federico Garcia Lorca; incidental music, Robert Starer. Producers, Sidney Bernstein & George Edgar. For early January.

"Roots," drama by Arnold Wesker. Producer, Norman Twain. For late January.

"Gentle As a Lion," comedy by Felix Leon. Producer, Stella Holt. For March.

"Young Elizabeth," drama by Francis and Jeannette Letton. Producer, Dave Collins. For late January.

TOURING

"From Paris With Love," revue with songs and sketches compiled by Ted Mills. Producers, Stanton Shifman and Richard Earle. To open in the mid-West Jan. 15.

Production Assignments

BROADWAY

"Difficult Woman": Carlos Montalban, director.

"Giants, Sons of Giants": Jack Landau, director.

"13 Daughters": Nona Beamer, assistant choreographer.

OFF-BROADWAY

"Barabbas": Isaiah Sheffer, director.

"Sudden End of Anne Cinquefoil": Jack Sydow, director; William Ritman, settings and lighting; Fred Voelpel, costumes; Judith Peabody, associate producer; Bernard Westman, musical background.

"Tiger Rag": Ella Gerber, director.

"Yerma": Joe Burstin, general manager; Gene Frankel, director; Daniel Nagrin, choreographer.

Cast Placements

BROADWAY

"Catstick": Eulabelle Moore, Thayer David, Carl Low, Ruth White.

"Cook for Mr. General": Bill Travers.

"Critic's Choice": Murray Hamilton (succeeding Lou Antonio).

"How to Make a Man": John Call, Charles Pursell, Monica May, David Durston, Michael Dunn, Barbara Britton.

"Rhinoceros": Jean Stapleton, Leslie Barrett.

"Hostage": John Ragin (succeeding Glynn Edwards), Katherine Ross (succeeding Leila Greenwood).

"13 Daughters": Monica Boyar.

OFF-BROADWAY

"Ballet Ballads": Carmen de Lavallade, Phyllis Lamhut, Ellen Graff, Steve Paxton, Bob Powell, Wilma Curley, Glen Tetley.

"Beautiful Dreamer": Ted Laurie, Don Liberto, Judy Foster, Caroline May, Drew Elliot.

"Rules of the Game": Alek Primrose, John Anthoney Zee, Lance Cunard, Ronald Rogers.

"Sudden End of Anne Cinquefoil": Priscilla Morrill.

"Zoo Story": Pirie MacDonald (succeeding George Bartenieff).

TOURING

"Sound of Music": Beatrice Krebs.

"Five Finger Exercise": Robert Dowdell (succeeding Michael Bryant).

STOCK

"Henry VIII" (Stratford): Louis Negin.

"Stratford (Ont.) Shakespeare Festival": Eleanor Stuart.

"Right You Are" (Princeton): Joanna Roos, Joanna Merlin, Donald Moffat.

Coast Plasma Appeal

Hollywood, Dec. 13.

The Actors Equity Assn. blood bank is dry, and a call has gone out to members to donate plasma to replenish it. The supply was exhausted by several recent heavy withdrawals.

Members are being asked to contribute so that needy actors won't have to pay the $50 per pint commercial price, which many cannot afford.

'All Way Home'

Continued from page 57

by letters to the management from theatregoers and tradesters, some of whom even took out ads in the N. Y. Times endorsing the show.

The production has also been given hefty gratis plugging on television and radio, notably by such personalities as Ed Sullivan, Faye Emerson, Arlene Francis and Barry Gray. The N. Y. Times advertising column last Friday (9) included a lengthy piece on the economic situation of the show, which, incidentally, its producers are referring to in ads as "The Miracle on 44th Street."

Boxoffice activity at the theatre, according to Cantor, has also spurred the installation of another window to handle ticket sales. Also, among the letters sent to the management by individuals who had seen the show was one offering a $5 donation if funds were needed for advertising.

BOSTON'S SHOW OF THE MONTH CLUB GROSSES FOR FALL, 1960

Top Gross—My Fair Lady—219,955

ATTRACTION	NO. OF CLUB PERFS.	THEATRE	$ GROSS*
FACE OF A HERO	8 Performances	Wilbur	24,676.00
FIVE FINGER EXERCISE	8 Performances	Colonial	24,123.00
CAMELOT	16 Performances	Shubert	100,118.00
ROYAL BALLET	One Performance	Boston Garden	22,372.00
DO-RE-MI	16 Performances	Colonial	61,901.00
CRITIC'S CHOICE	16 Performances	Shubert	31,855.00
SHOW GIRL	8 Performances	Colonial	25,444.00
MY FAIR LADY	32 Performances	Shubert	219,955.00

*B.O. prices including tax

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Call BOSTON—RITA FUCILLO
CApitol 7-3834

Call NEW YORK—JACK YORKE
Circle 6-9500

NEW YORK SHOW OF THE MONTH CLUB—BOSTON SHOW OF THE MONTH CLUB
475 5th Ave., N.Y.C. JEROME ROSENFELD, President 49 Portland St., Boston

Broadway

"There's no business like snow business" did a big headline business in many dailies in reporting and picturing the metropolitan New York big blitz.

Loew's Elsmere, Bronx cinema dark since 1953, becomes a new $350,000 community centre for the East Tremont YM-YWHA.

Fernando Perez, for 12 years headquartered at the Hotel Warwick's Raleigh Room, now maitre at the Old Forge Restaurant.

Rita Hayworth, now the wife of producer James Hill, sailing for Naples today (Wed.) on the Leonardo Da Vinci accompanied by her daughter, Yasmin Khan.

Funeral Friday (9) of Rocco Vocco, 73-year-old music publisher, crowded St. Malachy's Actors Chapel off Times Square. Father Henry Kaufman said the Mass.

Gayest opera of the Met season. Donizetti's "L'Elsir d'Amore" will be a non-subscription offering there New Year's Eve, with the premiere cast including tenor Dino Formichini.

Hotels Ambassador v.p. and g.m. Max Blouet, ex-George V (Paris), last week awarded the medal as Officier du Merite Touristique by French Commissaire General au Tourisme Jean Santeny.

Bossman of the Waldorf-Astoria, scene of many a testimonal banquet, gets the $100-a-plate treatment Jan. 18 in the grand ballroom when Joseph P. Binns, v.p. and g.m. of the hostelry, is the guest-of-honor. Proceeds to the Retired Hotel Employees Center Inc.

Berlin

By Hans Hoehn
(710264)

Rave reviews for Viennese Ice Revue currently guesting at Sportpalast.

Saul Levitt's "Andersonville Trial" was preemed at Schiller Theatre here.

Several Clark Gable oldies reissued here. Most noteworthy one is "San Francisco" at local MGM Theatre.

Fritz Lang observing his 70th birthday. His last pic, "The 1,000 Eyes of Dr. Mabuse," is a big click in West Germany.

Herbert Viktor is going to direct "Transport" for Fono (Dr. Herrmann Schwerin), his first directorial job of a feature film.

Local Renaissance Theatre acquired Francoise Sagan's stage play, "The Castle In Sweden." Preem will be here next March.

Italian actress Guilietta Masina sued local Kurt-Ulrich-Film for remaining salaries of about $85,000 which she claims she's still to get from two Ulrich pix.

Flatow-Pillau's "Window To Hall," still running at Hebbel Theatre, has now its third new starring couple. It's now Klaus W. Krause and Edith Schultze-Westrum.

Wolfgang Neuss ("We Cellar Children") prepping a new pic entitled "Genosse Muenchhausen" (Comard Muenchhausen). The actor-writer calls it a political satire.

Artur Brauner (CCC) announced his participation in a new film and tele studio at Zurich, Switzerland. Brauner's partners reportedly are Gottlieb Duttweiler and Ernst Goehner.

Dr. Boris Jankolovics, year-long Paramount supervisor for Germany and Belgium, left his company on mutual agreement. His successor is Hugo Stramer, former Paramount general manager in Argentina.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Chuck Hull, Flamingo flack, separated from the hotel on Dec. 15.

Silver Slipper top banana Hank Henry vacationing until Christmas Day.

Andrini Brothers, in Sands lounge, had option hoisted by Jack Entratter.

Comic Ken Card doing a one-framer at the Silver Slipper, his Vegas debut.

Comedian Sammy Shore makes his Vegas debut in Les Paul-Mary Ford show at Thunderbird, Dec. 23.

Sid Kuller staging Jayne Mansfield's Dec. 29 Dunes date, with Tommy Wolf cleffing original music.

King Sisters a resounding click in the Sahara Casbar Theatre, bringing many repeaters who did a return.

The "Cooper Cult," fans of the Cooper Sisters, are helping to give the zany canaries a better-than-ever engagement at The Mint.

After Jay Lawrence closed at the Riviera, off to N.Y where he and brother Larry Storch are opening Crystal Room nitery on E. 54 St.

Maria Lopez, singer in the first Tropicana "Folies Bergere" edition, now doing a stint in the Trop lounge with the Al de Paulis Four backing.

George Rock's new Dyna record, "I Should Have Left Light On For Santa Claus Last Night" is a Vegas project, cleffed by Stan Irwin and recorded here at Roy Ward's sound studios.

After the Bob Crosby band's opening at Riviera lounge, most of sidemen went to the Stardust lounge to say hello to drummer Ray Beauduc, one of original "Bobcats," now with the Hank Wayland orch.

Boston

By Guy Livingston
(423 *Little Bldg.; DE* 8-7560)

Sally Keith exited 16 weeks at the Gilded Cage, for Florida dates.

Shubert Theatre will hang scenery for "My Fair Lady" Christmas week.

Sam Vine brought his hypno act back to the Reef in Revere for extended stay.

Norm Prescott off to Zurich to direct production of animated film he has in the works.

Martha Raye booked for Blinstrub's Jan. 2; Patti Page on Jan. 9; Johnny Mathis on Jan. 16, all for one week stands.

G. Sheldon Balloch, Dickinson Productions, Boston-based film company, to London and Israel for filming of "Nili Spies."

Ruth Shapiro new director of entertainment for Bradford Roof, George Wein's Storyville and hotel's function rooms.

Buddy Thomas taking his "Black and White Revue" into Ralph Snider's Bradford Roof with Margie Anderson featured.

Max Michaels engaged by Universal to handle exploitation and publicity on "Grass Is Greener" here, in Providence and Hartford. Picture opens at Keith Memorial in Boston Dec. 23; Providence, Dec. 28; Hartford and New Haven, Dec. 30.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse* 1 *A;* 356156)

Kurt Woess appointed chief of the Linz Upper Austrian Opera House.

Josef Scheidl appointed new general manager of Austrian radio system.

Henry de Montherlant's "Spanish Cardinal" will be preemed daydate at Burg Theatre and Comedia Francaise, Paris.

Robert Stolz's ditty, "Verliebte muss man nicht erst in Stimmung bringen," sung by Peter Alexander for Polydor disk.

Burg Forchtenstein selected for next year's festival, the Franz Grillparzer "True Servant of his Master," a classical comedy.

Opera ball 1961 (Feb. 3) sold out already. Austrian cadets of Wiener Neustadt will do the opening waltz with society girls.

Durante as Groom

Continued from page 2

also came east with Miss Little and the comedian. Father Thomas Lucia, an old friend from Troy, N.Y., will officiate.

Durante met Miss Little when she was in the Copacabana line in 1945 and, out of regard for the memory of his first wife, Jean, decided not to marry until now. The bride, christened Margaret Alice (but better known as Marjorie) Little converted to Catholicism from Methodism.

Plan White House

Continued from page 1

social secretary, told her first news conference that Mrs. Kennedy "wants to give fine American artists a chance to show their talents" in the Executive Mansion. This includes, said Miss Baldridge, music, ballet, painting and other arts.

When VARIETY later asked Mrs. Kennedy for further details on her ideas, she said she preferred to wait until she moved into the White House before talking about what she has in mind.

London

(*HYDe Park* 4561/2/3)

David Merrick in town to looksee current legit scene.

"Japanese Holiday" opened a cabaret season at the Pigalle Monday (12).

Henry Sherek doing a guest stint on the "What's My Line?" panel for BBC-TV.

Nancy Kwan in town for Dec. 14 preem of "World of Suzie Wong" (Par) in aid of the Children's Society.

The Queen and the Duke of Edinburgh to attend a gala of the Bertram Mills circus at Olympia next Dec. 21.

Norman Collins, deputy chairman of Associated Television, planed to Moscow to discuss tv coverage of next year's British exhibition.

Sid Rogell, executive in charge of 20th-Fox European production, to Cairo and other cities to scout production facilities for "Cleopatra."

The Variety Club held its annual Christmas luncheon Tuesday (13) when all members brought gifts for distribution to hospitals and youth clubs.

On behalf of John Davis, Fred Thomas, managing director of Rank Film Distributors, presented Milton R. Rackmil with a commemorative desk set.

Irish-born actor Richard Harris to co-star with Marlon Brando and Trevor Howard in "Mutiny on Bounty" which is currently on location in Tahiti.

June Thorburn acted as hostess to over 1,000 children from homes in London at a Christmas party and special Saturday morning matinee of "Three Worlds of Gulliver."

Donald Albery and Hugh Beaumont tossed a midnight party last Saturday (10) to celebrate the 1,000th performance of "Irma La Douce" and 500th performance of "World of Suzie Wong."

Paris

By Gene Moskowitz
(66 *Ave Breteuil, SUF* 5920)

Steve Previn, Walt Disney's European rep, in for a looksee.

Filmmaker Agnes Varda writing a song for Jacques Demy's pic "Lola."

In and out were Richard Brooks, Jean Simmons, Greta Garbo and Anna Magnani.

Daniel Wayenberg piano soloing a Gershwin Evening at the Theatre Champs-Elysees.

Perrette Pradier won the Suzanne Blanchetti Award as the most promising young film actress.

New moves against rising alcoholism will close down all hard-drink bars near government centers.

A series of Mack Sennet comedies running at a firstrun house here in homage to the late Yank film comedy pioneer.

Annette Wademant will do a pic on birth control as her first directorial stint. It will be called "Do You Have An Address?"

Marcel Pagnol prepping English version of his "The Baker's Wife," to star Burl Ives; would be made here with Pagnol producing and directing.

Marcel Achard's 1934 play, "Coconut," looks a hit in a revival at Palais Royal which gives him with the fifth year of "Patate," and his new "L'Idiote." With 12% royalties, he may be taking in $500 a night here.

Argentine terper-choreographer Alfredo Alaria will do the tango, once done by Rudolph Valentino in the original version, in the remake of "Four Horsemen of the Apocalypse" (M-G). Alaria is also talking a possible staging chore of a French version of "West Side Story," to be done at the Alhambra next season.

Philadelphia

By Jerry Gaghan
(*319 N. 18th St.: Locust* 4-4848)

Frank Belmont, former local booker, set up a theatrical agency in London.

Orsatti's to shutter both Christmas and New Years weeks, for first time in 20 years.

Harry Keller, editor and founder of the 26-year-old mag, Official Detective, is hospitalized.

Bhaskar and his Indian Dance Troupe at University of Pennsylvania's Irvine Auditorium last week.

Mike Ellis inked Hal March for the lead in his forthcoming Broadway production, "Come Blow Your Horn."

Irving J. Segall, formerly of the Shubert pit orch, appointed associate first violist of Baltimore Symphony.

Frank Nichols, former pianist with Pete Rubino's Crackpots, doubling as vocalist and bartender at Trade Winds.

Lester Wurtele, Columbia branch manager and Chief Barker of Variety Club, Tent 13, recuperating at Einstein Center from heart attack.

Israel Philharmonic Orchestra visit at Academy of Music, with Roberta Peters as guest soloist, racked up $55,000 gross with orch, tickets priced at $100 and $50.

Bernie Landis, entrepreneur of "girlie" shows, has gone in for a change of pace. He's now booking J. Fred Muggs (Garroway program chimp) for local moppets' Christmas parties.

Chicago

(*DElaware* 7-4984)

RCA Victor hosting a press pour today (Wed.) to introduce the Limeliters.

Circuit owner James Coston was re-appointed to his sixth three-year term on Chi police pension board.

Walter Hendl, Chi Symphony associate maestro, made a national patron of Delta Omicron, professional music fraternity.

Harry Belafonte now owns the original of artist Henry Koerner's study of him which graced a Time mag cover a while back.

Studs Terkel's play, "Amazing Grace," which had a Fishkill, N.Y., silo debut last summer, gets its first local display Dec. 18-20 at Columbia College.

Bandits grabbed $1,000 from the mother of Linda and Yvonne Ribuca, twin dancers with the "Flower Drum Song" tourer. Dough was intended for Xmas gifts.

Ground-breaking festivities last week for Walter Kellin's Black Sheep key operation in suburbia brought out many for a champagne "feed" via bus to the site.

Joan Conrath, 12-year-old previously with the N. Y. Ballet, inked for lead in "Wizard of Oz," initial offering of Medallion Productions in Civic Theatre Dec. 25-31. Bill Corcoran, who praises Drury Lane, will ditto for the new company.

In the tug over demolition of the Garrick Theatre, now comes a group proposing that the house be incorporated into the city's projected $67,000,000 civic centre. Otherwise, the courts have ruled, Garrick must go for a parking lot.

Tel Aviv

By Joseph Lapid
(52 *Shlomo Hamelch St.; Tel.* 28348)

Singer Ella Fitzgerald invited to Israel for the Spring.

"Never On Sunday," Jules Dassin's Greek film, big smash here.

Lillian Hellman's "The Little Foxes" announced by Kameri Theatre.

Habima, Hebrew National Theatre, invited to play next summer in London.

Haifa Symphony to perform in Cyprus in January and probably also Greece.

Lionel Rogozin, director-producer of "Come Back Africa," here on way to India.

Ramat Gan Chamber Orchestra to tour Italy, France, Switzerland and Belgium.

London Symphony, with Antal Dorati conducting, in Tel Aviv, Jerusalem and Haifa.

Dancer Martha Graham here as guest of friend, Baroness Bat-Sheba de Rothschild.

Ballets de Paris of Roland Petit and Zizi Jeanmarie, with trimmed cast, got a lukewarm reception.

Performance of William Gibson's "The Miracle Worker" in Habima hailed by critics, despite deficiencies of play.

Seymour Mayer, MGM veepee, set Israeli premiere of "Ben Hur" in Tel Aviv for Jan. 21, with Haya Harareet, Israel actress who stars in the film, to attend.

Dr. Solly Aronowsky, South African musician and musicologist, author of colossal "The Performing Times of Orchestral Works" (with 25,000 entries), here to conduct Kol Israel (the Israel Broadcasting Service) Orchestra.

Hollywood

Maurice A. Bergman in from Gotham.

Herb Sterne joined Warner Bros. flackery as unit publicist.

Milton Weiss new ad-pub director for Academy Productions.

Samuel Bronston returned to Europe after several days here.

Allan MacDonald moved from sales development at KFWB to sales staff at KEWB, Oakland.

Gregory Ratoff reported in serious condition in Solothurn, Switzerland, with rare blood disease.

Shirley MacLaine and Tony Curtis received their Allied States trophies in Metro ceremonies for best actress and actor of 1960, announced earlier in year.

Scotland

By Gordon Irving
(*Glasgow: DOuglas* 9999)

John Watson, head of scripts, quit that post at Scot commercial tv.

Jack Milroy teed off in annual pantomime at Pavilion Theatre, Glasgow.

Kenneth McKellar, Scot singer, being re-paged for 1961 fall tour of U. S. and Canada.

Forsyth Hardy, Films of Scotland Committee director, in from boosting Scot films in Canada.

Stewart Cruikshank, Howard & Wyndham boss, to Glasgow and Edinburgh for pantomime first-nights.

Kenneth McKellar, Scot tenor, pacted for Burns Night special program on local commercial tv outlet.

Jimmy Logan and Jack Radcliffe vacationing after record run in "Five-Past Eight" at Alhambra, Glasgow.

Annual winter show, "Pride o' Scotland," with comedy duo Clark & Murray, opened at Metropole, Glasgow.

Freddie Carpenter readying "A Wish For Jamie," Scot-angled pantomime, for Alhambra Theatre, Glasgow.

"Wax Doll," play by Alexander Reid, staged at STV Theatre Royal studios in Glasgow. Roddy McMillan starred.

Mexico City

By Emil Zubryn
(*Apartado* 385, *Acapulco*)

Frank Sinatra expected to do a pic in Mexico early next year.

Cantinflas invited Peter Lawford and his wife to vacation at the comic's Acapulco bayside home.

The Three Kings, Mexican singing trio, plans American tour covering key cities in the southwest.

Stan Kenton due in for December nightclub engagement, with contract stipulating at least two weeks.

Caterina Valente expected to accept a Mexican date if her price of $2,000 a day is met by local night club.

Leo Carrillo, who came here to invite Mexico to the forthcoming New York Fair in 1964-65, said he is proud to be a Mexican despite his long years in Hollywood.

Boycotts against Ana Luisa Peluffo, Evangelina Elizondo and Ana Berta Lepe, all involved as innocent principals in sordid headline-making news in reecnt months, to be lifted and actresses will resume acting in pictures.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Film and tv comic Allen Jenkins opens five night stand as guestar with Albuquerque Little Theatre in "Mrs. Gibbons Boys."

Gene Wheeler, formerly with KLOS here, is new staffer at KGGM radio, replacing Joe Williams who has gone into real estate biz.

Linda Darnell in brief stopover visit last week with Albuquerque friends after two-week stay at ranch home in northern New Mexico.

Indie station KQEO joined the Mutual network after the local MBS outlet, KHAM, went Spanish-language fulltime. City now has two all-Espanol stations, KHAM and KABQ.

Doyle Kline, former New Mexico newsman who has served for last six years on staff of Sen. Clinton P. Anderson in Washington, exited post to head pub-relations department of Wilmarth, McCaffrey ad agency here.

OBITUARIES

MARGARET BREEN

Mrs. Arthur Hamburger, actress and vaude performer known professionally as Margaret Breen, died Dec. 5 in Santa Monica, Cal. She was the youngest of the three girls in the Breen Family act that played the Keith circuit. Active in legit and the screen in the 1920s, she was featured in the musical comedies, "Peggy-Ann," "Princess Flavia" and "Merry World."

Miss Breen, who starred in the "Passing Show" with Georgie Price, was Buddy Rogers' leading lady in the 1926 silent film, "Heads Up." She also worked with Bob Hope in his first five pictures.

Surviving are a son, daughter, two sisters, one of whom is Mrs. George Hanneford of the Hanneford Family; and four brothers. Of the latter, David Breen is with Columbia Pictures while Fred Breen is with the "J.B." company.

MARION PARSONNET

Marion Personnet, 54, vet film writer and tv producer, died of a heart attack Dec. 7 in Hollywood. Onetime program director for CBS, he turned to writing and wrote many films for Metro, Columbia Pictures and other majors prior to swinging to tv. Among his screen credits were "Gilda," which he also co-produced; "Cover Girl" and "I'll Be Seeing You," all for Col.

Prexy of Parsonnet Studios in N. Y., he produced such tv series as "Hollywood Offbeat," "The Doctor" and "The Nurse." Recently, he had devoted himself to writing teleplays.

Surviving are his wife, two daughters and two brothers.

MARY HALL

Mrs. Mary Hall Ledoux, 84, former actress, known professionally as Mary Hall, died Dec. 8 in New York.

Her first Broadway appearance was with Helena Modjeska in 1901 in classic repertoire. She later played opposite numerous stars in the theatre including E. H. Sothern, Julia Marlowe, Henry Miller and Cissie Loftus. She had a featured role in "The Proud Prince," the first play to open at Lyceum Theatre in N.Y., back in 1903. Her last appearance was in 1929, when she appeared with Walter Hampden's Shakespearean company.

ELEANOR MORELL

Mrs. Eleanor Morell, 61, died of a heart attack Dec. 1 in Los Angeles. A vet vaudevillian, she trouped with her husband Billy and daughter Beverly in a roller skating act known as the Morell Trio.

She and her husband worked together for 41 years as entertainers. Daughter Beverly, known professionally as Beverly Marshall, is now a singer-dancer-comedienne working out of Las Vegas.

WILLIAM C. LISTER

William C. Lister, 23, sports director of radio station WMTV, Madison, Wisc., died Dec. 3 in that city after a year's illness. Previously with WTTN, Watertown, Wisc., he joined WMTV in 1956.

Earlier this year Lister set up the initial telecast of the Wisconsin High School Basketball Tournament. School officials were long opposed to such airings on the grounds that tv pickups cut the boxoffice.

Surviving are his wife, two sons, daughter, his father and mother.

TED CLAIRE

Ted Claire, 60, onetime stage performer and latterly operator of a theatrical school in Chicago bearing his name, died in that city Dec. 8. Before he opened the school, he had appeared as a comedian, dancer and singer in such Broadway presentations as "Artists and Models," "Up in Mabel's Room" and "Ziegfeld Follies." In World War II, he toured the South Pacific as a USO trouper.

Survived by his wife, a sister and three brothers.

MADO ROBIN

Mado Robbin, 41, French opera singer, died Dec. 10 in Paris after a long illness.

A soprano, she achieved her first success when she was 19 years old by winning first soprano prize at the Paris Opera Conservatory. World War II prevented her from making her professional debut until 1945. She appeared at La Scala Opera House in Milan.

Her first appearance in the U.S. was in 1954, when she performed at the San Francisco Opera House. She returned several times and made her last appearance in 1959.

GENE SCHMITT

Gene Schmitt, 60, veteran race track announcer and former singer on New York and Cincinnati radio station, died of a heart attack Dec. 9 while recuperating from hip surgery in Cincy. He called the races at Churchill Downs as well as other Kentucky, Ohio and Arkansas tracks since 1938.

Surviving are his wife, mother and two sisters.

DORIN K. ANTRIM

Dorin K. Antrim, 71, freelance author of mag articles dealing with music and music appreciation, died Dec. 4 in Queens, N. Y. He was editor of the now defunct mag, Musical Observer, and from 1928 to 1939 was editor of Metronome magazine.

Surviving are his wife, son, daughter and a sister.

SYDNEY G. WALTON

Sydney G. Walton, 59, president of the San Francisco Civic Light Opera Assn., and vice-president and Coast manager for Kenyon & Eckhardt, died Dec. 4 in San Francisco. A native San Franciscan, he had worked for the Matson Navigation Co. nearly a quarter of a century before joining K & E in 1952.

Wife and two daughters survive.

JOSEPH NOLAN

Joseph Nolan, 62, veepee and general manager of William Goetz Productions, died of a heart attack Dec. 12 in Santa Barbara, Cal. Before joining Goetz, he had been an exec with RKO Radio for years.

Wife survives.

GORDON GOODMAN

Gordon Goodman, 49, tenor soloist with Fred Waring's Pennsylvanians since 1937, died Dec. 9 in Utica, N.Y. He was stricken with a heart attack in his dressing room at the Stanley Theatre there shortly before a scheduled performance.

JOSEPH DANTE

Joseph Dante, 74, conductor of the Akron Civic Concert Orchestra since 1949, died Nov. 20 in that city. Before coming to Akron in 1929, he conducted pit orchestras in Cleveland, Baltimore, and Philadelphia.

His wife and two daughters survive.

MRS. W. R. GOODHEART JR.

Mrs. Marybelle Armstrong Goodheart, 57, widow of William R. Goodheart Jr., a founder of the Music Corp. of America and former vicepresident of NBC, died Dec. 8 in Phoenix, Ariz.

Her son, daughter, brother and sister survive.

WALTER GOEHR

Walter Goehr, 57, orchestral conductor, collapsed and died Dec. 4 after a performance in Sheffield, Eng.

A former director of the BBC Theatre Orchestra, he had conducted in America and in all the capitals of Europe.

CARINA RENELL

Solvieig Mona Ingeborg Olofsson, 19, whose stage name was Carina Renell, was killed in an auto accident Dec. 7 in Las Vegas. She was a Swedish nude showgirl, appearing in "Lido de Paris" at the Stardust.

Surviving is her mother, Mrs. Svea Halldin, of Orebro, Sweden.

STELLA L. WARWICK

Stella Lattimore Warwick, 55, actress and wife of vet actor Robert Warwick, died in Hollywood Dec. 1.

Surviving, in addition to her husband, are a daughter, two sisters, and three brothers.

William Romaine Wood, 87, formerly manager of the Buckingham Hotel and proprietor of the Gotham Hotel, both in New York City, died Dec. 9 in Bronxville, N.Y. His wife, son and three daughters survive.

Howard E. Leisinger, 65, assistant conductor of the Doctor's Symphony Orchestra, Akron, and musician with the Akron and Canton Symphony orchestras, died Nov. 29 in Akron. His wife, daughter and two sisters survive.

Mrs. Mary Gregory, 75, who as musical comedy singer Mary Quive toured the U.S. after the turn of the century, died Dec. 4 in Fresno, Cal. Son and two daughters survive.

Margaret Hastings, 72, former vaudeville singer, died Dec. 5 in Riverdale, N.Y. She appeared in vaude, billed as Panama Hattie, playing all the major circuits.

Sam B. Lucchese Sr., 52, owner-operator of the Harlem and Carver Theatres in Austin, Tex., was found shot to death Dec. 5 in that city.

Mrs. Vera Berenyi, pianist and composer who had appeared on European concert stages before World War II, died Nov. 26 in Akron, O.

Wife, 42, of Cincinnati ad-pub exec Nathan Wise, died Dec. 5 in that city after a long illness. Also surviving are her daughter and mother.

Clyde Kendall, 56, manager of the Greensboro, N.C., Agricultural Fair, died Dec. 2 in that city during heart surgery.

Wife, of Oakland, Cal., Municipal Band Director Herman Trutner Jr., died Dec. 6 in Oakland.

John P. Conn, former deputy leader of the Scottish Orchestra, died Dec. 5 in Glasgow.

Elias B. Seener, revue artiste, died recently in Blackpool, Eng.

Mother, 91, of ballet dancer Anton Dolin, died Dec. 3 in Brighton, Eng.

Father, 60, of Willis Hall, playwright, died recently in Leeds, Eng.

JOHN HYDE

DECEMBER 18, 1950

FROM FRIENDS AND ASSOCIATES

IN MEMORIAM

EDWARD B. MARKS

1865 - 1945

In Loving Memory

JACK ROBBINS

(December 15, 1959)

Rose — Buddy — Marshall

RAYMOND HUBBELL

1879 — 1954

REST IN PEACE

In Loving Memory

HAZEL JACOBSON

Dec. 20, 1957

Clarence Jacobson

Montreal's Crime

Continued from page 1

such as what happened to the Chez Paree in November.

The year has also seen political upsets and a new provincial and civic government trying seriously to combat the situation; the firing of Montreal's police director and the hiring of a top Scotland Yard man and a former chief of the Paris Police to assist in coping with the problem.

Once 'Little Paris of N. A.'

When Montreal was a wide-open town during World War II and in the years immediately following, the nitery business boomed; new and bigger clubs opened and the so-called "Little Paris of North America" played almost every big name performer from Europe and the U. S. During this period minor skirmishes and acts of violence in the tough east end of the city and along the tenderloin area known as "The Main" were taken for granted and accepted by most as part of the "atmosphere."

However, with the advent of television and the disappearance of headliners, the appearance of a number of strip joints and saloons that were little more than call houses, the competition for the local and tourist buck became tougher and the hoodlums started playing for keeps. Violence (and sometimes murder) that went far beyond the atmosphere stage, brought fast action from police and civic authorities.

The clampdown started with the change in the provincial government which immediately enacted long-dormant nitery laws and a few quick raids and the seizure of liquid stocks soon convinced some of the operators the new regime was not fooling. In late October, Jean Drapeau was elected mayor and, carrying the cleanup banner high, he also lost little time putting his election promises into action. One of his first moves was toward the Police Department and he made no secret of his dissatisfaction with Police Director Albert Langlois.

Chez Paree Shambles

Things came into sharper focus when an east-end gang, armed with clubs and baseball bats, casually walked into the Chez Paree shortly after closing on the night of Nov. 4 and just as casually (after clearing the room of leftover customers and employees to, as they deadpanned, "avoid any bloodshed") reduced the once-flashy strippery to a shambles with damage estimated at near $25,000. Various reasons for this vandalism were offered; some said it was an east-west gang squabble, another that the incident took place because the Chez Paree management wouldn't cooperate with a new union formed by the syndicate who control several east-end clubs. Three men are being charged but as usual the witnesses don't remember a thing despite the number who were either in or in the vicinity of the club when the damage was done.

Scotland Yard & Surete

In a determined effort to stop this wave of terror, Mayor Drapeau made a quick, carefully-guarded trip to London and Paris and, on his return, announced that a senior Scotland Yard officer and a former head of the Paris police would be retained for a year to reorganize the Police Dept. in cooperation with the local, provincial and federal gendarmes.

Maintaining his tempo, Mayor Drapeau within two days had the police director's resignation and he has been given a year's leave of absence with full pay.

These sweeping changes have had some effect on the large scale hoods, particularly along The Main and nearby areas. In the meantime, cafe owners are biding their time, hoping for a break in the closing hour situation, especially over the upcoming holiday period, and also hoping the new administration will restore enough law and order to entice the spenders back again. And restore Montreal's rep on the nitery circuit.

MARRIAGES

Leigh Madison to Ernest Maxin, London, Dec. 4. Bride's an actress; he's a tv producer.

Wendy Ann Morris to Jim Gash, New York, Dec. 10. Bride's a commercial artist; he's a reporter for WNEW, N.Y.

Sibylle Klussman to John Brown, London, Dec. 10. He's an actor.

Kathy Jones to Norman Prentice, Las Vegas, Nov. 27. He's a musician with Same Butera's Witnesses.

Nadine Gorbatcheff to Tom Stubblefield, Dec. 8, New York. Both are actors.

Dixie Lyn Waring to Albert W. Wilson, Birmingham, Mich., Dec. 7. Bride is featured vocalist for Fred Waring, her bandleader-father; he's Waring's stage manager.

BIRTHS

Mr and Mrs. James Thobe, son, Santa Monica, Cal., Dec. 2. Mother is tv actress Sue George.

Mr. and Mrs. William Reilly, son, Ridgewood, N.J., Dec. 2. Father is traffic manager of WNEW, N.Y.

Mr. and Mrs. Irv Faskow, son, Brooklyn, Dec. 5. Father is director of the record library at WCBS, N.Y.

Mr. and Mrs. Norm Levinson, daughter, Dallas, Dec. 6. Father is general manager of Trans-Texas Theatres Inc. in Dallas.

Mr. and Mrs. Ben Halpern, daughter, New York, Dec. 5. Father handles special tv projects for United Artists.

Mr. and Mrs. Robert Keith Jr., son, Nov. 24, New York. Mother is legit-tv actress, Jo Hurt

Dr. and Mrs. James V. McNulty, son, Dec. 9, Hollywood. Mother is film actress, Ann Blyth.

Mr. and Mrs. William Harrison, son, Dec. 8. Brooklyn, New York. Father is with the VARIETY press.

Mr. and Mrs. Chalo Cervantes, daughter, Houston, recently. Father is bass player with the Don Cannon orch in that city.

Mr. and Mrs. Stanley Lichtenstein, twin sons, Oakland, Cal., Dec. 5. Father is chief film editor, KTVU, San Francisco-Oakland.

Mr. and Mrs. Ken Vogt, son, Milwaukee, Nov. 29. Father is a personality with WRIT there.

Mr. and Mrs. Johnny Borders, son, Dallas, Nov. 29. Father is a staffer with KBOX there.

Democrats Face

Continued from page 2

ber of top stars ever to appear together on a variety bill in the nation, and the size of the gross seems certain to make show biz history.

The national committee is so excited about the potential take that plans are now underway to knock out walls of the National Guard Armory where it'll be held in-the-round) to get more doors into the building. With them, the fire department will permit a larger crowd. Also, work is being done on a new seating plan to make more boxes available. That's where the big money will come. A box seating 10 will go for $10,000, against $100 for regular seats.

"Somehow," explained one planner, "we are going to get enough boxes into the Armory so that no one will be turned away who has $10,000 to spend for one."

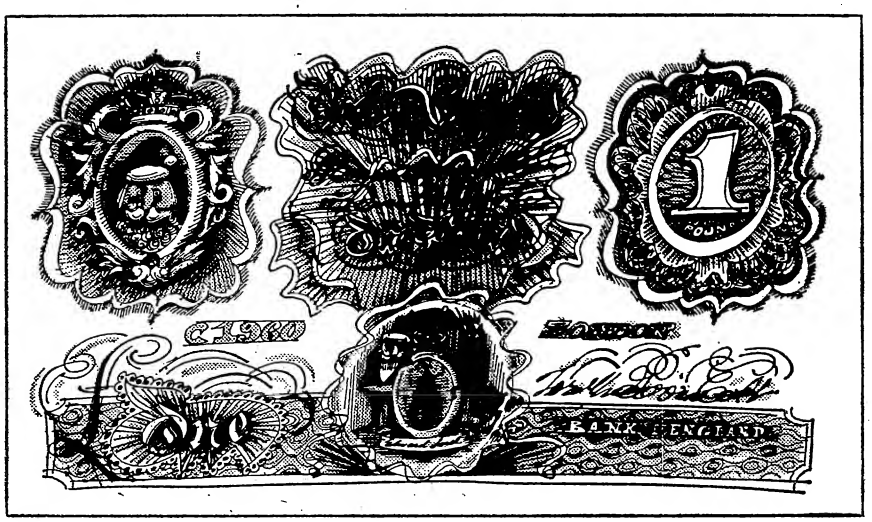
All proceeds from the Gala will go to the Democratic National Committee to pay off the 1960 Presidential campaign debt, variously estimated to run from $1,860,000 to $2,200,000.

The concert on the other hand, set for Constitution Hall, is under the sponsorship of the Inaugural Committee, with the money to be used to finance the costs of the inauguration.

The National Committee is worried over the prospects that a number of well-heeled Democrats duck the Gala for the concert. This triggers the hope that the Gala can wind up with an exclusive on Jan. 19.

The concert can't be moved to Jan. 18 because that would conflict with the National Symphony's regular schedule. The night of Jan. 20 belongs to the Inaugural Ball. In the latest development, there will be two Balls running simultaneously.

In the meantime, a lot of meetings are going on around town.



IS CHRISTMAS TOO COMMERCIAL?

Everybody thinks so. Granada did something about it. Granada put on a programme called "Good Will for Sale." Bishops, businessmen, Christmas card printers & toy manufacturers -among others-were asked to give their views. The discussions were lively and enlightening; and-as far as British television audiences are concerned-typical of the kind of programming they expect and get from Granada TV Network.

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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N.Y.'S 'CASBAH ON THE SUBWAY'

Britain May Get 'National' Theatre

London, Dec. 20.

The Chancellor of the Exchequer has promised to decide by the New Year whether or not London is to have National Theatre. He gave this undertaking to a deputation which he received at the Treasury from the executive committee of the joint council of the National Theatre.

The project calls for the development on the site on the south bank of the Thames, and the revised proposal, as submitted by the delegation, involves the building of twin theatres which would cost upwards of $7,000,000 and would need an annual subsidy of around $1,500,000.

The foundation stone for the projected National Theatre was laid more than six years ago by the Queen Mother, and there's been no action meantime, other than constant reminders by leaders of the theatrical profession and industry. The Chancellor will now have to decide whether the project is to be kept alive or to be quietly buried.

Army Keeping 'Dirt' Out of G-Eyes; Censor Legit Productions in Germany

By HAZEL GUILD

Frankfurt, Dec. 20.

A startling revelation has just been made by the head of the Army's Special Services theatre division in Europe that Broadway plays are being censored, cut, or rewritten to "keep them clean" for the Army.

From the headquarters of the Dept., of the Army down to the smallest theatrical group on some remote outpost of the military overseas, "four letter words, double meanings and immoral situations go through the washing machine before the plays hit the military stages," Special Services admitted.

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(Continued on page 52)

Integration Films?

Darryl F. Zanuck, some of whose most successful films were based on headline stories and topical social themes, said in New York last week the current integration crisis in the south should provide the basis for a boxoffice film.

He has read a number of scripts on the subject and none of them was any good.

Moscow '67 Fair; 50 Years for Reds

Washington, Dec. 20.

Soviet Embassy here boasts that the 1967 World's Fair in Moscow will be the biggest and best ever.

A press release from the embassy here said the Moscow exhibition, making the 50th anniversary of Soviet power, will occupy 1,250 acres—two-and-a-half times larger than the Brussels Fair. "It will most certainly exceed all its predecessors in scope and size," the embassy said.

Entertainment features will include theatres, concert halls and arenas covering over 100 acres. Slated to run from May 20 to Nov. 20, 1967, the fair is expected to draw 400,000 to 500,000 people daily, the embassy said.

ENGLISH OF THE ENGLISH BAFFLES 'EM IN IOWA

Minneapolis, Dec. 20.

Chain operator Harold Field believes that Iowans can't understand English as the English speak it. He proposes therefor that British pictures be "dubbed" with American English.

This, he thinks, would help to relieve the product shortage for the

(Continued on page 52)

Claude Philippe Seen In Zeckendorf Bowout For Tisch's Loew's Hotels

Claude C. Philippe, longtime famed host at the Waldorf-Astoria until he became executive consultant to William Zeckendorf in the latter's hotel expansion plans (which never quite jelled, incidentally), has been having conversations with Laurence E. Tisch, board chairman and chief executive officer of Loew's Theatres Corp., to shift over to the latter's currently expanding hotel plans. Both just returned from Paris where each, individually, were surveying the London-Paris-Rome-Madrid-Lisbon axis, each with an eye to building new hotels there.

While abroad the talks took more concrete shape and it is expected that after Philippe talks with both Zeckendorf senior and junior (latter is prez of the hotel corporation subsidiary of the parent Webb & Knapp), he will join Loew's Hotels Corp. shortly after the first of the year. Deal also includes Philippe becoming top operating

(Continued on page 52)

BIG ARABIAN NITERIES' BIZ

By JOE COHEN

New York's version of the Casbah is becoming one of the faster growing forms of nightclubing.

The bellydancer, once relegated to the burlesque circuits and carnies, is now in her glory in the cafes named after countries bordering on the Mediterranean. The N. Y. section, not as forbidding as Paris' Algerian sector, is nonetheless a bit of old culture and customs that have obtained a foothold in New York. It is attracting many of the genre that used to go to Harlem for offbeat entertainment, and who seek some of the more unusual aspects of nightlife in New York.

Located on New York's west side in the 20s and 30s, the Casbah, with such spots as the Port Said, Egyptian Gardens, Grecian Palace and others are based primarily on Greek and Turkish language singers and dancers. The basis of all the entertainment are the divas of the diaphragm backed by such weirdly named instruments as the bazouki, the oud, both of which are in the stringed variety, and the tabouki, an oriental version of the conga drum. They play long, loud and constantly and not all the entertainment is furnished by the hired help.

The Casbah spots have low menu tariffs, but for the true devotee, it becomes a rather expensive evening. The Greco-Turkish version of the aficionado is not one to sit idly by, while this seductive native

(Continued on page 52)

Java Show Woes: Equity and Folks With Insomnia

Sometimes the problems connected with running a coffeehouse are such that a proprietor probably wouldn't be blamed if he spiked his own cup of espresso. Phase 2, one of the Greenwich Village java joints currently involved in a hassle with Actors Equity over the employment of professional actors in coffee house legit, now has another entertainment - connected headache.

Complaints from apartment dwellers above the Phase 2 about the noise emanating from the spot prompted the landlord of the building to take action. The situation was to have been ironed out in court last week, but the matter was postponed to permit the testing of a new programming setup. The coffee house presentation of a

(Continued on page 62)

'Revitalized' Judy Garland to Star In London Musical Prior to B'way

Judy Garland is planning to star in her first stage musical in London next spring in anticipation of a Broadway musical stint during 1962. Her new manager, Freddie Fields, is in negotiation for London rights to a current Broadway musical which she would use as her first legit vehicle.

Fields declined to name the musical, but said that current plans call for a March premiere, with Miss Garland staying with the show through July. At that time, she would return to the U.S. to ready the 1962 entry. Fields is talking to David Merrick about producing the show on Broadway.

Also in the works are two television specials and a pair of motion pictures. Miss Garland is planning one special for April and a second for October, one to be taped in the U.S. and one in England through Granada-TV facilities, both for use here. Fields has acquired two pix properties as well, one to be filmed in Hollywood, the other in England.

Fields, the former MCA veep now on his own, signed Miss Garland to a management contract last week in England. He also handles Phil Silvers and his Trainan Corp., Patrick Productions (a coproducer of "Do Re Mi") and Silvers Enterprises, as well as the manifold

(Continued on page 62)

Bubbly Burglars Bungle

San Francisco, Dec. 20.

The 1,758-seat Curran Theatre may have developed the finest anti-crime device of all, as manager Bill Zwissig discovered when he got to work Thursday (15). Burglars got into the theatre early Thursday morning and headed for Zwissig's office. There they stumbled into the trap—three fifths of champagne.

They took the fifths into the ticket office and consumed two. The champagne dulled their talents so badly that they could only hammer feebly on the safe, without result.

So they departed, leaving hammer, screwdriver and hacksaw behind, plus this note:

"Sorry to make such a mess."

Sinatra D.C. Frolic Going Closed-TV?

ABC is "losing interest," NBC has lost interest and TelePrompter is anxious to make a deal with the Democratic Party for the Inaugural gala that Frank Sinatra, his clan and still others of the Hollywood-Broadway stems want to produce to alleviate the party's debt problem. Stewart Smith, President-elect Kennedy's brother-in-law, is said to be in charge of negotiations.

The Dems approached the webs and TelePrompter, producer of closed-circuit events, but CBS didn't bite, according to reports, and NBC backed off quickly. ABC has become less and less interested since reported meetings with Smith this past weekend on the grounds that the telecast is slated for less than three weeks hence and the

(Continued on page 62)

MARY MARTIN STARS NEXT AS FANNY BRICE

Mary Martin will portray the late Fanny Brice in her next Broadway assignment. The vehicle, in which she'll appear, isn't known, but it probably won't be unveiled until late next season or possibly the 1962-63 session. The longrange speculaton is that "Sound of Music" will run until next October.

Miss Martin and her manager-husband, Richard Halliday, are vacationing in Puerto Rico during this week's layoff of "Sound," which ended its 54th sellout week at the Lunt-Fontanne Theatre last Saturday (17). The musical resumes at the house next Monday (26).

Gable's 'No Lombard Talk' And Joe Welch's Laziness Spiked Promising Copy

By ABEL GREEN

Pete Martin, the peripetatic "calls-on" associate editor and byliner of the Saturday Evening Post, almost had both the late Clark Gable and Joseph N. Welch on tape, which is a personal regret because of their value to Americana. Gable was almost 100% acquiescent until Howard Strickling (the Metro pub-ad veepee) and Gable's longtime friend, relayed that the star was willing "to talk about almost everything excepting Carole Lombard" (his second wife).

The Satevepost was prepared to up the $75,000 paid to Bing Crosby and Bob Hope but without the Miss Lombard romance and marriage both Martin and the magazine felt it would have a "denatured" effect.

Welch was reticent on another score, chiefly because of the time element, although Martin does have some 58 pages of dialog which, of course, is confidential since the famed Boston lawyer never said aye.

"It would have been perhaps one of the century's best stories," feels Martin, because of the McCarthy investigation (which

(Continued on page 62)

MCA's Dr. J. C. Stein Heads Research Org for Prevention of Blindness

Research to Prevent Blindness Inc., headed by Dr. Jules C. Stein, chairman of the board of MCA Inc., is working on a program to endow research fellowships and research programs in the ophthalmological departments of the nation's leading universities. Plan is to find the causes of blindness at the outset, and thus obviate the need for seeing-eye dogs, Braille books, records, etc.

RPB is seeking to stimulate expanded eye research programs and to advance funds to provide more and adequately designed research space. The organization is not contemplating a public solicitation of funds. RPB seeks to remain a small group which can work with minimal staff and funds so that the monies it receives can go entirely to the program it champions. To this end, they are seeking substantial contributions in amounts ranging from $1,000 to $100,000 to support research fellowships, instructorships, professorships and research facilities.

In addition to Dr. Stein, who has a degree as an opthalmologist, RPB officers comprise president Robert E. McCormick, an Olin Mathieson Chemical Corp. veepee, and a trustee for the American Foundation for the Blind & Eye Bank; vice-president Mary (Mrs. Albert) Lasker, president of the Albert & Mary Lasker Foundation and honorary chairman of the American Cancer Society; treasurer James S. Adams, partner in Lazard Freres & Co., an honorary life member of the ACS and a trustee for the American Foundation for the Blind; secretary and counsel William J. Vanden Heuvel, Stein's son-in-law and recently a candidate for Congress from Manhattan's "silk stocking" district; executive director, Medford R. Runyon, recently retired exec veepee of the ACS; and Dr. S. J. Van Dyke, its scientific director, had been deputy director of the National Institutes of Health of the U.S. Public Health Service.

A Five-Letter Word

Atlanta, Dec. 20.

Eugene Patterson, editor of the Atlanta Constitution, does a daily piece for his paper's editorial page. Last week his article was captioned "Adult Movies for Grown-Ups." He charges Hollywood is "flunking the taste test," and urged that they apply "the simple rules of artistic taste" to avoid the threats of boycott and censorship.

What triggered Patterson's piece was the Legion of Decency pledge of Sunday Dec. 11. Patterson wrote:

"Taste" is a five-letter word. It can cure what is wrong with four-letter movies.

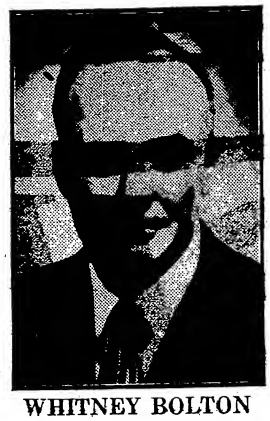
Mario del Monaco Replacing Late Lanza; Esther Williams as Lead

Munich, Dec. 20.

"This Is My Man," the musical the late Mario Lanza could not finish here will have Metopera tenor Mario del Monaco stepping into Lanza's spot with Esther Williams co-starring. Part of the film will have to be reshot.

Miss Williams, Cliff Robertson, Margi Dean, David Nelson and Nehemiah Persoff are currently making "The Big Show," a remake of the twice-filmed Phil Yordon story, for 20th-Fox, at the famed Circus Krone here and on the highest peak of the Zugspitze Mountain.

Interiors of Stanley Kramer's "Judgement at Nuremberg" will be filmed at Munich's Geiselgasteig Studios. Locations will be at Nuremberg.



WHITNEY BOLTON

Noted theatre reviewer and commentator of the amusement scene whose syndicated column appears throughout the country and who radios over the Mutual Network regularly, says:

"PAUL ANKA is a fantastic phenomena of our time undoubtedly America's most popular young international ambassador of show business. PAUL ANKA is a truly fine talent."

Irate Subscriber Sues Chi Guild

Chicago, Dec. 20.

A subscriber of one year's tenure is suing Theatre Guild here for allegedly denying choicest seats to subscribers and selling them instead to scalpers, who apply for them under fictitious names.

Suit, filed in circuit court by Leonard E. Handmacher, asks for court investigation into Guild ticket assignment procedures, asks an injunction, and for unspecified damages for loss of seats this year. Suit also alleges that on certain occasions, when subscribers were asked to give up good seats supposedly because cast members requested them, those tickets, too, went to scalpers.

Named defendant, Chi Theatre Guild manager Harriet Watt is charged with practicing "gross favoritism, caprice and arbitrariness" in handling tickets.

Miss Watt, who says she has not yet been served notice of the suit, recalls that Handmacher had applied for change of location this season and was denied it because the seats, previously committed, were renewed. She said he had come to her office recently, refused the location she offered and raised a ruckus.

As to alleged scalper practice of buying stubs under assumed names, she said, "we sell the series in good faith and have no way of knowing whether subscribers intend to re-sell their tickets at a profit."

BRITAIN TO PIN O.B.E. ON IMPRESARIO HUROK

Washington, Dec. 20.

Sol Hurok will receive the Award of Honorary Commander of the Most Excellent Order of the British Empire.

The award, approved by Queen Elizabeth II, recognizes Hurok's services to Anglo-American relations. It was disclosed while Hurok was in Washington with the Royal Ballet, currently touring under his management.

Date of the award presentation hasn't been set.

SIEPI DOING A PINZA

Exits Met Opera for Better Remuneration of Other Media

Cesare Siepi, a basso at the Metropolitan Opera since 1950, will not continue there after the present season. Instead he projects a career in other media, legit, television and pictures. In so doing he follows the earlier course of Ezio Pinza.

Peter Witt Associates is handling the new phase of the Italian performer's career. Siepi has been identified especially with "Don Giovanni" at the Met as well as "Marriage of Figaro," "Boris Goudonov," "Faust," "Barber of Seville" and "Don Carlo."

Socko $84,233 for 'Camelot' Sets New Single Week's Record for B'way Legit

"Camelot" is believed to have established a record high gross for a regular-run Broadway entry during a week other than a New Year's Eve spread when b.o. prices are usually upped for the Dec. 31 evening performance. The new mark, set by the musical last week in what is traditionally one of the worst business periods of the year for Main Stem legit, is $84,233.

The gross, which sharply contrasted a general business cave-in for other Broadway entries, was registered at the 1,626-seat Majestic Theatre where the tuner is scaled to a $9.40 top for all evening performances. The stanza was the second at the house for the Alan Jay Lerner-Frederick Loewe version of T. H. White's novel, "The Once and Future King."

The "Camelot" take topped the $82,992 registered by "Gypsy" at the 1,900-seat Broadway Theatre, N.Y., for the June 8-13 frame in 1959. That gross, with the b.o. scaled to an $8.60 top weeknights and $9.40 weekends, was believed to have been the prior high for a regular-run Main Stem production during a week other than a New Year's Eve spread.

"Gypsy" subsequently topped itself at the Broadway Theatre the week ended last Jan. 2, when the take for the stanza, with the New Year's Eve scale hiked to a $12.50 top, soared to $86,427. It's figured that amount, believed to be a New York record for a regular-run entry on a week including New Year's Eve, will be passed by "Camelot" next week when its top for the New Year's Eve performance will jump to $11.50.

"Camelot," cushioned by an enoromus advance sale, played to the limit of 40 standees every performance last week, bucking not only the normal pre-Christmas b.o. slide, but also blizzard conditions the early part of the frame.

You Can Overdo It!

Paris, Dec. 13.

Jean-Louis Barrault dislikes snobbery, so he changed the customary "evening dress" line on opening night invitation to his Odeon Theatre to "normal dress, please." It worked so well, on opening nights and other nights, that he has now been forced to put up signs at the b.o. and house entrance doors:

"Admission to this theatre is forbidden for those not properly dressed."

NBC's Clurman Loses Pitch for Exclusive On Eichmann's Trial

Tel Aviv, Dec. 20.

Rodney Clurman of NBC met here with David Landor, head of government Press & Information Office, to negotiate telecasting the forthcoming Eichmann trial but was told that the Israeli government is sticking to its agreement with Capitol Broadcasting Co. for exclusive rights to put cameras into the courtroom (provided the presiding judge permits it).

Capitol will distribute material on equal terms to all tv companies in the world, and at the same time. Clurman wanted special arrangements made for NBC but his request was nixed on the basis of "equal treatment to all."

Playhouse-Avec-Booze For Feiffer's Revue

Chicago, Dec. 20.

Cartoonist Jules Feiffer ("Sick, Sick, Sick") has authored a musical revue, "The Explainers," which will have its premiere in Chi next spring at a new cabaret-theatre currently under construction. Tentative date for the opening is April 15.

New playhouse-avec-booze is being built by Bernard Sahlins, Paul Sills and Howard Alk on a lot adjacent their Second City nitery in the Old Town sector. Sills will stage the Feiffer opus and, presumably, the other book shows and revues the present house policy proposes. Casting will be done in Chicago and New York.

Blueprint for the as-yet unnamed cabaret-theatre calls for an amphitheatre seating arrangement on eight terraces semi-circling a two-level stage. House will seat 149 at tables, at which both food and drink will be served.

It's to be the second new legit house built here within the past year, and perhaps significantly both are theatre-cabarets.

ANGLO-YANK WRITERS' BROTHERHOOD PENDS

Hollywood, Dec. 20.

Proposed affiliation between Writers Guild of America and British Television & Screen Writers Guild will be submitted for approval and ratification by WGA membership this spring. Move was taken last week at WGA's bi-annual national council meeting in New York.

Affiliation already has been worked out and approved by the British membership, with tie-up to effect closer cooperation and protection for members of both guilds.

Also discussed at the two-day session in Gotham were proposed constitutional amendments, censorship problems, review of new contracts and finalization of language on WGA's new code of regulations with agents. Resolutions

(Continued on page 62)

12/21

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'GUILT' FEELINGS & FILM FANS

Jacques Bar (51%) and Metro Join In French-Lingual Production

Paris, Dec. 20.

Metro has organized a separate production company in France in partnership with producer Jacques Bar. The firm, known as Cypra, will make French language pix which Metro will distribute world wide.

Under French law, Bar controls 51% of the firm. As a French producer with the majority interest in the company, Bar will be entitled to French subsidy coin. Metro, of course, will provide a share of the financing.

The pix will be dubbed for various markets throughout the world. What policy Metro will follow in the handling of these entries in the United States hasn't been determined as yet. It's believed, however, that the company will dub into English entries that have a chance for widespread acceptance in general situations. For pix more attuned for art houses Metro will probably make arrangements with indie distribs experienced in the handling of this type of product.

In an arrangement outside of the new deal, Bar is currently involved in making "Bridge of the Sun," starring Carroll Baker, for Metro. Although the picture is technically a Franco-Japanese production, with the filming being done in France and Japan (with the exception of a week in Washington, D.C.), it's a Metro project.

London 9-Year Run Not Ending; Edward Small Can't Shoot 'Mousetrap'

London, Dec. 20.

A Hollywood report that Edward Small would soon be free to proceed with the filming of Agatha Christie's hit play, "The Mousetrap," has been categorically denied by Peter Saunders, who is presenting the alltime champ at the Ambassadors Theatre, London.

The report said that the play, which was now in its ninth year, was to close next month, but Saunders asserts that that is not only completely untrue and false, but the box office indicates that it will run another four years.

Screen rights to the meller were acquired by Small 18 months ago, and it is ear-marked as a project to be directed by Victor Saville for United Artists release.

("The Mousetrap" is currently an off-Broadway legit item at the Maidman.—Ed.).

MARY ASTOR FOR 'PEYTON'

Robert Sterling's First Feature Role In 10 Years

Hollywood, Dec. 20.

Mary Astor takes over the Joan Crawford role in Jerry Wald's "Return to Peyton Place" at 20th-Fox. Bette Davis was to have succeeded Miss Crawford, but illness prevented.

Robert Sterling, making his first feature appearance in 10 years, also replaces Mel Ferrer in pic, latter bowing out to fulfill his directorial commitment on "Return Fare" for producer George Sidney at Columbia Pictures.

Bravest of the Coast Guards

Ted Friend

daringly states in

Frisco Fantasia

That All Does Not Glitter At the Golden Gate

* * *

In the upcoming

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Golden & Sour Apples

Hollywood, Dec. 20.

Hollywood Women's Press Club has nominiated Roger Smith, Jack Lemmon, Sandra Dee, Nanette Fabray and Janet Leigh for its annual Golden Apples awards as the year's most cooperative stars.

Newshens also have nominated five personalities for their Sour Apples awards, in recognition of their unavailability to the press. Quintet includes Elvis Presley, James Garner, Yul Brynner, Marilyn Monroe and Debbie Reynolds.

Youngstein: 'No Exit of UA in '61'

Max E. Youngstein, v.p. of United Artists, last week scotched persistent reports that he would be leaving the company during 1961. Since the death of Buddy Adler, there have been a number of reports that Youngstein would be going over to 20th-Fox in a top-echelon production capacity. The rumors continued despite the appointment of Robert Goldstein as 20th production topper.

Youngstein stated categorically that he would not be exiting UA. He added that he had "a moral commitment" to his UA partners "way beyond the greatest offer" he could possibly receive.

'VILLAGE OF DAMNED' SEEMS VERY CHARMING

"Village of the Damned," a modest budget item made in England, is turning out to be a real sleeper for Metro. Bypassing a Broadway date, Metro opened the picture on the circuit. On the basis of the reception, both in reviews and at the boxoffice, the film company is contemplating the advisability of bringing back the picture for a Broadway date. A small seat art hguse is being sought for the return engagement.

"Village," starring George Sanders, represents the type of film that Metro has integrated into its British production program as part of its aim to keep its British studio occupied when there is a rental lull. Made for about $300,000, it stands to gross about $1,500,000 in the U.S. and Canada. In England alone it's figured that the film will bring in about $500,000 in film rental. This total will pay the production costs as well as the advertising print charges, thus leaving the rest of the world to provide a substantial profit margin.

New Segration Rules Hit So. Africa Exhibs

Capetown, Dec. 20.

The South African government's policy on color segregation has hit some cinema owners here because whereas before they mixed audiences in separate parts of the house, they are now compelled to have either whites or non-whites. This depends on the area where the theatre is situated.

A drive-in theatre company, known as Inrybelange (Edms.), was refused permission to operate a "Walk-In cinema for Africans (Negroes) because it is the government's policy that business in native areas should, as far as possible, be conducted by natives.

Weisbart Decamps 20th

Hollywood, Dec. 20.

David Weisbart checked off the 20th-Fox lot last week after completing a five-year producer pact with the company. He wound up his pact with the completion of "Flaming Star."

He is currently negotiating an independent deal.

MOTIVATIONAL NEED: PURPOSE

By ROBERT J. LANDRY

Film showmen have frequently expressed scorn of so-called "message" pictures, running that these belonged with Western Union. The habit of anxiety about "message" began in 1915 with "The Birth of A Nation." Even so the message story may be close to the right track in the sense that the screen is at its peak of appeal when there is a "purpose" beyond, and successfully combined with, entertainment.

The importance of "purpose" (if not exactly of "message") is stressed by the latest "psychoanalysis" of what ails the medium. Actually these new insights concerning the film box office are by products of a study made for a tobacco client of Human Factors Analysis, a service at Crompound, N.Y.

Alvin Schwartz who operates the motivational research setup is also a novelist and has dialoged the "Superman" cartoon strip. Much used in American business since the war, motivational psychology dredges up "hidden" reasons for sales resistance. Hence its pertinence to the ticket problem of film theatres.

Schwartz's staff interviewers uncovered a sense of "guilt" in people about how, and how often, they "amused themselves." Pictures which conveyed a moral purpose, or carried cultural prestige, offset the feeling of frittering away time. Schwartz thinks showmen ill-advised to proceed heedless of this complex about a responsible use of liesure time—especially by adults. (Features like Metro's present "Ben-Hur" and upcoming "King of Kings" (of Sam Bronston) presumably qualify as films that induce a sense of virtue. Because of the Zionism appeal of UA's "Exodus" that stands as another example of the "plus" which elevates entertainment into "purpose.")

'Self-Indulgence'

"The film industry," according to Schwartz, "is itself responsible for the fact that the mature public has come to regard movie-going as a kind of aimless self-indulgence, a time-killing form of amusement which, when enjoyed too frequently, is bound to arouse feelings of shame."

He further points out that if television were, indeed, the cause of the decline in attendance, then it would be logical to expect a similar decline in theater and concert attendance, although in actual fact the very reverse is true.

"Concert going provides a special case in point," he declares "since, according to the same logic that attributes the drop in movie box office figures to the competitive inroads of home television, it should follow that the widespread sale of home hi-fidelity systems would produce a radical falling-off in actual concert attendance. In reality, the ranks of concert goers have not only increased, but the increase has come about from the very groups that have been the most zealous users of hi-fidelity equipment.

"What is the real reason for the box-office decline? One of the fundamental errors of the film industry has been the failure to recognize that movie-going, like theater and concert going, involves the complex process known as 'going out.' But 'going out' cannot acquire its full justification as a public act when it is linked to the shallow purpose of 'pure entertainment' which the film industry has persistently and with drastic results described as its purposes.

Social Pressures

"Much as the public may enjoy going to the movies, frequent attendance is limited by the 'entertainment' image that gives the public a feeling that overindulgence is only a sheer waste of time and a preoccupation with empty self-amusement. This feeling becomes especially strong when viewed against the background of current social pressures [illegible] eased

(Continued on page 16)

Admen-Turned-Film-Producers Develop 'Professional' Reticence On Costs as Ambitions Expand

By VINCENT CANBY

The Cup That Cheers

Hearst syndicated columnist Dorothy Kilgallen, bringing the feminine touch to her commentary on UA's "Exodus," cracked: "If Eva Marie Saint clobbered the cameraman who photographed her there isn't a judge in the world who'd convict her." Later Miss Kilgallen also rapped a boo-boo of Miss Saint "Going to bed wearing a brassiere under her pajamas. How do you explain that?"

Bad scene editing apart, another femme, in reaction, said, "Doesn't Miss Kilgallen know that Miss Saint was wearing a bra to improve her camera lines. All women do, you know."

WB Offers $55 For Own Shares

Warner board this week got around to taking the stock tender action that had been anticipated in Wall Street since last summer, at which time it also was reported in VARIETY.

Company wants to buy up to 300,000 shares of its common stock, possibly more, and is inviting stockholders to sell at up to $55 per share. WB will purchase at the lowest prices tendered, of course.

All tenders must be submitted by 3 p.m. Jan. 30.

WB has been pursuing a stock reduction policy for the past several years and is in a particularly good position to follow through at this time because of its currently strong cash position. This, of course, is being bolstered by post-1948 film sales to television.

If the company were to acquire the specified 300,000 shares at maximum price it would mean a cash outlay of $16,500,000, adding up to the most elaborate single tender transaction in recent film business history.

Stock reductions naturally ease the dividend burden, forming a cushion against possible profit declines in the future.

JESUIT PRIEST LAUDS QUALITY OF ASIA PIX

Hong Kong, Dec. 20.

Making a strong pitch for the quality of Asian films is a Jesuit priest who is a film and art critic in the Far East. He also was a judge at the last Asian Film Festival in Tokyo. The Rev. Father T. J. Sheridan, who teaches drama for the Wah Yan College, one of the Colony's leading colleges, lauded Asian films in this way:

"The standard of Asian films is on a par or even better than most films of the West."

It was his view, that Asian film standards in acting and direction had always been very high, but these standards, which had deteriorated in the last few years, had now been improved upon.

Rosenfield Lad Dies

Jonas Rosenfield 3d, son of Jonas Rosenfield Jr., Columbia vicepresident, was among those killed in the catastrophic airplane collision last Friday (16) in New York.

The 18-year-old Rosenfield, a student at the U. of Wisconsin, was en route from Madison, Wis., to his home in N.Y. to spend the holidays with his family.

Little Movies Inc., the three former admen who hit the critical bigtime earlier this year with their prizewinning short, "The Day of The Painter," are carrying through with their declared intention of moving into the feature film field. Duard Slattery reported in New York that he and his two partners, Bob Davis and Ezra Baker, have completed principal photography on their first feature effort, originally titled "Manhole" and now referred to as "29-40-and Falling" (a barometric reading). The experience has been rough at times, but not so rough as to send them scurrying back to Mad Ave.

Like "Painter," the feature has been shot almost entirely on Westchester locations. This time, however, they have been working in black/white, instead of color, and have been using a cast of professional actors headed by Jeffrey Lynn. They have also been working with full union cooperation. Screenplay, written by director and chief cinematographer Davis, has to do with the carefully planned holdup of an armored car.

While the Little Movies trio didn't hesitate to talk prices and costs earlier this year in reference to "Painter," they are now becoming more reticent on those points. Their feature, said Slattery, has cost "slightly more than the average low budget east coast production" but he wasn't saying exactly what he figured the coverage low budget east coast production" cost. He did say, however, that they had gone about 15% overbudget, but that all the bills were paid—so far. Still remaining to be done is some final location photography in Maine, plus scoring of the pic.

Friends & Family

Film has been privately financed by "friends, family and business associates," with $1,000 buying one percent of the producer's net. No film industry money was involved, and no distribution deals have been set. According to Slattery, group would be amenable to making an outright sale of the finished prop-

(Continued on page 16)

'CIMARRON' TO MUSIC HALL

Metro, However, Plotting Sundry Hard-Ducat Dates

Although Metro is mapping additional hardticket dates for "Cimarron," the film will not play New York on a reserved-seat basis. The film, already set for eight hardticket dates, has been booked into the Radio City Music Hall for early in 1961, probably in March.

When the company originated its sales policy on the picture, it never stated that it would adhere strictly to the reserved-seat policy. The hardticket bookings were in the nature of an experiment. In areas where the company feels that hardticket technique will hold up, it will continue to seek such deals. However, it's expected that for the majority of situations the picture will be made available for regular bookings early in 1961.

C.P.A.-Showman

Jack S. Seidman

explores the inequities of the tax law in

Taxes Coming Up!

* * *

another Special Story In the upcoming

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Melford-Rawlins Reject Disney Contention 8-Minute Short Rates Monopoly of 'Paul Bunyan' Tag

Hollywood, Dec. 20.

Frank Melford and Jack Rawlins' first pic under their newly-reactivated indie company will be based on the legendary "Paul Bunyan," for which they've registered four titles each with the character name included, with MPAA.

Despite fact that Walt Disney has sent a letter of protest over the use of any of the titles—including "Adventures of Paul Bunyan," "Fabulous Paul Bunyan," "Legend of Paul Bunyan" and "Story of Paul Bunyan"—partners yesterday declared they are going ahead with their project and aiming it at a 1961 Christmas release as a multi-million dollar production.

Disney protest stems from an eight-minute short tabbed "Paul Bunyan" which was released in 1958, and which is planned for re-issue, probably next year. M-R's upcoming film with a similar title would conflict, according to Disney, despite fact that character is in public domain.

Melford and Rawlins contend that their film, for which they're thinking of 70m and roadshowing, would scarcely offer any competition, since the Disney short is animated. Film, for which Louis Lantz has already completed the script, is aimed for a March start, and will make extensive use of process shooting, particularly for the Bunyan character, who has been variously reported as standing any where from 30 to 50 feet or more.

Partners, who joined up again last August after dissolving their Ventura Productions combine in 1956, in the thought "there is a greater potential today in the indie market than ever before," pointed out that "Bunyan" was decided on because it is a piece of Americana with an appeal for all ages. Legend is required reading in the schools of many states, they said, and with Paul Bunyan Festivals constantly celebrated through out the country there is a tremendous pre-sold audience for pic, to be done in color.

Melford and Rawlins also reported that number of producers previously had attempted to lick story line for a feature but up until now this hadn't been accomplished.

'Spartacus' at $1-Mil.

"Spartacus," per Universal, has registered its first $1,000,000 in theatre gross in its first six U.S. hardticket engagements.

By the end of this week, the Kirk Douglas film will playing a total of 18 roadshow dates in the U.S. and Canada.

The picture has also started hardticket dates abroad in London, Rome, Tokyo, and Sydney.

Jerome Hill's New 'Fiction' Offbeater

Producer-director Jerome Hill, who has been responsible for such critically acclaimed and offbeat [illegible] feature-length "Albert Schweitzer" and the short "Grandma Moses," is embarking on "sort of fiction film" in his latest feature, "The Sand Castle," to be released by Louis de Rochemont Associates early next year.

Film, which describes the incidents in one day of the life of a little boy at the beach, actually is divided into two sections. The first is a live-action, realistic frame concerning the boy and the friends he makes at the beach, which frame, in turn, cues in an extensive "dream sequence." Latter is done in the style of the 19 Century British "juvenile drama," toy theatres known as "penny plain-tuppence colored," which employed pasteboard characters maneuvered much in the same way puppets are. Hill has photographed this sequence with a stop-action camera with such fine results, he says, he would like to do an entire feature with it.

In addition to writing, producing and directing "Sand Castle," Hill also designed and painted all the art work used in the animated sequence, which was filmed in color. The live action material is in black & white. According to Hill, the stylized and stylish effects achieved by the "penny plain-tuppence colored" technique could be adapted to bring to film an individual artist's style in a way which has only been achieved previously by UPA's adaptation of James Thurber's "The Unicorn in The Garden."

Eyed by Hill as possible material for this sort of technique is a film adaptation of "Alice in Wonderland," done in the style of the original illustrations. Also he has in mind a short opera by Maurice

(Continued on page 16)

Studio-&-Store Sets Used for Creslaw Pic With Betty Furness

Shooting in Manhattan (Farkus Studio) and at Bonwit Teller's in Manhasset, L.I., this week is a training film, "A Question of Answers," for the Creslaw Fibre division of American Cyanamid. Latter plans an unveiling on Jan. 18 followed by nation-wide distribution of prints in 16m Ectachrome color.

Sale was made by Hankinson Studios Inc. with Bernie Thall in the dual role of sales manager and music consultant. Other production credits: Dick Maurey, script; Bob Stringer, director; Hank Aldrich, art; Vic Komow, camera.

This film is of some added interest in that it's Betty Furness' first commercial picture since ending her long tie with Westinghouse. Joe Battaglia of the Ben Sackheim ad agency, for the account, comments, "We have no qualms about the Westinghouse image being too strong when using Miss Furness for other product."

WRITERS GUILD SLEUTHS OWN FOR BOOTLEGGERS

Hollywood, Dec. 20.

Writers Guild of America, West's disciplinary committee is in the process of investigating 66 alleged infractions of writers who worked for stock producers during the recent WGA strike. Five cases are on the calendar for examination by a trial board and nearly 200 allegations remain to be checked out.

In a letter to WGAW members, committee chairman Barry Trivers emphasized that no concrete action of any kind will be taken against any accused member until absolute proof has been secured.

Eric Ambler

has an interesting dissertation on "good" and "bad" guys (in show biz, that is) in his treatise

Enter Hero

* * *

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U. S. to Europe

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Kurt Boehm
Samuel Bronston
Paddy Chayefsky
William Darrid
Norman W. Elson
Mike Frankovich
Byron Janis
Harry Kurnitz
Maria Schell
Gore Vidal
Arthur Wiesenberger

N. Y. to L. A.

Charles K. Feldman
Laurence Feldman
Cary Grant
Loring Mandel
Irving Mansfield
Martin H. Poll
Bianca Stroock
James E. Stroock
Jacqueline Susann
Henry Tobias

L. A. to N. Y.

Edgar Bergen
Lillian Burns
Joe Csida
Hillard Elkins
Don Fedderson
William Goetz
Alan Hewitt
Martin Jurow
Gene Kelly
Viveca Lindfors
Joseph H. Moskowitz
Pat R. Notaro
Maureen O'Hara
Joseph Sargeant
George Sidney
Dodie Stevens
Mary Ellen Terry
Roger Williams

Europe to U. S.

Jerry Adler
Daniel S. Broun
Nat Cohen
Gary Cooper
Paddy Edwards
Harry E. Gould
Greta Keller
Sid Mirkin
Claude C. Phillipe
Susan Strasberg
Laurence E. Tisch
Renata Tebaldi

Is It a Stronger Allied, or None?

Illness Necessitates Kirsch's Stepdown and Thereby Opens Way to Exhibitors' Hassle

Resignation of Jack Kirsch of Illinois as president of Allied States Assn. has set the stage for a showdown battle between the warring factions of the exhibitor association. Kirsch, ill for some months, turned in his resignation last week.

The Chicago exhibitor leader was named to the top Allied post at the organization's convention in Chi several months ago. He was selected as a compromise candidate to "calm things down" between two dissident groups.

A hassle is anticipated when board chairman Ben Marcus calls a special meeting in January to select a successor to Kirsch. Out of the special board session may come a stronger Allied or no Allied. If no solution can be found to cement the differences between the bitterly antagonistic groups, designated for purposes of identification as east versus west, there is a possibility that two new exhibitor organizations may emerge.

The battle, raging for almost two years, has left considerable scar tissue and frenzied nerves. One unit, New England Allied, resigned and has refused to petition for reinstatement. Western Pennsylvania resigned and came back, only to regret the decision, according to reports.

Not only is the organization torn by dissention, but it is also suffering from financial malnutrition as a result of the hassle and the general decline in theatre business.

The split, triggered over the selection of a president in 1959, actually is due to a failure to see eye-to-eye on how to tackle industry problems. The westerners, supposedly representing smaller theatres and the lesser "have-nots," have favored a more belligerent approach in relationships with the film companies and appear more inclined to seek government intervention in industry problems. The easterners, allegedly the more affluent of the "have-nots," are opposed to the constant hit-'em-over-the-head tactics and feel more progress can be made via negotiations with the film companies. They are also against "calling in the cops" too frequently.

New York Sound Track

Overheard at Loew's Sheridan in course of "All The Fine Young Cannibals," during the scene in which Texas cracker **Robert Wagner** presses Texas cracker **Natalie Wood** about their illegitimate son whom he has never seen ("What do he look like, Salome, what do he look like?"). When Natalie was slow in answering, a voice from the back of the house answered the screen image: "What do you think he looks like—a damn yankee!" Much applause.

"Color by DeLuxe" was omitted from the Hollywood-written review of 20th's new release, "The Wizard of Baghdad" in last week's issue.

Howard Thompson's rap re **Jerry Lewis** and his "CinderFella" one of the roughest reviews seen in the N. Y. Times in many moons . . . **Justin Menus** moved from the law firm of Colton, Gallantz & Fernbach, which has many clients in the legit field, to the Metro legal department in N. Y.

Hugh and **Joan Owen** (he the Paramount v.p.) hosted a dinner party at El Morocco last Wednesday (14) on the occasion of their third wedding anni—and had 103 guests.

Karyn Kupcinet, 19-year-old daughter of Chi columnist Irv (Kup) **Kupcinet**, set for brief stint in "Ladies Man," shooting at Par, had her role beefed up by **Jerry Lewis**, who "optioned" her for another nine weeks of thesping in the pic.

"Charlie and I have very mobile faces and that's why people think we overact," **Peter Ustinov** told **Frank Morriss**, Toronto Globe & Mail, when asked about charges that both he and **Charles Laughton** overacted in "Spartacus."

Fritz Micucci, 20th-Fox's managing director for Italy, is a naturally curious guy. Thus, after reading a news story in the Oct. 12 VARIETY which identified **Anacleto Tanda** as managing director for Italy, he was moved to take typewriter in hand and tell VARIETY that since it appeared he was being moved, he would like to know where. Micucci is not being moved, of course, and Tanda was, and still is, ad-pub director for Italy. The origin of the confusion was a 20th homeoffice press release which contained the incorrect identification. To forestall disappointment and avoid polemic, the title of the man who wrote the unfortunate press release will be withheld.

Twentieth-Fox staffers will hold their annual Christmas party at the Tavern-on-The-Green Friday (23) afternoon. Same day 20th trade press contact **Mike Selsman** flies to Hollywood to spend a week with fiancee **Carol Lynley**, now shooting "Return to Peyton Place." Selsman-Lynley romance is taking on epic proportions: **Joe Hyams**, Herald-Trib by-liner, devoted an entire column to it last week . . . Kingsley International's Russian import, "Ballad of A Soldier," has its U. S. premiere at the Murray Hill here Dec. 26 . . . Continental Distributing's British import, "The Long and The Short and The Tall" will be one of the two British entries at the Mar Del Plata film fest next month.

Bert I. Gordon closed deal with United Artists for "St. George and the Seven Curses," lensed in color with Gordon both producing and directing . . . **Steve Forrest** bought screen rights to "Only the Valiant," original by **Philip Locke**, for lensing under his Stefo Productions banner . . . **Paul Anka** being paged by William Alland to star in "Fist Against the World," on latter's upcoming indie slate . . . "Back Door to Heaven" is new tab for "The Priest Story," which Vincent Sherman will produce-direct for 20th-Fox release . . . **Mirisch Co.** and **William Wyler** set **Loring Mandel**, who dramatized "Advise and Consent" for Broadway and former tv scripter, to write screenplay for "The Children's Hour."

"El Cid," which is being produced in Spain for Allied Artists by **Samuel Bronston**, has been the object of some comments by Spanish historians who have heard that **Charlton Heston** who portrays El Cid, will appear clean shaven on the screen. El Cid, a character who has existed and whose feats have been narrated even in poems, was famous for his full beard. (Other examples of omitting spinach on screen were **Clark Gable** as the Irish politician Parnell.)

Speaking over NBC-TV, **J. Frank Dobie**, 72, author of the recently published "Tell You a Tale," criticized the depicting of "ranch life" in motion pictures, saying "The only picture I have ever seen with the proper 'tempo' was in the silent days." Title: "North 36," by **Emerson Hough**, which was concerned with a drive of cattle to Canada. The animals moved at the proper pace in this film; they did not "run"—as they "always do in motion pictures and television."

Edmond O'Brien, originally slated also to star in "The Soft Touch" for Paramount, will now confine his activities on pic to producing-directing . . . **Pedro Armandariz** of Mexico will do sultan role in Plato Skouras' "Francis of Assissi" shooting in Italy for 20th-Fox release . . . British comic **Dave King** into **Sam Katzman's** "Pirates of Tortuga" at 20th . . . **Jill St. John** goes on loanout from 20th to WB for "The Roman Spring of Mrs. Stone," **Vivien Leigh** starrer . . . **Laurence Harvey** with **Rosalind Russell** in **Frederick Brisson's** "Five Finger Exercise" for Columbia Pictures release.

Part of the old rehearsal hall in the basement of the Capitol Theatre on Broadway has been converted into an experimental hotel room by Loew's Theatres. Decorating schemes, layouts, etc. are being tested for the company's Americana Hotel which will be erected at 7th Ave. and 52d St. . . . **Steve McQueen** set for the lead in Metro's "The Golden Fleecing" . . . **Stanley Kramer** has **Richard Widmark** for "Judgment at Nuremberg" . . . British thesp **Stanley Baker** joins the cast of Joseph **E. Levine's** "Sodom and Gomorrah."

William Inge reports to Metro after the holidays for script conferences on the film adaptation of the **James Leo Herlihy** novel, "All Fall Down" . . . **Viveca Lindfors** returned to Gotham after winding up added scenes for **Sam Bronston's** "King of Kings" on the Coast . . . **Frank Sinatra** clan of "Ocean's 11" will be reunited in the Sinatra company's first picture under the new deal with United Artists. Film, as yet untitled, will star Sinatra, **Dean Martin**, Peter Lawford, **Sammy Davis Jr.**, and **Joey Bishop** . . . Mag photographer **Lee Lockwood**, son of New England exhibitor **Arthur Lockwood**, signed by Embassy Pictures to photograph special sequences of "The Wonders of Alladin" . . . **Sidney Carroll** to the Coast on a 10-week writing assignment for the **Sy Bartlett-Gregory Peck** indie unit at Universal. He will script "One Man's Castle," set for filming in Germany . . . Singer **Helen Kardon**, just back from Paris where she completed a role in "Paris Blues," elected to the board of the Philadelphia Opera Co.

In an Esquire profile on **Joe Levine**, **Gay Talese** points out that the Boston showman bought "Godzilla" for $12,000 and grossed $1,000,000; "Attila" for $80,000 and grossed $2,000,000; "Hercules" for $120,000 and grossed $5,000,000. He spent $400,000, $690,000, and $1,000,000 respectively in promoting the pix. "The way I operate." Talese quotes Levine, "I gotta think of money as chips. If I think of it as money, I'm lost" . . . More than 300 amusement industry leaders turned out yesterday (Tues.) to honor **Benjamin Sherman**, board chairman of ABC Vending Corp., at a Waldorf dinner on behalf of the Joint Defense Appeal . . . Producer **Arthur Freed** returned to the Coast after attending the opening of "Camelot" and conferring with **Alan Jay Lerner** and **Frederick Loewe** on the film adaptation of their earlier musical, "Day Before Spring."

Ballyhoo items: "Exodus" opening at Warners followed by V.I.P. buffet at La Fonda de Sol Cafe last Thurs. (15) . . . Despite bad weather premiere was trade-touted as one of smoothest, efficiency-wise . . . **Maria Schell** back to Munich after week in Gotham to bally Metro's "Cimarron" . . . Industryites miffed by advertising approach of Fine Arts Theatre, copy headed "Don't Go To The Movies" with, in smaller type, "Unless you go see." etc. . . . **Philip Gerard**, U's eastern ad-pub chief to Pittsburgh to set up "Marcus Plan" exploitation for "Great Imposter."

SPEAK-NOT-WORD: 'OVERHEAD'

Regular Rotation of Roadshows

Metro Sequence: After 'Ben-Hur' Comes 'King Of Kings,' Then 'Mutiny On the Bounty'

A planned hardticket production program has been established by Metro as an essential aspect of its film output. The plan, however, is a carefully calculated one and is not designed to flood the market with reserved-seat films.

But Metro is making sure that it has at least one "special" going for the company at all times. Following "Ben-Hur," Metro will concentrate on "King of Kings," which Samuel Bronston made in Spain. "King of Kings" will begin to supplant "Ben - Hur" dates around Easter time. Set to succeed "King of Kings" as the company's big hardticket offering is "Mutiny on the Bounty," now in production in Tahiti.

As part of its long-range program, the company is weighing other properties which it hopes will have similar stature. Metro, to be sure, has hit the jackpot with "Ben-Hur." The success of the latter, of course, started the hardticket bandwagon which, to some extent, has been dissipated by the less than enthusiastic reception of some of the later entries. There are indications, too, that the public is becoming disenchanted with several of the hardticket pix. This has led to industry speculation that the trend may be curtailed drastically if the public rebels to a larger extent than is currently noticeable.

There are already signs that "The Alamo" may give up the hardticket fight shortly after the new year. A better indication of the hardticket tend may be forthcoming after Otto Preminger's "Exodus" and Columbia's "Pepe" are out in release for several months. Metro's reserved-seat policy on "Cimarron" is frankly an experimental one, and although the company has eight reserved-seat dates set, it has no intention of pursuing the policy all the way.

HIRING DATA SEEMS TOO GOOD TO STATE

Hollywood, Dec. 20.

Total of 43,000 craftsmen and creative personnel, the largest number in several years, were employed in the motion picture and television film industry in the L.A. area last month, according to preliminary estimates made by the California Dept. of Employment's statistical section.

The department's statistical analysts are wary of the figure and are double checking it but the increase was shown in no single phase and appears to be part of an overall increase.

By comparison, final estimate for November in 1959 was 38,000 and for November, 1958, it was 32,800. Final estimate for October, 1960, was 39,900; in October, 1959, it was 37,700; in October, 1958, it was 33,800. Figures are compiled from a number of sources, including reports from all major companies.

Hollywood office of the department noted a considerable increase in the number of unemployment claimants who acquired one or two weeks work during November but also noted that long-term unemployment payments—i.e., people who have been unemployed for several weeks—are up 86% over last year. This office normally handles about half the employment compensation claims coming from entertainment industry personnel.

A number of factors influence the high employment rate, among them: peak amount of feature production filming in L.A. compared to overseas; recovery from the spring strikes and efforts by companies to catch up; end-of-year production spurt in attempt to get film out of the state before the first Monday in March when California revenooers make their grab at negatives in the vault.

Even At the Hospital

Boston, Dec. 20.

Joe Levine, Boston's own film distributor and producer, was released from Peter Bent Brigham Hospital recently after minor surgery, to convalesce at his Newton home.

Upon exiting the hospital he was presented with a bound leather copy of Esquire, while flash bulbs exploded, with the article on him, "Joe Levine Unchained."

Gliding Home On TWA Jet-Stream & Filmic Dream

Hollywood, Dec. 20.

Trans World Airlines last week tried out new gimmick when it screened "Inherit the Wind" on a 707 jet en route from New York to Los Angeles, to acclaim of captive audience.

Projector, developed by Reeves Soundcraft for David F. Flexer's Inflight Motion Pictures Inc., is fully automated and miniaturized to show up to 135 minutes of 16m footage from a single reel at one flick of a switch.

Image is cast on screen measuring 48" x 24" (when used for CinemaScope) on front of first-class cabin. Each passenger has his own earphones. Device is geared to accommodate all aspect ratios.

Glamour presentation of the system will be made Jan. 4 to invited showbiz group, who'll view "Marriage-Go-Round."

To date only one TWA plane is thus equipped but idea is to use it on all long-distance flights eventually.

IT STILL HAUNTS N.Y. PIC PUNDITS

By HY HOLLINGER

Although the constant talk about the burden the huge Hollywood studios represent has subsided in recent months, realistic executives in the east are as much concerned about the studio overhead problems as ever. No one, of course, wants to discuss the subject on the record, but in private talks execs have let their hair down and have stated flatly that the major studio-owing companies will have to dispose of these properties in the not too distant future.

The recent resurgence in box-office and the upbeat financial reports of the major companies has, of course, sidetracked the issue of what to do with the huge plants. Rental activity, mainly for telepix, has served as an important stopgap. However, the hard-headed eastern executives rate the tv biz as merely a finger-in-dike measure which only helps to stem the overhead losses. At least one exec is convinced that his company's profits, exceedingly bright this year, would have been even better if the company did not have to maintain a studio operation. At its best, the rental business is a break-even operation.

Despite the hopes of the Coast-based executives for numerically greater Hollywood activity, eastern execs are certain, for the most part, that Hollywood, rather than regaining some of its past numerical quota, will decline even more. These execs are firmly convinced that filmmaking, as presently constituted, is a world-wide activity and that it cannot be "anchored" to one area of the world. Pictures, they argue, can be made anywhere with the technical facilities that are presently available.

The clamor for a United Artists type of setup continues to gain, and many eastern pundits envision the day when studio facilities will be rented in any part of the world only when they are required. Universal's great comeback this

(Continued on page 16)

In Present Inflation, U.S. Feature Unlikely to Satirize the Bon Ton?

New York.

Editor, VARIETY:

I was most interested in your news story headlined "Lucky (& Lecherous) Classes" in VARIETY, particularly in view of the study I have made of current American high society for my book, "The Private World of High Society," just published by David McKay Co. I can't say that I agree with producers' representative Marshall Shacker's interpretation of why U. S. filmmakers have not used high society as the background for serious and probing motion pictures.

I believe that U. S. producers are simply reflecting public opinion in this regard. At the present time, Americans are not at all receptive to criticism of high society. My findings indicate that there is an upper-upper crust in this country that corresponds to the one in Europe. And the influence of this group in these status-conscious days is very great. My research shows that society is having a tremendous revival, as a result of the prosperity that has come after World War II. More Americans than ever before are actively involved in following the rules and rituals of high society. In the last few years the base of society has broadened. It has even become possible for newcomers to break in the top level—and thousands are trying to do so in both city and suburb across the nation. Does it seem likely to you that such a group would be eager to see attacks on society?

What then about the low income groups? They are equally unsympathetic. They follow the doings of members of high society with the same avid interest accorded to royalty in other countries. They get a vicarious thrill out of observing the activities of the rich and social. Movie makers have been well aware of this and have satisfied this yearning for years with a stream of glamorous films about socialites.

It is interesting to note that such movies have been a contributing factor in the revival of high society. Many men and women who earned a lot of money in the years since World War II have spent it on leading the high society life shown so invitingly on the screen.

I do not think that there will be films critical of high society unless there is a prolonged period of recession. That would, of course, bring out a rash of films debunking wealth and social position. In the meantime, I think, we can look for a continuation of magnificent productions presenting high society at its most glamorous.

Lucy Kavaler.

(The most notable example of a film attacking the upper-uppers is, of course, Italy's "The Sweet Life," not yet released in the U.S. though the subject of much comment in the film trade. Picture paints a savage canvas of the decadence of the elite in Rome, cynical, cruel and amoral creatures, per the scenario.—Ed.)

'Muscle Marathon'

St. Paul, Dec. 20.

Lyceum here offered what its large newspaper ads called a "4½ - Hour Muscle - Movie Marathon."

It comprised two Steve Reeves' starring films—"Hercules" and "Goliath and the Barbarians" — and "Samson and Delilah," starring Victor Mature—a triple bill.

Ads declare "Stupendous Feats of Strength by Super-Human He-Men!" and "3 Terrific Features Starring the Screen's Greatest Musclemen."

English-Lingo Imports Passed For Burstyn

Proposal to expand the Joseph Burstyn award, given annually to the best foreign language film, to include imported English-speaking product, has been voted down by the festivals and awards committee of the Independent Film Importers & Distributors of America.

Move was obviously intended to give some incentive to those IFIDA members who import strictly British films. Other IFIDA members felt, however, that such a move might not be in keeping with the spirit of the award, which heretofore has thrown a spotlight on top product from non-English-speaking areas. It was also pointed out that English product is eligible for Hollywood's top Oscar to the best picture of the year.

IFIDA members, who vote the Burstyn award, are scheduled to receive their ballots on this year's competition before the end of the week. Winner will be announced shortly after the first of January.

PODHORZER SCRATCHES 'GERMAN' FROM TITLE

Munio Podhorzer's United German Film Enterprises has been changed to simply United Film Enterprises, reflecting that expansion in volume as well as diversity of product handled by Podhorzer.

While company is continuing to represent various German film producers in the U.S., it is also negotiating sales in other countries. This past year Podhorzer sold over 20 films to Canada and an equal number to distribs in Latin America and the Far East.

Podhorzer also is repping Franco London Films, and various Italian producers, as well as one Israeli-German producer, Raphael Nussbaum, whose "Blazing Sands" stirred up such a fuss in Israel two months ago.

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Pepe
(Color-Panavision-CinemaScope)

George Sidney's long-awaited production has color, class and rich comedy, an outstanding comedian in Cantinflas, music, dancing and fun. But too long.

Columbia release of George Sidney production. Stars Cantinflas; costars Dan Dailey, Shirley Jones; features Carlos Montalban, Vicki Trickett, Matt Mattox, Hank Henry, Suzanne Lloyd, Carlos Rivas and "guest stars." Directed by Sidney. Screenplay, Dorothy Kingsley and Claude Binyon; screen story, Leonard Spigelgass and Sonya Levien; based on play by L. Bush-Fekete; camera, Joe MacDonald; photographic lenses by Panavision; print by Technicolor, special sequences photographed in CinemaScope; editors, Viola Lawrence and Al Clark; music editor, Maury Winetrobe. Previewed at Criterion Theatre, N. Y., Dec. 19. Running time 195 MINS.

Pepe	Cantinflas
Ted Holt	Dan Dailey
Suzie Murphy	Shirley Jones
Auctioneer	Carlos Montalban
Lupita	Vicki Trickett
Dancer	Matt Mattox
Manager	Hank Henry
Carmen	Suzanne Lloyd
Carlos Rivas	Carlos Rivas
Jewelry Salesman	Stephen Bekassy
Waitress	Kim Carol Pounder
Priest	Francisco Reguerra
Charro	Joe Hyams

GUEST STARS

Maurice Chevalier, Bing Crosby, Michael Callan, Richard Conte, Bobby Darin, Sammy Davis Jr., Jimmy Durante, Zsa Zsa Gabor, Judy Garland (voice), Greer Garson, Hedda Hopper, Joey Bishop, Ernie Kovacs, Peter Lawford, Janet Leigh, Jack Lemmon, Jay North, Kim Novak, Andre Previn, Donna Reed, Debbie Reynolds, Edward G. Robinson, Cesar Romero, Frank Sinatra, Billie Burke, Ann B. (Schultzy) Davis, William Demarest, Jack Entratter, Col. E. E. Fogelson, Jane Robinson, Bunny Waters, Charles Coburn.

Embedded in the trend toward marathon productions are pitfalls; to state it simply, running time can so easily become excessive. "Pepe," which has a wealth of entertainment, has dull spots that should (or must) be cut.

This is a honey of a show, done up in showmanly style. There can be no doubt that Columbia and George Sidney will come out on top, along with their exhibitor accounts. The exploitation possibilities are vast, and to be noted particularly are some big names who have given themselves to "cameo" performances that are truly gems. Most of all, it's fun.

Story line, about a Hollywood director, a near has-been because he is overly fond of whiskey, and the tramp-like character who straightens him out in all directions, has moderate weight, certainly not enough to provide impact throughout three hours and 15 minutes of footage plus intermission. But compensating for this deficit are the wonderful bits.

Maurice Chevalier sings "September Song"; Jimmy Durante is an exasperated Las Vegas sharpshooter who can't outdraw the yokel; then, too, Bing Crosby, Michael Callan, Richard Conte, Bobby Darin, Sammy Davis Jr., Zsa Zsa Gabor, Greer Garson, Joey Bishop, Hedda Hopper, Ernie Kovacs, Peter Lawford, Janet Leigh, Tony Curtis, Jack Lemmon, Jay North, Kim Novak, Andre Previn, Donna Reed, Debbie Reynolds, Cesar Romero and Frank Sinatra.

Guest star listing also has Edward G. Robinson but actually his appearance, as a bigtime operator in Hollywood, is far more extensive and important than the casual billing would indicate.

George Sidney, as producer and director, and the multi-combinationed writing credits (Dorothy Kingsley and Claude Binyon, screenplay; Leonard Spigelgass and Sonya Levien, screen story, and L. Bush-Fekete, original play) obviously have taken a cue or more from the late Mike Todd's "Around the World in 80 Days." They patterned their show after a hit, rather than originating one, but nonetheless they collaborated on a hit.

Boldface scorecard is needed to determine who did what so far as other credits are concerned. The song and music acknowledgments are numerous; suffice to say that Johnny Green was the supervisor and did the background. Technicolor provided the print, the photographic lenses were Panavision and some special sequences were lensed in Cinemascope. The off-the-set observer can only note that the camera work is excellent, the tinted photography exquisitely nailing down beautiful sets and backgrounds in Beverly Hills, Vegas and Mexico. Edith Head's costumes are another significant plus.

The major consideration of "Pepe" must center on Cantinflas, who's a delight as a performer hailing from Mexico way. Temptation is to call him Chaplinesque, but actually he has his own style of quiet and quick facial movement delivery. Owner of a fine horse whom he calls his son, parleyer of a piggy bank into a fortune at Vegas, partner in bigscale filmmaking, and weeping loser in love, Cantinflas is a tactful comedian of high order. The job he does has substance, point and, most important, simpatico.

Unhappily, the script gets stickey for "Pepe" toward the finale as he comes to realize that his yen for Shirley Jones is unrequited. And there's an overly-pathetic concern about his losing his horse. Let's call in a doctor with scissors.

Jack Lemmon does a femme impersonator bit like in "Some Like It Hot," Janet Leigh and Tony Curtis are amusing in a tiny part, Kim Novak registers nicely (meaning very pretty) as a bystander who surreptitiously helps Cantiflas as "Pepe," buy a marriage ring, Judy Garland is heard offscreen, Crosby is heard onscreen, and there's Hank Henry of Vegas fame and Jack Entratter of ditto.

Too, songs and dances intertwined, the title tune being an ingratiating one and some expert choreography and execution.

Dan Dailey is all right as the film director (as per script) on the verge of skid row and Miss Jones makes for an appealing gal trying for the bigtime in pictures. It ought to be said about here that there's no need for the romantic rough stuff as Dailey makes a play for Miss Jones; it doesn't seem fitting.

Sidney has provided an obviously expensive and impressive production—but too much. Suburban commuters will get home awfully late. *Gene.*

Spring Affair

Low-budget indie about a henpecked husband who strays. Resources too limited for smooth treatment of demanding topic, but at least pic sidesteps lower-berth formula.

Hollywood, Dec. 14.

Geo. Bagnall Associates release of Bernard "B.B." Ray production. Stars Lindsay Workman, Merry Anders; with Yvonne White, Don Kennedy, Albert Carrier, Ron Kennedy, Coleman Francis, Owen Cameron, Shawn Mallory, Ellen Marty, Cecile Rogers, Brad Olson, Charles Calvert, Terry Loomis, Pat Wiles. Directed and screenplay by Ray; camera, Elmer Dyer, Roland Price; editor, George Merrick; music, Manuel Francisco; assistant director, Art Hammond. Reviewed at Consolidated Film Labs, Dec. 14, '60. Running time, 79 MINS.

Wilbur Crane	Lindsay Workman
Dorothy	Merry Anders
Martha	Yvonne White
Dan	Don Kennedy
Arthur	Albert Carrier
Ted	Ron Kennedy
Smith	Coleman Francis
Elsie	Owen Cameron
Model	Shawn Mallory
Waitress	Ellen Marty
Registrar	Cecile Rogers
Instructor	Brad Olson
Tailor	Charles Calvert
Imaginary Blonde	Terry Loomis
Counter Blonde	Pat Wiles

For a minimal-budget film tailored to fit into the rear half of a twin-bill, "Spring Affair" is an astonishingly ambitious project, unlike the average lower-berther being ground out these days by studios with more at their disposal. Unfortunately, in its bid to veer away from programming story formulese, the film, written-produced-directed by Bernard "B.B." Ray, is dealing with subject material it cannot quite handle gracefully and dimensionally within its limited range and resources. But at least it is an attempt to break the "B" barrier of safe conformity, and this alone may enable it to rack up an extra playdate or two.

The picture, which is dedicated to the producer's late wife (50% of the profit is to be donated to the Cancer Fund), describes a rather lecherous henpecked husband's extra-curricular affair with a hooker, an affair resolved happily when it suddenly turns out to be a bad dream. There is an underlying attempt to treat the story lightly and humorously (particularly with some jarringly merry musical backing), but there is really nothing very amusing about the pathetic people involved in the tale.

Lindsay Workman limns the straying husband, and creates a pitiful figure of incredible naivete. He does get a good deal of whimsy into the character, however, Merry Anders does well by the role of his lady friend. Others who attract passing attention are Don Kennedy, Yvonne White, Albert Carrier, Ron Kennedy, Coleman Francis, Owen Cameron, Shawn Mallory, Ellen Marty, Cecile Rogers, Brad Olson, Charles Calvert, Terry Loomis and Pat Wiles. Diane Dauncey and Dan Talbot warble a tune or two composed by Irving Bibo.

Considering the shoestring budget, art, technical and visual contributions are game and creditable. *Tube.*

No Kidding
(BRITISH)

Pleasant, but not very high-powered comedy from the click "Carry On" stable.

London, Dec. 13.

Anglo-Amalgamated release of a Peter Rogers production. Stars Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell; features Irene Handl, Joan Hickson, June Jago. Directed by Gerald Thomas. Screenplay, Norman Hudis and Robin Estridge from Valerie Estridge's book, "Bewared of Children"; camera, Alan Hume; editor, John Shirley; music, Bruce Montgomery. Previewed at Studio One, Londn. Running time, 87 MINS.

David Robinson	Leslie Phillips
Catherine Robinson	Geraldine McEwan
Vanilla	Julia Lockwood
Tandy	Noel Purcell
Mrs. Spicer	Irene Handl
Cook	Joan Hickson
Matron	June Jago
Colonel Matthews	Cyril Raymond
District Nurse	Esma Cannon
Edgar Treadgold	Alan Gifford
Mr. Rockbottom	Sydney Tafler
Vicar	Bryan Cutton
King	Eric Pohlmann
Will	Brian Rawlinson
Henri	Michael Sarne
Mrs. Rockbottom	Joy Shelton
Queen	Patricia Jessel
Angus	Martin Stephens
Eileen	Millicent Kerr

The capable, talented team of producer Peter Rogers and director Gerald Thomas occasionally indulges itself. It strays away, rather half heartedly, from its click "Carry On" formula. There have been times when by roaming into a less slapstick comedy field there has been equal boxoffice results. But not, it would seem, in this film. With not much change of policy or script, this could have been yet another "Carry On." But, in its own right, this flounders a bit. This amiable hybrid is not quite farce, not quite comedy and not quite romantic comedy. In the sagging frail story line, there's a feeling that somewhere, ever so gently, has misfired.

The idea here is a good one and, if anybody wants to use that idea seriously, "No Kidding" hasn't remotely absorbed its prospects. A young couple, saddled with a white elephant of a country house, turn it into a vacation resort for the unfortunate offspring of rich people who are too busy living it up to have any time for their moppets. These over-privileged youngsters are brought to Chartham Place, run by Leslie Phillips and his young wife, Geraldine McEwan.

Theory rubs shoulders with fact. Most of the youngsters are spoiled, bored brats. Miss McEwan thinks they need freedom. But Phillips quickly discovers that they need discipline. Meanwhile a local, interfering official (Irene Handl) is sabotaging the young couple's efforts because she wants the house for under-privileged kids. That's about all there is to it.

Just a little comedy with a series of amiable but not highly original situations, which end up in the children liking the place so much that they refuse to go home until their parents agree not to ignore them. The finale, contrived as a tear-jerker, doesn't blend with what's gone before.

Phillips, his usual brisk self, is as likeable as ever, while Miss McEwan, not used enough in pix, seems lacking in confidence. She has good moments, but some are erratic. June Jago as an over-efficient matron; Joan Hickson, an alcoholic cook; Irene Handl, Noel Purcell, Esma Cannon, Brian Rawlinson, Sydney Tafler and Julia Lockwood, the last-named as a teenager with more sex appeal and imagination than food for her, all chip in with useful comedy performances. *Rich.*

Der Hauptmann Von Koln
(The Captain From Cologne)
(EAST GERMAN-COLOR)

Paris, Dec. 13.

Defa production and release. With Rolf Ludwig, Christel Bodenstein, Erwin Geschonneck, Else Wolz. Directed by Slatan Dudow. Screenplay, Henryk Keisch, Michael Tchesno-Hell, Dudow; camera (Agfacolor), Werner Bergmann; editor, Eric Schmidt. At Floride, Paris. Running time, 120 MINS.

Hauptmann	Rolf Ludwig
Hannelore	Christel Bodenstein
Hans Albert	Erwin Geschonneck
Rich Girl	Else Wolz

This East German pic probably can't be shown in the U.S. under present diplomatic conditions. Its subject tends to make it a chancey item. Though heavyhanded, this does take pot shots at remnants of Nazism in Germany today and has a fairly diverting plot and thesping except for some repetition and is overlong for a comedy.

A little waiter gets mistaken for an ex-Nazi and is picked up by a group of sympathizers. He becomes an important man and is unmasked when the real Nazi shows up. Pic naturally is one sided.

Acting fits in with the satire but color is somewhat harsh and rummy. Direction is a bit stolid relying on its lampooning far effect. It is an example of a propaganda film that has some insight into its subject. *Mosk.*

The Bulldog Breed
(BRITISH)

Typical Norman Wisdom. Scrappy, but yock-providing naval yarn. Good light booking for family houses.

London, Dec. 13.

Rank production and release. Stars Norman Wisdom; features Ian Hunter, David Lodge, Robert Urquhart, Edward Chapman, Liz Fraser. Produced by Hugh Stewart. Directed by Robert Asher. Original screenplay, Jack Davies, Henry Bligh, Norman Wisdom; camera, Jack Asher; editor, Gerry Hambling; music, Philip Green. At New Victoria, London, Dec. 13, '60. Running time, 100 MINS.

Norman Puckle	Norman Wisdom
Admiral Blyth	Ian Hunter
C. P. O. Knowles	David Lodge
Commander Clayton	Robert Urquhart
Mr. Philpotts	Edward Chapman
P. O. Filkins	Eddie Byrne
Diving Instructor	Peter Jones
Prosecuting Counsel	John Le Mesurier
Defending Counsel	Terence Alexander
Speedboat Owner	Sydney Tafler
Naafi Girl	Liz Fraser
Marlene	Penny Morrell
Mrs. Ainsworth	Brian Oulton
Greenfield	Joe Robinson
Girl on Yacht	Claire Gordon
Yachtsman	Leonard Sachs
Polynesian Girl	Julie Shearing
Gym Instructor	Glyn Houston
Landlord	Cyril Chamberlain
Doris	Sheila Hancock
Peggy	Rosamund Lesley

It may be unadventurous, but it's obviously sound business to stick to a proved formula for Britain's No. 1 slapstick comedian, Norman Wisdom, the little chap up against problems which he can never quite tackle, yet somehow muddling through.

Jack Davies and Henry Bligh, with assistance from Wisdom himself, are credited with having written this script. It would be fairer to say that they, with the producer, the director and, who knows, maybe the cameraman, the props and even the continuity girl have chipped in to concoct a vehicle for the likable, energetic little star.

Series of situations, pegged to a thin story line, offer a lot of yocks even at their most contrived and this will certainly be popular entertainment among out-for-escapist-entertainment audiences.

Without bothering with logical reasons, Wisdom tries to commit suicide for love of a haughty cinema cashbox blonde. As in everything in life he fails horribly, is rescued and persuaded to join the Navy, where he continues to make a hash of everything. But, for a reason known only to the admiral, he is chosen, as the newest recruit, to be the first man sent into space in the "Interplanetary Projectile Bosun." He is so obviously the wrong man for the job that even obstinate Admiral has to admit it. But by a farcical mix-up he does make the space journey and blunders back successfully.

The film stands or falls by Wisdom and though the actor, as always, seems to be trying rather too hard, his general good humor and energy carry him through the various situations entertainingly. Whether he's flirting with a dame, getting into the hair of senior officers, pricking pomposity, suffering indignities in the gymnasium or in special trainng he is always the amiable gump, who retains the audience's sympathy even when they're ribbing him. There is one scene when he is court-martialled which offers a lot of shrewd fun, and the scene when he is let loose in the space bound projectile is amusing, even though the results come mainly from some slick trick photography.

Robert Asher has directed briskly and the screenplay, while a bit short on wit, has several hilarity situations. Wisdom is surrounded by some very capable performers, notably Ian Hunter as the pompous admiral, Edward Chapman as an even more pompous character and David Tafler, Robert Urquhart, Peter Jones and Eddie Byrne also turn in some telling cameos. The girl angle is less fully served, but Liz Fraser, Julie Shearing and Penny Morrell show that Britain at least has its fair share of good looking young thesps. Technically, it's a capable job.

For how long it will be possible to get away by shrugging and saying "it's another typical Norman Wisdom job" is a problem that this successful comedian may well have to consider very seriously soon. Till then, "The Bulldog Breed" serves its undemanding purpose. *Rich.*

Flaming Star
(C'SCOPE—COLOR)

Familiar, but diverting hoss operr with action for the moppets, Presley for the teens, and white man-Indian bloodline conflict for the adults. Good b.o. prospects.

Hollywood, Dec. 15.

Twentieth-Fox release of David Weisbart production. Stars Elvis Presley, with Steve Forrest, Barbara Eden, Dolores Del Rio, John McIntire. Directed by Don Siegel. Screenplay, Clair Huffaker, Nunnally Johnson, based on novel by Huffaker; camera (De Luxe), Charles G. Clarke; editor, Hugh S. Fowler; art directors, Duncan Cramer, Walter M. Simonds; music, Cyril J. Mockridge; sound, E. Clayton Ward, Warren B. Delaplain; assistant director, Joseph E. Rickards. Reviewed at the studio, Dec. 15, '60. Running time, 92 MINS.

Pacer	Elvis Presley
Clint	Steve Forrest
Roslyn Pierce	Barbara Eden
Neddy Burton	Dolores Del Rio
Pa Burton	John McIntire
Buffalo Horn	Rudolph Acosta
Dred Pierce	Karl Swenson
Doc Phillips	Ford Rainey
Angus Pierce	Richard Jaeckel
Dorothy Howard	Anna Benton
Tom Howard	L. Q. Jones
Will Howard	Douglas Dick
Jute	Tom Reese
Pilcha Kray	Marian Goldina
Ben Ford	Monte Burkhart
Hornsby	Ted Jacques
Indian Brave	Rodd Dedwing
Two Moons	Perry Lopez

"Flaming Star" has Indians-on-the-warpath for the youngsters, Elvis Presley for the teenagers and socio-psychological ramifications for adults who prefer a mild dose of sage in their sagebrushers. The plot—half-breed hopelessly involved in war between white man and Redman—is disturbingly familiar and not altogether convincing, but the film, attractively mounted and consistently diverting, will entertain and absorb the audience it is tailored for. There's good business in store for the 20th-Fox release, produced by David Weisbart.

Presley plays the half-breed, pivotal character in the conflict between a group of Texas settlers and the angry Kiowa tribe. Part of a heterogeneous family (full-blooded Indian mother, white father, half brother) resented and tormented by whites, taunted and haunted by Indian ties, Presley is buffeted to and fro between enemy camps by the prevailing winds of prejudice and pride, sees his father and mother die, eventually perishes alone in his private no-man's land. Except for a contrived ending and an occasional lapse or misjudgment, the Clair Huffaker-Nunnally Johnson screenplay, based on a novel by Huffaker, is taut, plain and gripping.

The role is a demanding one for Presley. The film relies heavily on his reactions as an explanation for its dramatic maneuvers and thematic attitudes. But, at this stage of his career, Presley lacks the facial and thespic sensitivity and projection so desperately required here. Physically, however, he is thoroughly believable in the half-breed role and athletically he is well-endowed for the part's masculine demands. And one other thing can be said for Presley's approach—he's never guilty of overacting.

The standouts are the veterans, Dolores Del Rio and John McIntire. Miss Del Rio, durably lovely, ever feminine, brings dignity and delicacy to the role of Presley's full-blooded Indian mother. McIntire adds nobility and compassion as the father of the doomed household. Steve Forrest is competent as the brother, Barbara Eden decorative as his girl. Rudolph Acosta plays the Kiowa chieftain with a flair. There is vigorous supporting work by Karl Swenson, Richard Jaeckel, Ford Rainey, Anna Benton, L. Q. Jones, Douglas Dick, Tom Reese, Marian Goldina, Monte Burkhart and Ted Jacques.

Director Don Siegel has packed plenty of excitement into the picture, notably some realistically-staged fistfight, battle and chase passages. But there are a few equally unrealistic-looking scenes.

Charles G. Clarke's camera work is alert and sensitive, Hugh S. Fowler's editing skilled. Outdoor backdrops have a vast, frontier flavor, and interiors are suitably rugged and humble, under the perceptive supervision of art directors Duncan Cramer and Walter M. Simonds.

Music by Cyril Mockridge, very important in this film (there isn't a great deal of dialog), unobtrusively mixes plaintive Indianesque and action themes. Presley capably renders two songs. One is the rather uninspired title tune by Sherman Edwards and Sid Wayne. The other, "A Cane and a High-Starched Collar," is a lively country ditty by Sid Tepper and Ray Bennett. *Tube.*

SPRING STILL ORPHAN PERIOD

Christmas Films Get Ad Sugaring

Los Angeles, Dec. 20.

Film studios are spending upwards of $400,000 to bally local Christmas openings and several holdovers for one of biggest campaign outlays in recent years. Release of a number of prospective blockbusters has cued unusual spree, with newspapers figured to get the major portion of allocation, although television also will figure heavily in output.

Metro is out in front with an estimated $111,400 to be divided between four pix, while Paramount is pressing hard with $87,500 set for three films. Columbia is another heavy spender with $72,000 on two.

Metro's outlay is for pre-opening and first week of "Cimarron," which opens Christmas night at Hollywood Paramount; Dec. 22 preem of "Where the Boys Are" at Four Star; sustaining campaign on "Ben-Hur," currently in 56th week at Egyptian; and multiple-house moveover of "Butterfield 8" this week.

Broken down, newspapers will get 55%; television, 15%; trade papers, 7.6%; radio 7%. Remaining 15.4% will go for exploitation, lobbies displays, direct mail and preem costs of two opening films.

Paramount has aside $25,000 for first week campaign on "The World of Suzie Wong," which opened Dec. 16 at Chinese, and between $15,000 and $16,000 for second stanza. For first frame of Jerry Lewis' "CinderFella," which opened multiple booking Dec. 14, $23,000 is being spent, with another $15,000 for second week. Allocation will be spent equally between newspapers and tv. Another $8,000 to $9,000 will go for second run of Hal Wallis' "G.I. Blues," which goes into 30 situations for Dec. 21.

George Sidney's "Pepe" at Columbia, preeming Dec. 27 at Warner Beverly, will get a $50,000 campaign for the largest bash any Col pic ever had locally, most of this figure going to newspaper advertising. "The Three Worlds of Gulliver" is pencilled in for $22,000 for its 18-house preem Dec. 21 and film's two-week run.

Walt Disney has earmarked $28,000 for the Dec. 21 opening of "Swiss Family Robinson" on a multiple booking basis, concentrating on tv prior to opening day and newspapers thereafter. Warners also will spend in excess of $25,000 for Christmas Day preem of "The Sundowners" at Beverly Theatre.

United Artists is getting behind the Dec. 28 multiple opening of "Facts of Life" with a $20,000 campaign, and for "Exodus," preeming Dec. 21 at Fox Wilshire, will spend a minimum of $18,500. "The Alamo," currently in eighth week at Carthay, also will get an expanded campaign although figures aren't available.

"Flaming Star" is to get the benefit of an $18,000 campaign by 20th-Fox for pic's Dec. 21 multiple-house sendoff. Of this, approximately 60% goes to display space in newspapers, 40% for radio and tv.

"Spartacus," currently in ninth lap at Pantages, also will be backed with big display space during holidays to drum up additional biz, to tune of several thousand dollars. "This Is Cinerama," will be plugged by about $1,000 worth of ads for the holidays at Warner Hollywood.

Republic Vs. Satinsky Alleges Solvency Fraud

Los Angeles, Dec. 20.

Republic Corp. charges fraud and seeks repayment of a loan made against five pix distributed by RCIP Corp. in a suit filed in Superior Court against Joseph and Victor Satinsky.

Complaint alleges that the Satinskys fraudulently represented their corporation, RCIP, to be solvent so as to qualify for the loan, which covered print costs at Rep's Consolidated Lab in the east.

Our Man in Tel Aviv

Joseph Lapid

details the whyfore on

Israel's New Film Backdrop

(but it's chiefly for the Foreigners)

* * *

another rewarding Editorial Feature in the upcoming

55th Anniversary Number

of

VARIETY

GARY COOPER'S NEXT FOR 20TH-FOX SKED

Hollywood, Dec. 20.

Gary Cooper has signed a three-pix deal with 20th-Fox, initialer to be "The Comancheros," starting in January, followed by "Big River, Big Man." Third film will be set early in 1961.

Vincent Sherman will produce and direct "River," originally skedded as a Dick Powell production prior to his leaving lot. David Weisbart was to have produced "Comancheros," but also left studio, so post still is to be set.

DETROIT NEW 'BIGGIE'

Broader The Film, Smaller The House for Sight

Detroit, Dec. 20.

Remodeled and renovated Grand Circus Theatre (nee Broadway-Capitol) relights Thursday (22) with a black-tie preem of "The World of Suzie Wong" by members of the Detroit Athletic Club which has taken all of the 1,400-seats for the grand opening.

The theatre formerly had 3,500 seats but this was reduced to produce optimum sight-lines for the 70mm and wide screen which have been installed, according to Woodrow R. Praught, prexy of United Detroit Theatres. House has been dark for a couple of months for the extensive remodeling which Praught emphasized expresses the UDT chain's "boundless confidence in the future of our industry."

Detroit Athletic Club's impresario, Martin C. Callahan discloses that club members plan to make the grand opening an "event" with cocktail parties and dinner preceding the caravan of limousines to the theatre for showtime. Television here will cover.

Greece as Site Of Skouras Films

Twentieth-Fox prexy Spyros P. Skouras Monday (19) reported he was considering plans for building up motion picture production facilities in Athens, but that any such plans would depend on government cooperation and on the sum of the company's experience in shooting three films there. 20th last month completed filming of "It Happened in Athens" on location in Greece, now has "Lion of Sparta" at work there, and is prepping "The King Must Die" for similar treatment.

Since production costs have been rising so steadily in Rome, many U. S. producers have been eying Greece as a logical successor to Hollywood - on - The - Tiber. Italian government also has frightened U. S. producers by seeking to tax worldwide receipts on any U. S. pic made in Italy.

Rosenberg to Brazil, Balla for Argentina In AIP's Sales Setup

Americo Rosenberg has been appointed American International Pictures home office rep in Brazil, where he will headquarter in the Rio de Janeiro office of Imperial Films, AIP's franchise in that country. At same time, company has appointed Luis Balla special home office rep in Argentina. Balla will make his headquarters at the Imperial Films office in Buenos Aires.

Rosenberg, who was formerly with Paramount and Warners in Latin America, leaves for his new post Jan. 4. Balla, who has worked for various of the U.S. majors in Argentina and Uruguay, takes off from New York Dec. 25.

Dick Guardian, AIP supervisor for Latin America, is scheduled to go to Argentina and Brazil shortly after the first of the year to assist in setting up a close liaison operation between New York and the new Latin American reps.

Filmgroup's 'Blackhawk'

Hollywood, Dec. 20.

The Filmgroup, Roger Corman's distribution arm, has acquired U.S. rights to "Captain Blackhawk," Gerard Landry-Mijanou Bardot dualer produced as a joint French-Italian project.

Color pic, lensed in Rome, goes out after Corman's own "Atlas" and skedded for Spring bookings.

Our Man In Damascus

Roger Bower

discourses on a new brand of show business where names, stars and bellydancers enhance the oil-rich Arabs'

'Marriage Circuit'

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

VARIETY

7 ARTS COPRODUCING WITH FRANCO-LONDON

Seven Arts Productions, the David B. Stillman-Lou Chesler-Elliot Hyman firm, has set a co-production deal with Henry Deutchmeister's Franco - London Films.

The picture, "La Talantes," as yet uncast will be filmed in France under the direction of Roger Vadim.

Both Seven Arts and Franco-London are sharing the production costs on a 50-50 basis for the French-language entry.

IF THEY OPEN THEIR MAIL

160 Producers Will Get The TOA Point-of-View

In further strengthening lines of communication between exhibitors and Hollywood producers, Theatre Owners of America has placed 160 members of the Screen Producers Guild on its mailing list to receive TOA bulletins and other publications.

Aim is to give producers a first-hand report on exhibition's thinking on current industry problems and proposals. At the same time, TOA hopes that producers will start communicating with theatremen, as per Jerry Wald's views in a recent TOA bulletin.

Brando's 'Jacks' Editing

Long-delayed "One-Eyed Jacks," Marlon Brando production for Paramount release, has been taken over by Par for final editing and is expected to be released shortly.

Budget cost is now reported at close to $5,000,000. This is an elaborate sum but at least one Par exec says he isn't worried.

Other commitments forced Brando to give up the picture, according to insiders.

ORDERLY IDEAL SEMI-REALIZED

The distributors of Hollywood film product still refrain from thinking of the picture business as a 12-months-a-year business. There's still one "orphan period" in their scheduling of quality product for the market, this being the April-May-June second quarter.

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres and longtime crusader for "orderly distribution," stated in New York last week that the neglected status for September through December has ceased to be, the pictures for this period having been improved. Now the big effort must be directed toward the "last orphan" — April-through-June.

Hyman pointed out that the first and third calendar quarters traditionally have been the best, now the third semester no longer is being sluffed off by the film companies, and only the second remains as a problem.

Exhibition exec said he interviewed sales managers and ad-pub heads in collecting the statistics anent 1961 product as now scheduled and it's on the basis of data he collected that AB-PT will run with a special exhibition campaign April through June. He's gotten pledges of promotion assists from the distribs and he urges that other exhibs similarly will engage in ticket-selling drives.

Hyman passed along comments he picked up from reps of the companies.

Charles Einfeld, 20th-Fox, is high on the idea of an interchange of ideas between distribs and exhibs, and detailed 20th's goal of 60 pictures for 1961 that "fits snugly in an orderly release schedule."

Richard Lederer, Warners, said WB has re-arranged its sked so that "Sins of Rachel Cade" now falls into the second quarter. Other possibilities include "Fanny," "Parrish" and "Splendor in the Grass."

Martin Davis, Paramount, reported that on the Par slate for spring and early summer are "One-Eyed Jacks," "On the Double," "Breakfast at Tiffany's" and "All in a Night's Work." These are among Par's tops for all of 1961 and will be given throrough campaigns.

Jonas Rosenfield Jr., Columbia, provided a list of features for the entire first half of 1961, including "Wackiest Ship in the Army," "Cry for Happy" and the "Pepe" special, and "we renew our promise to lavish every exploitation effort on them." For an extra lift he asks for a helping hand on the part of exhibs.

Dan S. Terrell, Metro, listed as possibilities among the spring and early summer releases from M-G "King of Kings" (roadshow), "Mutiny on the Bounty," "Four Horsemen of the Apocalypse" and reissue of "Gone With the Wind." He said it's incumbent upon exhibs that they make with the big sell.

Roger Lewis, United Artists, itemized for the second quarter "Naked Edge," "Paris Blues" "Town Without Pity" and "By Love Possessed," and stressed continuing UA efforts to keep the merchandising for each picture individually

Dave Lipton, Universal, included among the second quarter releases "The Secret Ways," "Pharoah's Woman" and a combo of "The Curse of the Werewolf" and "The Shadow of the Cat." He boasted that U's successful sales over the past two years became "the talk of the industry" and the same kind of promotion will continue.

Charles Levy, Buena Vista, heralds "101 Dalmatians" and "The Absent-Minded Professor" for the "orphan" period and pledges the "widest scope" of promotional support in BV's history.

Sandy Abrahams, Allied Artists, notes "Reckless," "Pride of the Marines," "Armored Command" and "Confessions of an Opium Eater" as second quarter releases but gives primary attention to "Dondi," picture and campaign, for Easter.

Politicians May Be Dooming Museum In Abrupt Demand Industry Put Up $$

Hollywood, Dec. 20.

Los Angeles County Board of Supervisors pulled a last-minute, surprise move, with approval of the Hollywood pix-tv museum at last in sight, and asked the industry to put up half the $4,000,000 cost.

"I can tell you that if the success of this project depends on getting more contributions from the companies it can only doom this project to failure," said E. L. DePatie, v.p. of both Warner Bros. and the Assn. of Motion Picture Producers.

Audience, made up largely of industry notables, applauded their approval as DePatie said, "If you mean to say we not only have to keep this show on the road, to maintain this museum, but also have to build it, then we say—I believe I speak for the other major companies as well as my own—that we do not need the county, we can put up our own museum."

Supervisors Frank G. Bonelli, Kenneth Hahn and Burton W. Chace voted to approve Bonelli's motion to postpone decision on the museum for two weeks while a committee investigates the possibility of major pix and tv companies subscribing 50% of the cost. Supervisors Warren M. Dorn and Ernest E. Debs voted against the delay and wanted immediate approval of plan recommended by the Hollywood Motion Picture and Television Museum Commission and County Chief Administrative Officer L. S. Hollinger.

Bonelli, however, was the only supervisor to oppose the plan as such. He considered that the approximately $500,000 outlay the county was expected to make was higher than had been represented at the outset and held that he would not vote for putting the county's credit standing behind the $4,000,000 project.

Quibble, Quibble

Hahn emphasized his vote to delay wasn't to be construed as a vote against the plan, that he was interested primarily in investigating every means of saving money. Chace spoke only on question of whether the county could legally authorize architectural planning for property which, in part, it didn't yet own. Cloakroom pundits thought the measure would eventually pass, probably 4 to 1.

Sol Lesser, chairman of the museum commission, said his group had investigated all probable avenues of financing the project and said he had no objection of to whom he should go if expected to raise money from the industry itself for such a project. It was not, he said, a project like the art museum, expected since the pix-tv museum could reasonably be expected to turn a profit for the county.

Mary Pickford asked, "How can we raise $2,000,000 in two weeks? I feel our industry shouldn't be put in such a position." She pointed out that there had been many schemes for a museum in the past and that there was now more agreement than ever before. Miss Pickford noted agreement was result of compromise, that she for one though site next to Disneyland (in Orange, not Los Angeles, County) was best, but was willing to turn over her memorabilia to the museum as recommended by the commission. It was unrealistic, she said, for the board to believe it could raise subscription money from the industry, particularly in these difficult times.

Hahn argued that industry will benefit from the publicity of the museum and wondered why the industry hasn't spearheaded such a project in years past.

Kenneth Kahn has since indicated he'll vote for the Museum when issue comes up again next week. His delaying tactics were not opposition, as such, but a wish to be assured all details were in order. With his vote the museum project ought to have a majority, and pass.

Pre-Xmas Lull Sloughs L.A. Trade

Albeit 'Wong' Smash $30,000; Lewis Mild 22G; 'Spartacus' Slick 18G, 9th

Los Angeles, Dec. 20.

Pre-Xmas lull is sloughing biz generally here this session, but some of the new entries are furnishing bright spots. Outstanding of these is "World of Suzie Wong," which is heading for a smash $30,000 opening round at the Chinese.

"Cinderfella," new Jerry Lewis comedy, is aiming at a mild $22,000 for four theatres. "Wizard of Baghdad," also a newie, looks dull $8,500 in three locations.

"Butterfield 8" paces the regular holdovers with a sturdy $10,600 in seventh stanza at Hollywood Paramount.

All hard-ticket pix are down currently, but "Spartacus" still is fine in ninth round at Pantages while "Ben-Hur," too, is holding well against trend in 56th round at the Egyptian.

Estimates for This Week

Hillstreet, Pix, Wiltern, Baldwin (Metropolitan - Prin - SW - State) (2,752; 756; 2,344; 1,800; 90-$1.50) "Cinderfella" (Par) and "Dog's Best Friend" (UA). Modest $22,000 or near. Last week, Hillstreet, "GI Blues" Par), "Adventures Virgin Island" Crest) (4th wk). $2,500. Pix with Warren's, "Nude in White Car" (T-L), "Price of Silence" (Indie), $5,400. Wiltern, Baldwin with State, Hollywood, Loyola, "Village of Damned" (M-G), "Where Hot Wind Blows" (M-G) (repeat), $34,000.

Los Angeles, Iris, Loyola (FWC) (2,019; 825; 1,298; 90-$1.50)—"Wizard of Baghdad" (20th) and "Freckles" (20th). Dull $8,500. Last week, Los Angeles, Iris, "Herod Great" (AA), "Heroes Die Young" (Indie), $8,300.

Chinese (FWC) (1,408; $2-$2.40)—"World of Suzie Wong" (Par). Smash $30,000. Last week, Esther

(Continued on page 15)

K.C. Good; 'Cinderfella' Fine $8,000, 'Facts' Fat 7G, 'Gulliver' Fair 8½G

Kansas City, Dec. 20.

Three first-runs have nice new entries, unusual for pre-Christmas week, and most of them are doing well. "Cinderfella" at Paramount shapes fine. "Three Worlds of Gulliver" at Midland looks fair while "Facts of Life" at Plaza is good. All will hold a second week. Otherfronts are moderate to slow because of the shopping season and winter weather. Last week saw the first winter storm on Sunday and Monday, with five inches of snow, all of which was no help to theatre traffic.

Among holdovers, "Midnight Lace" at the Brookside. "Butterfield 8" at the Roxy and "Never on Sunday" at the Kimo are holding well.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.25)—"Midnight Lace" (U) (6th wk). Good $4,000; holds. Last week, same.

Capri (Durwood) (1,260; 90-$2.50)—"Ben-Hur" (M-G) (46th wk). Steady $7,000; stays. Last week, $7,500.

Kimo (Dickinson) (504; 90-$1.25)—"Never on Sunday" (Lope) (4th wk). Pleasant $1,700. Last week, $2,000.

Midland (Loew) (3,300; 90-$1.25)—"Three Worlds of Gulliver" (Col) and "Tarzan the Magnificent" (Par). Fair $8,000; holds. Last week, "Ruby Gentry" (SRO) and "Streetcar Named Desire" (WB) (reissues), $3,500.

Paramount (UP) (1,900; 75-$1)—"Cinderfella" (Par). Fine $8,000; holds. Last week, "Breath of Scandal" (Par), $3,500.

Plaza (FMN-NT) (1,900; $1.25)—"Facts of Life" (UA). Good $7,000; continues. Last week, "10 Who Dared" (BV) and "Raymie" (BV), $5,500 in 8 days.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Oscar Wilde" (Indie). Mild $1,500. Last week, "Dreams" (Indie), same.

Roxy (Durwood) (850; $1-$1.50)—"Butterfield 8" (M-G) (7th wk). Good $6,000. Last week, $7,000.

Uptown (FMW-NT) (2,043; 85-$1)—"North To Alaska" (20th) (4th wk). Oke $4,000. Last week, $4,500.

Key City Grosses

Estimated Total Gross

This Week $1,818,150
(Based on 22 cities and 229 theatres, chiefly first runs, including N. Y.)

Last Year $1,987,756
(Based on 22 cities and 211 theatres.)

'Gulliver' Hot 8G, Cincy; 'Blues' 10G

Cincinnati, Dec. 20.

Week-before-Christmas grosses are shaping well on strength of advance-holiday openers at three houses. Closely bunched for top coin are "GI Blues," good at the Palace; "Cinderfella," shaping okay at Albee, and "Three Worlds of Gulliver," rating nice at Keith's. They hold for second weeks.

Cold wave in first half chilled outlook for "Herod the Great" and "Unfaithfuls" at Twin Drive-In. Next to final week of "Ben-Hur" at Capitol bids for a firm total. Remodeled Grand reopens Dec. 22 with "Spartacus" and the Valley resumes operation Dec. 23. with "Alamo."

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)—"Cinderfella" (Par). Okay $9,000. Last week, "Butterfield 8" (M-G) (5th wk), $6,500.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (40th wk). Firm $13,500 in next to last week. Last week, ditto.

Esquire Art (Shor) (500; $1.25)—"Captain's Table" (20th) (3d wk). Okay $1,500. Last week, $1,700.

Guild (Vance) (300; $1.25)—"Hiroshima Mon Amour" (Zenith) (6th wk). Mild $900. Last week, same.

Hyde Park Art (Shor) (500; $1.25)—"Carry On Nurse" (Gov) (m.o.) (9th wk). No complaint at $1,000. Last week, $1,100.

Keith's (Shor) (1,500; 90-$1.25)—"Three Worlds of Gulliver" (Col.) Fine $8,000. Last week, "Esther and King" (20th) (2d wk), $3,000.

Palace (RKO) (2,600; $1.$1.25)—"GI Blues" (Par). Good $10,000 or near. Last week, "Desire In Dust" (Par), $7,000.

Twin Drive-In (Shor) (600 cars; 90c)—"Herod the Great" (AA) and "Unfaithfuls" (AA). So-so $3,000. Last week, "She Walks By Night" (Indie) and "Wild Youth" (Indie), $2,500.

'Baghdad' Dull $4,000, L'ville; '80 Days' 4½G

Louisville, Dec. 20.

Approach of holidays is reflected in a general lack of patronage at the downtown houses. The new product is not doing so well, too. Return of "Around World in 80 Days" at the Mary Anderson will garner fairish take. "Wizard of Baghdad" shapes dull at Rialto on opener. "Can-Can" approaching end of its run at the Brown is perking in eighth week.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (8th wk). Oke $4,000, same as last week.

Kentucky (Switow) (900; 75-$1)—"Fox Free" (U) and "Back In God's Country" (U). Modest $3,500. Last week, "Herod Great" (AA), $3,000.

Mary Anderson (People's) (900; 75-$1)—"80 Days" (UA) (reissue). Not showing much strength on return date, moderate $4,500. Last week. "Soldier of Fortune" (20th) and "Tall Men" (20th), ditto.

Rialto (Fourth Avenue) (3,000; 75-$1)——"Wizard of Baghdad" (20th) and "Secret of Purple Reef" (20th). Dull $4.000. Last week, "Tess of Storm Country" (20th) and "For Love of Mike" (20th), $6.500.

United Artists (UA) (3,000; 75-$1.25)—"Butterfield 8" (M-G) (5th wk). Okay $5,000 after fourth week's $6,000.

Snow Slaps Prov.; 'Butterfield' 5G, 5

Providence, Dec. 20.

Season's first blizzard and pre-Christmas shopping will cut heavily into this week's biz, with several stands using reissues. Loew's State is still the leader with fifth round of "Butterfield 8." On the mild side are Majestic's oldie, "Calamity Jane" and Albee's "All That Heaven Allows," also a reissue. Strand's "Herod the Great" looks modest on opener.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"All That Heaven Allows" (U) and "Black Shield of Falworth" (U) (reissues). Mild $3,500. Last week, "Legions of Nile" (20th) and "Goddess of Love" (20th), $4.500.

Elwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (26th wk). Moderate $3,500. Last week, $5,000.

Majestic (SW) (2,200; 65-90) — "Calamity Jane" (WB) and "The Searchers" (WB) (reissues). Meek $3,000 or near. Last week, "Amazing Transparent Man" (AI) and "Beyond Time Barrier" (AI), $5,000.

State (Loew) (3,200; 65-90) — "Butterfield 8" (M-G) (5th wk). Should hold at fair $5,000. Last week, $7,000.

Strand (National Realty) (2,200; 65-90) — "Herod the Great" (AA) and "Heroes Die Young" (AA). Mild $3,000. Last week, "10 Who Dared" (BV), $3,000.

Storm Bops Hub Biz But 'Gulliver' Nice $9,000; 'Cinderfella' OK 15½G

Boston, Dec. 20.

The b.o. blitz caused by the worst blizzard in years last week continued with deep freeze weather, more snow and sleet Friday (16) and sub-zero temperatures Saturday and Sunday. Consequently all grosses nosedived and openers were hurt. The bad weather situation coupled with usual pre-Xmas slough is making for poor business at the deluxers.

"Cinderfella" is barely passable at the Met. "Three Worlds of Gulliver" looms good at Pilgrim. "Ben-Hur" moves over to the Capri Wednesday (21) after 56 weeks at Saxon.

"Midnight Lace" at Memorial and "Butterfield 8" at Orpheum, both in sixth weeks, are going strong. "Spartacus" is hep in its eighth on hardticket at Astor. "Song Without End" is holding good at Kenmore in 12th.

Estimates for This Week

Astor (B&Q) (1,270; $1.80-$3)—"Spartacus" (U) (8th wk). Hep $10,000. Last week, $11,000.

Beacon Hill (Sack) (678; $1.50)—"Please Turn Over" (Col) (7th wk). Okay $4.000. Last week, $5,000.

Boston (Cinerama, Inc) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (rerun) (5th wk). Fifth week ended Monday (19) oke $8,000. Last week, $10,000.

Capri (Sack) (900; $1.50) — "Inherit Wind" (UA) (7th wk). Nice $4,500. Last week, $5.500.

Exeter (Indie) (1,376; 90-$1.50)—"I'm All Right, Jack" (Col) (11th wk). Tenth week, oke $4,500. Last week, $5,200.

Gary (Sack) (1,277; $1.50)—"80 Days" (UA) and "Gigi" (M-G) (reissues) (3d wk). Good $4,500. Last week, $5,000.

Kenmore (Indie) (700; $1.50-$1.75)—"Song Without End" (Col) (12th wk). Nifty $5,000. Last week, $6,000.

Memorial (RKO) (3,000; 60-$1.10)—"Midnight Lace" (U) and "Seven Ways Sundown" (U) (6th wk). Smooth $9.000. Last week, $11,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Cinderfella" (Par) and "Flute and Arrow" (Indie). Okay $15.500. Last week, "Herod Great" (AA) and "Heroe's Die Young" (Indie), $5,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Butterfield 8" (M-G) (6th wk). Good $10,000. Last week, $12,000.

New Fenway (Indie) (1,350; 90-$1.50)—"Threepenny Opera" (In-

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'Inherit' Fine $12,000 Paces Pitt's New-Pix; Lewis Good 11½G, 'Gully' 5G

Pittsburgh, Dec. 20.

Two new entries, "Cinderfella" at Stanley and "Inherit the Wind" at the Penn and the furious windup of "Ben-Hur" in 48th round at the Warner make for the excitement this session at Pitt deluxers. "Inherit" is rated big.

Only other new entrant, "Three Worlds of Gulliver," at the Harris looms soft. Ditto "Esther and King" in second round at Fulton and "Edge of Innocence" in second at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Esther and King" (20th) (2d wk). Dull $3,500. Last week, $4,000.

Harris (Associated) (2,100; $1-$1.50)—"Three Worlds of Gulliver" (Col). Slim $5.000. Last week, "North to Alaska" (20th), $5,500.

Penn (UATC) (3,300; $1-$1.50)—"Inherit Wind" (UA). Nice $12.000 or over. Last week, "Butterfield 8" (M-G) (4th wk-6 days), $9,000.

Squirrel Hill (SW) (834; $1.25)—"Edge of Innocence" (King) (2d wk). Thin $1,900. Last week, $2,400.

Stanley (SW) (3,700; $1-$1.50)—"Cinderfella" (Par). Good $11,500 for Lewis pic. Last week, "Goliath and Dragon" (AI), $6,000.

Warner (SW) (1,513; $1.50-$2.75) — "Ben-Hur" (M-G) (48th wk). Rousing $16.500 for nine days finishing up Thursday (22). Last week, $12,000.

Broadway Grosses

Estimated Total Gross

This Week $472,400
(Based on 28 theatres)

Last Year $619,156
(Based on 25 theatres)

Lewis Big $18,000, Frisco; 'Herod' 11G

San Francisco, Dec. 20.

First-run trade is perking up a bit this stanza here, with "Cinderfella" looming big at Paramount for initial frame. "Three Worlds of Gulliver" is rated hotsy on opener at St. Francis. "Herod the Great" is only fair at Golden Gate for first round. "Wizard of Baghdad" looms quite drab in first Fox session.

"Butterfield 8" still is dandy in fourth stanza at Warfield. "Cinerama Holiday" on reissue at Orpheum still is strong in eighth frame.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "Herod The Great" (AA) and "Unfaithfuls" (AA). Fair $11,000 in 9 days. Last week, "Midnight Lace" (U) and "Seven Ways Sundown" (U) (4th wk), $6,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Wizard of Baghdad" (20th) and "Desert Attack" (20th). Drab $7,000. Last week, "Thunder In Carolina" (Indie) and "Girl In Lovers' Lane" (Indie), $9,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Butterfield 8" (M-G) (4th wk). Dandy $9,000. Last week, $11,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Cinderfella" (Par) and "Jazz Boat" (Par). Big $18,000 for Jerry Lewis pic. Last week, "Beyond Time Barrier" (AI) and "Why Must I Die" (Indie), $9,000.

St. Francis (Par) (1,400; $1.00-$1.50) — "Three Worlds of Gulliver" (Col) and "Big Jeeter" (Col). Hotsy $10,000 or close. Last week, "Sunrise At Campobello" (WB), $6,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65) — "Cinerama Holiday" (Cinerama) (reissue) (8th wk). Strong $15,500. Last week, $13,500.

Stagedoor (A-R) (440; $2.50-$3)—"Song Without End" (Col) (10th wk). Adequate $4,000. Last week, $4,000.

Vogue (S. F. Theatres) (364; $1.50) — "Man Who Understood Women" (20th) and "Sea Around Us" (Indie) (reissues). Fair $1,400. Last week, "Les Girls" (M-G) and "Crack In Mirror" (20th) (reissues), $1,200.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (52d wk). Okay $12,000. Last week, $11,000.

Presidio (Hardy) (774; $1.25-$1.50) — "Captain's Table" (Rank) (3d wk). Okay $1,500. Last week, $1,800.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (8th wk). Dull $7,000. Last week, $7,000.

'Facts' Fancy $16,000, Denver; 'Hur' 6G, 36th

Denver, Dec. 20.

Although there is only one newcomer here this stanza, trade is not so weak considering the usual pre-Xmas slump caused by holiday buying. "Facts of Life," lone new entrant, looms big at Paramount but reissue combo of "All That Heaven Allows" and "Black Shield of Falworth" is only mild at the Denver. "Butterfield 8" is off from fourth round but still fairly good in fifth at Orpheum.

Estimates for This Week

Aladdin (Fox) (900; $1.25) — "South Pacific" (20th) (re-run) (2d wk). Fair $3,000. Last week, $3,200.

Centre (Fox) (1,270; $1)—"Carry On Nurse" (Gov) (m.o.) (2d wk). Good $6,500 for 31st week downtown. Last week, $8,000.

Denham (Indie) (800; $1.25-

(Continued on page 15)

Mpls. Nice; Jerry Lewis Big $10,000, 'Gulliver' Okay 7G, 'King' $4,500

Minneapolis, Dec. 20.

The no longer traditionally "one of season's worst boxoffice weeks—the seven days before Christmas" finds an influx of newcomers, some of which are getting a toehold for holiday period ahead. Local weather has been highly favorable for biz too.

Among the newcomers that will hold over through Christmas and perhaps New Year's week are "Cinderfella," "Three Worlds of Gulliver" and "Esther and King." The few holdovers include the hard-ticket "Ben-Hur" and "This Is Cinerama" in their 43d and 17th weeks respectively. "Butterfield 8" and "Midnight Lace," in sixth sessions, both are okay.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (43d wk). Still potent at $6,000 although approaching run's end. Last week, $7,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (17th wk). Last eight days, shapes hefty $8,500. Last week, $7,500.

Gopher (Berger) (1,000; $1.50)—"Midnight Lace" (U) (6th wk). Okay $4,000. Last week, $5,000.

Lyric (Par) (1,000; $1)—"Plunderers" (AA). Good $6,500. Last week, "Sunrise Campobello" (WB) (2d wk), $4,000 at $1-$1.50.

Orpheum (Mann) (2,800; $1-$1.25)—"Three Worlds of Gulliver" (Col). Fairly good $7,000. Last week, "September Storm" (20th), $7,000.

Pan (Mann) (1,800; 85-$1)—"Key Witness" (M-G) and "Squad Car" (20th). Mild $4,000. Last week, "GI Blues" (Par) (3d wk), $6,000 at $1.25 top.

St. Louis Park (Field) (1,000; $1.25)—"Esther and the King" (20th). Okay $4,500. "Never on Sunday" (Lopert) opens Christmas day (25).

State (Par) (2,200; $1-$1.25)—"Cinderfella" (Par). Jerry Lewis opus just what doctor ordered for this particular time. Big $10,000. Last week, "North to Alaska" (20th) (4th wk), $7,500.

Suburban World (Mann) (800; $1.25)—"School for Scoundrels" (Cont) (8th wk.). Nice $1,500. Last week, $2,000.

Uptown (Field) (1,000; $1.25)—"Chartroos Caboose" (U) and "Wishful Widow of Wagon Gap" (U). Modest $1,500. Last week, "Apartment" (UA) and "Dark at Top of Stairs" (WB) (subsequent runs), $1,000.

World (Mann) (400) — "Butterfield 8" (M-G) (6th wk). Sparkling $5,000. Last week, same.

Chi Offish Albeit 'Exodus' Capacity $28,400; 'Sunday' Wow 20G, 'Gulliver' Big 10G, 'Spartacus' Snappy $15,500

Chicago, Dec. 20.

Downtown biz is still offstride this round but is starting to perk a bit, thanks to some potent newies, notably "Exodus." Weekend cold snap, however, is figured a hindrance. "Exodus" hit a capacity $28,400 for 11 performances (one benefit) at the Cinestage. Huge advance indicates smooth sailing here for some time.

"Never On Sunday" initialer at Esquire should pick up socko $20,000 or over. "Three Worlds of Gulliver" shapes big $10,000 at Loop in first.

"Cinderfella" looks oke in Woods fourth round. Oriental's "Wizard of Baghdad" is rated sluggish in first holdover lap. "Butterfield 8" rang up a nice seventh Chicago Theatre stanza. Second round of State-Lake's "Goliath and Dragon" is modest. "North to Alaska" staked a fairly smooth fourth frame at Roosevelt.

"School for Scoundrels" is graded hotsy in Surf fourth. "Midnight Lace" pulled off a frisky eighth session at United Artists.

On hardticket front, "Alamo" hoisted a so-so eighth Palace term while "Spartacus" looks fast in 10th round at McVickers. "Ben-Hur" sped to a hotsy 52d frame at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Eye for Eye" (Indie) and "Chase Me Charlie" (Valiant) (2d wk). Mild $2,000. Last week, $2,500.

Chicago (B&K) (3,900; 90-$1.80)—"Butterfield 8" (M-G) (7th wk). Fine $16,000. Last week, $18,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA). Capacity $28,400 for 11 performances (one benefit) on initial frame.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Never On Sunday" (Lopert). Sock $20,000 or near. Last week. "Breath of Scandal" (Par) (5th wk), $5,300.

Loop (Telem't) (606; 90-$1.80)—"Three Worlds of Gulliver" (Col). Big $10,000. Last week, "On Waterfront" (Col) and "Wild Ones" (Col) (reissues) (2d wk), $5,600.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (10th wk). Fast $15,500. Last week, $16,000.

Monroe (Jovan) (1,000; 65-90)—"Behind Closed Shutters" (Indie) and "Girls Marked Danger" (Indie). Okay $5,000. Last week, "Rocket

(Continued on page 15)

'Cinderfella' Loud 11G, Toronto; 'Nile' Thin 6G, 'Lace' Smooth 7G, 8th

Toronto, Dec. 20.

With biz skidding because of last-minute Xmas shopping, boxoffce outlook is gloom currently. Only newcomers are "Cinderfella," big at Imperial and "Legions of Nile, mild at Carlton.

"Midnight Lace" shapes hefty in eighth round at the Uptown while "Butterfield 8" is neat in seventh at Loew's.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Legions of Nile" (20th). Mild $6,000. Last week, "Captain's Table" (20th) and "Carry on, Teacher" (20th) (reissues), $8,000.

Hollywood (FP) (1,080; $1-$1.25)—"Dark at Top of Stairs" (WB) (6th wk). Final week pickup to okay $6,000. Last week, $5,800.

Hyland (Rank) (1,057; $1-$1.50)—"Please Turn Over" (Col) (6th wk). Okay $5,000. Last week, $6,000.

Imperial (FP) (3,343; $1-$1.25)—"Cinderfella" (Par). Big $11,000. Last week, "GI Blues" (Par) (3d wk), $5,500.

Loew's (Loew) (2,748; $1-$1.50)—"Butterfield 8" (M-G) (7th wk). Neat $7,000. Last week, $9,000.

Tivoli (FP) (935; $1.50-$2.50)—"Alamo" (UA) (6th wk). Fine $8,000. Last week, $10,000.

Towne (Taylor) (693; $1-$1.50)—"Love Game" (Astral) (3d wk). Okay $3,500. Last week, $4,000.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (53d wk). Slipping to fair $6,500. Last week, $8,500.

Uptown (Loew) (2,745; $1-$1.25)—"Midnight Lace" (U) (8th wk). Hefty $7,000. Last week, ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Facts' Fast 15G, Cleve.; Lewis 9G

Cleveland, Dec. 20.

Plenty of dismal takes here currently in this traditionally dull week before Christmas. However, "Facts of Life" shapes sturdy in opening round at the Allen. "Cinderfella," new Lewis pic, is rated only routine in first at State.

Both "Three Worlds of Gulliver" at Hipp and "Fast and Sexy" at Palace, on initial sessions, are very dull. "Ben-Hur" continues brisk in 48th round at the Ohio. "Butterfield 8" looks fiine on moveover to the Stillman.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50)—"Facts of Life" (UA). Sturdy $15,000. Last week, "Goliath and Dragon" (AI), $7,500.

Continental Art (Art Theatre Guild) (950; $1.25)—"School for Scoundrels" (Cont) (4th wk). Nice $1,600. Last week, $1,700.

Heights Art (Art Theatre Guild) (950; $1.25)—"Carry On Nurse" (Indie) (7th wk). Good $1,800). Last week, $2,200.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Three Worlds of Gulliver" (Col). Bad $5,000. Last week, "One Foot in Hell" and "10 Who Dared" (BV), $4,800.

Ohio (Loew) (2,700; $1-$2.75)—"Ben-Hur" (M-G) (48th wk). Brisk $8,000. Last week, $7,000.

Palace (Silk & Helpern) (2,739; $1-$1.50)"Fast and Sexy" (Indie) and "Enemy General" (Indie). Sad $4,500. Last week, "Herod the Great" (AA) and "Heroes Die Young" (AA), $4,800.

State (Loew) (3,700; $1-$1.50)—"Cinderfella" (Par). Routine $9,000. Last week, "Butterfield 8" (M-G) (4th wk), $8,000.

Stillman (Loew) (2,700; $1-$1.50)—"Butterfield 8" (M-G) (m.o.). Fine $5,000. Last week, "Ruby Gentry" (20th) reissue), $4,500.

'CINDERFELLA' OKE 7G, PORT.; 'HUR' STOUT 9G

Portland, Ore., Dec. 20.

First-run biz is on pre-holiday skids here this round. Nearly all houses have holdovers. "Cinderfella" looms as only new bright spot but barely good at Paramount. "Butterfield 8" stays for fifth inning at Orpheum. "Ben-Hur" moves into 48th session at Music Box. "Wizard of Baghdad" is rated dull at Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"All Heaven Allows" (U) and "Black Shield" (U) (reissues). Dull $3,000. Last week, "Esther and King" (20th) and "Desert Attack" (20th), $4,200.

Fox (Evergreen) (1,600; $1-$1.49)—"Wizard of Baghdad" (20th) and "Freckles" (20th). Slow $4,000. Last week, "North To Alaska" (20th) and "Spuad Car" (20th) (4th wk), $5,100.

Irvington (Smith) (650; $1)—"Inherit Wind" (UA) (4th wk). Okay $2,500. Last week. $2,800.

Music Box (Hamrick) (640; $1.50-$3)—"Ben-Hur" (M-G) (48th wk). Stout $9,000. Last week, $9,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Butterfield 8" (M-G) (5th wk). Fine $4,500. Last week, $5,400.

Paramount (Port-Par) (3,400; $1-$1.50) — "Cinderfella" (Par) and "Police Dog Story" (Par). Good $7,000 or over. Last week, "GI Blues" (Par) and "Legion of Doomed" (AA) (3d wk), $4,200.

'CINDERFELLA' BANGUP 12G, ST. LOO; 'KING' 6G

St. Louis, Dec. 20.

Not much excitement here this stanza despite three newcomers because of the competish from Christmas shopping. Best bet of newies is "Cinderfella," which shapes good at the St. Louis. "Three Worlds of Gulliver," also new, is rated okay at Loew's Mid-City. "Esther and King" looks fair at Ambassador. "Inherit the Wind" shapes fine in sixth session at Esquire. "Butterfield 8" looms good in fifth stanza at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Esther and King" (20th). Fair $6,000. Last week, "Girl of Night" (WB), $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Rue de Paris" (Cont). Mild $1,500. Last week, "Two Loves Had I" (Indie), $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25) — "Inherit Wind" (UA) (6th wk). Fine $6,000. Last week, $8,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Three Worlds of Gulliver" (Col). Okay $7,000. Last week, "Let No Man Write My Epitaph" (Col) and "Police Dog Story" (Col) (2d wk), $6,500.

State (Loew) (3,600; 60-90) — "Butterfield 8" (M-G) (5th wk). Good $9,000 or near. Last week, $12,000.

Pageant (Arthur) (1,000; 60-90)—"Carry on Sergeant" (Col) (2d wk). Oke $1,500. Last week, $3,000.

St. Louis (Arthur) (3,800; 60-90) — "Cinderfella" (Par) and "39 Steps" (20th). Good $12,000 or close. Last week, "GI Blues" (Par) and "Girl in Lovers' Lane" (Indie) (3d wk), $10,000.

Shady Oak (Arthur) (760; 60-90)—"Battle of Sexes" (Cont) (5th wk). Good $1,500. Last week, $2,000.

Lewis Good 16G, Det.; 'Gulliver' Stout $14,000

Detroit, Dec. 20.

Downtowners are holding on a fairly even keel this week, meaning good but not sensational biz. "Cinderfella" shapes good at the Michigan. "Three Worlds of Gulliver" looks nice at Palms. "Wizard of Baghdad" is fair at Fox.

"Spartacus" leads the holdovers with a fine seventh session at the Madison. "Ben-Hur" rolls merrily in the 44th round at United Artists. "Windjammer" in the last week of a 40-week run looks shipshape. "Butterfield 8" looks okay in seventh session at the Adams.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49)—"Wizard of Baghdad" (20th) and "Tess of Storm Country" (20th). Fair $15,000. Last week, "Legions of Nile" (20th) and "Desert Attack" (20th), $9,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Cinderfella" (Par) and "Seven Ways from Sundown" (U). Good $16,000 or close for Lewis film. Last week, "Breath of Scandal" (Par) and "Between Time and Eternity" (U), $15,000.

Palms (UD) (2,961; $1.25-$1.49)—"Three Worlds of Gulliver" (Col) and "Stop, Look, Laugh" (Col). Nice $14,000 or over. Last week, "Plunderers" (AA) and "Heroes Die Young" (AA), $11,000.

Madison (UD) (1,408; $1.50-$3)—"Spartacus" (U) (7th wk). Strong $15,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$1.50)—"Butterfield 8" (M-G) (7th wk). Oke $7,000. Last week, $8,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (44th wk). Big $8,000. Last week, $7,600.

Music Hall (Cinerama, Inc.) (1,208; $1.55-$2.65) — "Windjammer" (NT) (40th wk). Good $16,000. Last week, $11,900.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49)—"Lady Chatterley's Lover" (Kingsley) and "Love Is My Profession" (Kingsley). Weak $4,000. Last week, "God Created Woman" (Indie) and "Night Heaven Fell" (Indie), $3,000.

Mercury (UM) (1,465; $1.25-$1.49)—"I'm All Right Jack" (Col) and "On the Waterfront" (Col) (reissues) (2d wk). Good $6,000. Last week, $8,000.

4 New Pix Brighten B'way; 'Exodus' Capacity $49,000, Lewis Boffo 27G, 'Gulliver' Sock 26G, 'Star' OK 23G

With four new, strong pictures being launched so far this session, Broadway film business is shaping up better in the current stanza despite being the traditionally dull week before Christmas. More snow Monday afternoon hurt some, just as first-runs were getting back to something near normal. Nearly every spot suffered badly until last Thursday as a result of the worst blizzard in 13 years earlier last week.

Biggest interest of course, is centered on "Exodus," which had been sold out for weeks in advance. It is landing capacity $49,000 opening session at the Warner, playing two-a-day on hard-ticket. "Flaming Star," also new, shapes okay $23,000 for initial round at the Paramount.

"Three Worlds of Gulliver" looks to reach socko $26,000 or close on initial stanza at the Forum. "Cinderfella," new Jerry Lewis film, shapes smash $27,000 on first round at the Victoria.

The Music Hall, which obviously was badly sloughed by the storm the final three days of the initial week, started coming back last Thursday and again had lines on Saturday and Sunday. With its annual Xmas stageshow and "Sundowners," it looks to hit a big $155,000 in second session.

Elsewhere, biz is dragging as many spots mark time before bringing in their holiday fare. The Criterion, which has been closed for more than a week prepping for its reserved-seat engagement, opens "Pepe" today (Wed.).

The Astor launches "Grass is Greener" next Friday, day-dating with the arty Trans-Lux 52d Street. On the same day, "Swiss Family Robinson" opens at the Normandie and the Embassy, latter having been closed for several days to prep for this first-run engagement.

"Can-Can" comes into the Palace today (Wed.) on popscale, continuous run, being the first such date for this pic in N. Y. met area. The film had a longrun on hardticket at the Rivoli. The Little Carnegie brought in "Tunes of Glory" yesterday (Tues.).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Inherit Wind" (UA) (11th wk). The 10th completed last night (Tues.) was light $8,000 after $9,400 for 10th week. biz being sloughed by storm. "Grass Is Greener" (U) opens Friday (23), day-dating with Trans-Lux 52d Street.

Capitol (Loew) (4,820; $1-$2.50)—"Butterfield 8" (M-G) (6th wk). Fifth round completed last night (Tues.) was nice $27,000 or near after $38,000 for fourth week, blizzard taking its toll, of course. Due to stay through year-end holidays, with "The Misfits" (UA), next film, due to open in February.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col). Opens today (Wed.) on hardticket policy. Last week, house closed for facelifting for this engagement, some 150 seats being eliminated in re-arrangement for this date.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (11th wk). This stanza finishing today (Wed.) is heading for stout $20,000 after $22,000 for 10th week. Continues.

Palace (RKO) (1,642; 90-$2) — "Can-Can" (20th). Opens today (Wed.) for first popscale, continuous run of this pic in N. Y. met area. In ahead, "Esther and King" (20th) (5th wk). This round, held to five days and finishing yesterday (Tues.) was $9,000 or less after $11,500 for fourth full week.

Forum (Moss) (813; 90-$1.80)—"3 Worlds of Gulliver" (Col). First stanza ending tomorrow (Thurs.) looks to reach socko $26,000 or near. Last week, "Let No Man Write Epitaph" (Col) (5th wk-9 days), $8,500.

Paramount (AB-PT) (3,665; $1-$2)—"Flaming Star" (20th). Initial session finishing tomorrow (Thurs.) looks to hit okay $23,000 or near. Holding. In ahead, "North To Alaska" (20th) (5th wk-8 days), held at $19,000, being helped by some previews.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.75)—"Sundowners" (WB) and Christmas stageshow (2d wk). This first holdover stanza winding today (Wed.) is picking up to big $155,000, a natural development after the blizzard which sloughed last week's total to $146,000, vast bulk of which was collected before the snow came. Storm is figured to have cut about $34,000 from first week's total. Stays on through New Year's and likely longer.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Alamo" (UA) (9th wk). Eighth session finished last night (Tues.) was solid $18,000 or close after $23,000 for seventh week.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (56th wk). This stanza ending today (Wed.) is heading for okay $27,000 or near after $29,000 for 55th week. Continues.

Victoria (City Inv.) (1,003; 50-$2)—"Cinderfella" (Par). First round winding tomorrow (Thurs.) is heading for big $27,000 or thereabouts. Holds through year-end holidays.

Warner (SW) (1,523; $1.50-$3.50)—"Exodus" (UA). First week ending tomorrow (Thurs.) looks capacity $49,000. Opened with a gala invitational on Thursday (15) night. Advance now has hit upwards of $600,000.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont). Opened Monday (19). In ahead, "Picnic on Grass" (Kings) m.o.) (4th wk-6 days), mild $2,800 after $3,500 for full third week.

Fine Arts (Davis) (468; 90-$1.80)—"Big Deal" (UMPO) (5th wk). Fourth frame ended Monday (19) was fine $7,800 after $10,000 for third week.

Embassy (Guild Enterprises) (500; 90-$1.75)—House closed to

(Continued on page 15)

Balto Perks; Lewis Lean $6,000, 'Exodus' Starts Wow; 'Facts' Good 5G

Baltimore, Dec. 20.

"Exodus" is off to a smash start, first week at Mayfair being sellout. Other pix which look good to fair are "Facts of Life," in first stanza at the New, and "Cinderfella" in opener at Century.

Best of holdovers are "Butterfield 8," holding nicely in fourth frame at the Hipp, "Never On Sunday," pleasing in fifth week at Playhouse and "Ben-Hur," which is holding good in 38th week at the Town. "Midnight Lace" is in seventh round at the Stanton.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Inherit Wind" (UA) (5th wk). Okay $2,500 after $3,000 in fourth.

Century (Fruchtman) (3,200; 90-$1.50)—"Cinderfella" (Par). Mild $6,000 for Lewis pic: Last week, "G I Blues" (Par) (3d wk), $3,000.

Charles (Fruchtman) (500; 90-$1.50) — "Captain's Table" (20th) (3d wk). Slow $1,300 after $2,000 in second.

Cinema (Schwaber) (460; 90-$1.50)—"Brink of Life" (Ajay). Oke $2,000. Last week, "Big Chief" (Cont), $1,500.

Five West (Schwaber) (463; 90-$1.50)—"Entertainer" (Cont) (6th wk). Weak $1,250 after $1,500 in fifth.

Hippodrome (Rappaport) (2,300; 90-$1.50) — "Butterfield 8" (M-G) (4th wk). Warm $5,000 after $6,000 in third.

Little (Rappaport) (300; 90-$1.50)—"No Man Write Epitaph" (Col) (8th wk). Down to lean $1,400 after $2,000 in previous week.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA). Solid $4,500 for three shows, and rated capacity for first week.

New (Fruchtman) (1,600; 90-$1.50)—"Facts of Life" (UA). Good $5,000. Last week, "Sword and Dragon" (Indie) (4th wk), $4,000.

Playhouse (Schwaber) (460; 90-$1.50) — "Never On Sunday" (Lopert) (5th wk). Good $3,000 after $4,000 in fourth frame.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Midnight Lace" (U) (7th wk). Mild $2,800 after $3,000 in sixth.

Town (Rappaport) (1,125; $1.49-$2.50) — "Ben-Hur" (M-G) (36th wk). Modest $3,500 after $5,000 in previous week.

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Raoul Levy Most U.S.-Like Producer

His Bardot Pic, 'The Truth,' Scores in France; Always Juggling Many Projects

Paris, Dec. 20.

French film producer Raoul J. Levy feels that all filmmakers must think in an international way as production costs zoom and home amortization becomes a thing of the past except for lucky quickies or socko boxoffice bets. Levy is not averse to being likened to the late Mike Todd and is always juggling a flock of projects. Not all are made, but enough of them materialize to give him the name of being France's most American-like pic maker.

Levy's last pic for Columbia, "The Truth," with Brigitte Bardot and directed by H. G. Clouzot, already has been seen by 1,200,000 Frenchmen, and is still going strong. This gamey tale, about a free-living girl from the provinces enmeshed in easygoing Paris loves, had all scribes agreeing Miss Bardot has become a dramatic actress.

Levy dedicated Miss Bardot as a top international star in "And God Created Woman" but "Truth" is purportedly his last production with her. Besides hypo pix, Levy recently made an arty film, "Moderato Contabile," which was only moderate at the boxoffice and handled by Paramount here.

He has renounced an epic pic, "The Longest Day," based on Cornelius Ryan's bestseller on the D-Day Landings, and sold it to Darryl Zanuck for $175,000. He could not set up the proper coproduction ties and so gave it up after spending considerable on publicity. He is now readying to shoot a big scale "Marco Polo" next March, with Christian-Jaque directing and Marcello Mastroianni or Alan Delon playing the 15th Century traveler.

Clouzot is also supposed to make "Fantomas," for him, based on the escapades of a turn-of-the-century thief. He also will build a modernistic 500-seater first-run cinema on the Left Bank which will run all night. There will be stores and cafes in the building.

Levy is still full of big plans and bullish on all of them because of his biggest hit since "Woman." He opines that the talk about Miss Bardot being finished as a draw in the U.S. is mainly due to some overexposure and some weak pix. One good picture can set things right, he feels, and the SRO biz of "Truth" here proves this to him.

Nat Cohen, Anglo-Amalg Head, on U.S. Trip Sees More 'Carry On' Clicks

London, Dec. 20.

Nat Cohen, managing director of Anglo Amalgamated Film Distributors, due in New York this week for a 10-day stay, goes on for a fortnight in Hollywood before returning here. He plans to conclude deals for U.S. distribution of his company's British productions as well as acquiring U.K. rights to American films. Prior to his departure, Cohen opined that "Carry On Nurse," the Peter Rogers production for Anglo, had created an entirely new audience for British comedies in the U.S. Also that it had established longrun and monetary records throughout the country, and that was actually benefiting other British films as well as those from his own company.

Another Anglo comedy was "Please Turn Over," now in release for Columbia.

While in America, the Anglo topper will confer with the Governor Films execs on release plans for "Carry On Constable," which is scheduled to go out early next year. He will also finalize distribution of others in the "Carry On" series, among them "Carry On Teacher" and "Carry On Sergeant" as well as two other Peter Rogers productions, "Watch Your Stern" and "No Kidding."

Other films for negotiation include "The Concrete Jungle" as well as several now in production, among them "Carry On Regardless," "The Happy Band," "The Iron Maiden," "Payroll," "The Frightened City," "The Patriots," "Dent'st on The Job," "On the Fiddle" and "Wives Galore."

Japan Cinema Trade Off 9% from Last Yr.

Tokyo, Dec. 13.

Monthly decreases of from 6% to 9% have been noted in film attendance compared with the corresponding months of last year, it was revealed by a National Tax Administration survey. During calendar 1959, national film attendance was 1,092,000,000 while attendance for the current year is expected to barely reach the one billion mark.

In an effort to cope with the situation, the Federation of Motion Picture Industry Organizations (Eidanren) will seek relaxation of bank loan policies for theatres in order that they may remodel and attract a greater number of patrons.

Mex Film Bank Head Okays Any U.S. Pix Money

Mexico City, Dec. 20.

Jose Luis Bueno, Mexican executive of the Arlington-Bueno Productions firm, announced that Federico Heuer, Film Bank head, has given the greenlight for any influx of American capital into the official Film Bank. Therefore, Victor Carter, Republic Studios and Consolidated Laboratories head, and lawyer Albert E. Marten are expected to arrive here soon to work out final details of the $5,000,000 dollar loan with Film Bank attorneys.

Money will be used as a revolving fund in the financing of Mexican - American coproductions, Bueno said. He said further that while financing for the Arlington-Bueno production of "Simon Bolivar" will come from the U. S., the firm will draw on the revolving fund for future coproductions. But money will also be available to other producers working out coproduction deals, according to Bueno.

As for his private plans, Bueno will make "Portrait of My Mother" outside of the Arlington-Bueno unit, using Maria Elena Marques as star. He has definitely decided on this commitment.

There is one problem looming for "Simon Bolivar," Bueno admitted. Producer Miguel Contreras Torres also has had the idea of doing a biopic on the Latin American liberator (he made one seven years ago for Grovas Productions), and claims he may get major part of financing from United Artists.

But Bueno and Torres are scheduled to hold talks soon to resolve this problem with the possibility being that Contreras will bow out of the picture amicably.

CASAL'S 'MANGER' IN MEXICO FEST PREEM

Acapulco, Dec. 20.

With the usual lack of coordination and organization, the Pablo Casals Fest was preemed at the San Diego Fortress here Dec. 10. As with other festivals here, the biggest flaw was in press relations, with foreign correspondents not receiving the full aid accorded in other areas.

There was little music on inaugural day, this being devoted chiefly to interpretation of Mexican and South American folklore dances. Before the preem of Casal's "The Manger," works of Antonio Soler, Jose Gallez, Matco Albeniz, Domenico Escariatti, Manuel Infante and Haydn were presented.

The long-awaited "The Manger" oratorio preemed on Dec. 17, with soloists Donald MacDonald, Rosario Gomez, Irma Gonzalez, Roberto Banuelas, Julio Julian and child soprano Conrado R. Larios. Mexico's music crix unanimously hailed the oratorio as a major work and a worthwhile contribution to the world of music.

Yank-Knowing Players In Pool for Smaller Roles as 'Cid' Rolls

Madrid, Dec. 20.

Minor roles cause some difficulty when a coproduction involving plural languages is shooting, as per "El Cid," now well under way in Spain under director Tony Mann for Sam Bronston. Borrowing a trick which took form during the production last summer of "King of Kings," there is now a "stock company" of players with American production savvy.

These include: Jean Moraes, Hank Miller, Julio Ortega, Anthony Smith, Larry Frisch, David Balfour, Michael Bell, Jose Antonio Mayans, Stanley Schneider, Ricardo Valle, Alfred Vargas, Fernando Villena, Jaime Saavedra, Danny O'Donnell, Rafael Albaicin, Barry Roomans, Bud Strait, William Stacey, Tino Barrero, Simon Mizrahi.

1st Cinema Tax Cuts in France

Paris, Dec. 20.

The hot-under-the-collar film exhibitors have finally obtained the first of detaxation promised by the government to help tide them over since cut off from Film Aid.

Film houses which have up to a $100 weekly gross pay 1% instead of a 2% tax, from $100 to $300 this is reduced from 16% to 12% and above this it stays at 16%.

This is still rated a drop in the bucket for exhibs but it's at least the start of aid via tax deduction. Now they are waiting to see how much they will finally get to help them make ends meet and not take it out via raising percentages on distribs and producers.

Ferretis Stresses New Co-op Attitude Toward Foreign Prods. in Mex

Mexico City, Dec. 13.

Jorge Ferretis took time out again to reiterate that there are no official obstacles for foreign producers desiring to make pictures in Mexico.

While the Film Bureau head studiously avoided the use of the phrase, "Hollywood producers," his remarks were directed obviously at the U. S. producers. Ferretis said he has not received any complaints from Carlos Tinoco, head of the Mexican Union of Film Production Workers, and he disclaimed knowledge of any alleged boycott attributed to him by Tinoco.

Ferretis said all foreign producers who wish to do so can come to Mexico and make pictures. But he added that all must submit to regulations of the national film industry to prevent said producers from defaming Mexico or present its idiosyncracies in an unfavorable light.

Tinoco, meanwhile, said that new Hollywood activity may be expected here from next year on, now that Hollywood unions have tapered off their campaign to keep production at home. He said that 20th-Fox, Kirk Douglas and Henry Spitz, among others, are readying to initiate productions here next year.

The union official also viewed with optimism build up of Mexican-American coproduction activity, stated that this could be means of giving a strong financial shot in the arm to the local industry. And to make certain that there are no further misunderstandings, Tinoco promised that "abuses" of the past by union personnel seeking exhorbitant overtime pay scales will not be repeated.

2 New Pix Help West End; 'Spartacus' Loud $15,000; 'La Dolce' Sock 27G In 2 Spots; 'Glory' 22G; 'Sun.' 20G, 4th

London, Dec. 13.

Two major pix arrived on the West End last week, and both had the advantage of substantial critical attention. The first to bow in was "Spartacus," which was launched with a Royal Charity Premiere at the Metropole, Victoria, where it looks to hit for a fancy $15,000 or near, having grossed $9,700 in its first four days with seven performances.

The other newcomer, "La Dolce Vita," is shaping for a great $16,000 in first frame at the Columbia and wow $11,000 at the small Curzon where day-dating. "Jungle Cat" looks fine in sixth at the Studio One.

Another recently launched pic is "Tunes of Glory" which is holding at smash $22,000 in its second week at Odeon, Leicester Square. "Never on Sunday" is maintaining its record breaking pace with a fourth round take at London Pavilion of a great $20,000.

"Butterfield 8" looms solid $14,000 in its fourth Warner week. "The Alamo" shapes neat $13,000 in seventh Astoria week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Alamo" (UA) (7th wk). Neat $13,100.

Carlton (20th) (1,128; 70-$1.75)—"Can-Can" (20th) (m.o.). Fine $8,500, following 36 weeks at the Metropole.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (58th wk). Over $18,500.

Columbia (Col) (740; $1.05-$2.50)—"La Dolce Vita" (Col). Heading for great $16,000 or close.

Curzon (GCT) (500; 70-$1.70)—"La Dolce Vita" (Col). Likely $11,000 or more. Great for this bandbox theatre.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (139th wk). Fast $18,500 or better.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (51st wk). Great $26,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Aim At Stars" (Col) (3d wk). Moderate $4,700. Second week $5,800. "Elmer Gantry" (UA) follows Dec. 15.

London Pavilion (UA) (1,217; 70-$1.75)—"Never On Sunday" (UA) (4th wk). Great $20,000 or more. Third was record $21,000.

Metropole (CMA) (1,410; $1.05-$2.20) — "Spartacus" (U). Fancy $15,000 or over in prospect for 12 performances. Did around $9,700 in first four days on seven performances.

Odeon Leicester Square (CMA) (2,200; 70-$1.75)—"Tunes of Glory" (UA) (2d wk). Heading for smash $22,000 or more. First was $24,000.

Odeon Marble Arch (CMA) (2,200; 70-$1.75)—"Three Worlds of Gulliver" (Col) (2d wk). Steady $6,200. Opener was $7,500. Stays another week, with "Pure Hell of St. Trinian's" (BL) preeming Dec. 22.

Plaza (Par) (1,902; 70-$2.10) — "Under 10 Flags" (Par) (2d wk). Fair $8,500. First was $9,600. "World of Suzie Wong" opens with charity gala Dec. 14.

Rialto (20th) (592; 70-$1.20) — "Millionairess" (20th) (4th wk) (m.o.). Stout $8,000 or close. Third was $8,700.

Ritz (M-G) (430; 70-$1.75) — "Carry On Nurse" (Anglo). Neat $3,500.

Studio One (Indie) (556; 50-$1.20)—"Jungle Cat" (Disney) (6th wk). Fine $4,200. "Swiss Family Robinson" (Disney) follows on Dec. 23.

Warner (WB) (1,785; 70-$1.75)—"Butterfield 8" (M-G) (4th wk). Solid $14,000. Last week, $15,500.

'O Sole Mio' Title For New German Pic

Berlin, Dec. 13.

"O Sole Mio" has been set as the new title of the German Alfa production, "Schlagerbummel," to cash in on the pop title of the Elvis Presley number, one of the top songs in Germany at present. The filmusical has bee ndirected by Paul Martin.

It stars American Jerome Courtland and Senta Berger, latter one of the fastest rising newcomers in Germany. Film features such domestically prominent recording stars as Vico Torriani, Angele Durand, Rex Kildo, Trude Herr and Tommy Kent. Film will be released by Gloria.

25 Films Set For Holidays In W. Germany

Frankfurt, Dec. 13.

The large total of 25 new films is being handed the German public for the Christmas season.

Universal is opening "Spartacus" with giant preems to be attended by Kirk Douglas. Metro is presenting "Butterfield 8" and then there's the new Elvis Presley film, "Cafe Europa." The Sophia Loren special, "The Millionairess" and "A Gift for the Boss" are among the other biggies set for Yuletide.

In addition, German producers are presenting Liselotte Pulver in "Spukschloss im Spessart" (Spook Castle in the Spessart); Johanna von Koczian in "Agatha, lass das Morden sein" (Agatha, Leave the Corpse Alone); Ruth Leuwerik in "Auf Engel Schiest Man Nicht" (Don't Shoot at Angels), Curd Jergens in "Gustaf Adolf's Page" and teenage singer Sabine Sinjen in "Sabine und ihre 100 Maenner" (Sabine and her 100 men..

A remake of the operetta, "Im Weissen Rosell" (In White Horse Inn) stars Peter Alexander, and another musical, "Das grosse Wunschkonzert" (The Great Wish Concert) has Carlos Thompson as star.

FRENCH-BRITISH PACT ON CO-PRODS. NEARER

London, Dec. 13.

The British Film Producers Assn. and Federation of British Film Makers, are now inking a date with the Federation of Film Unions for a discussion which, it's confidently anticipated, will wind up all prelims to the long-awaited Franco-British government agreement on coproduction.

The producer groups already have agreed with their French counterparts on amendments to be made to their governmental submissions following conditions laid down by the two countries' labor groups some time back. Hence, the expectation that the upcoming meet with FFU will be the windup intertrade confab which will greenlight a suggested form of treaty to be handed to the British Board of Trade.

Florence's Documentary Fest

Florence, Dec. 13.

Over the Dec. 15-22 span Florence, Italy is having a film "Festivals of Peoples" of documentaries of ethnological and sociological interest. This festival was inaugurated last year (when it premiered Rossellini's "India" among others) and enjoyed near-capacity throughout the week at the Pergola Theatre, usually for drama and chamber concerts.

This time 35 nations with 107 documentaries are programmed. The opening night will show "The Human Pyramid" by Prof. H. Rouche, director of the "Museum of Man" in Paris. The closing night will unreel documentaries of folklore ballets from Hungary and Ghana. There will be several prizes and medals bestowed. Initiative of this festival is credited to a group called Cultural Cinematographic Center (Centro Culturale Cinematografico) whose is the Duke Simone Velluti Zati di San Clemente, an amateur explorer, archeologist and cameraman of documentary and expedition experience.

Vet Scot Exhib Gives Up Two Key Houses

Belfast, Dec. 12.

A major switch in theatre control here means that George Lodge, longtime exhib, will give up two of his key situations, the Hippodrome and Opera House. Both houses are being taken over from his company, Warden Ltd., by Odeon (Northern Ireland) Ltd.

The theatres will continue their existing policy, the Opera House with stage presentations and the Hippodrome with first-run films.

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Press Agent's Harvest of Love

Washington, Dec. 20.

Two critics for local dailies paid tribute to Jack Foxe on occasion of his leaving his job as Loew's Washington publicity man to become pressagent of Metro's Southern Division.

Jay Carmody of the Star and Richard Coe of the Post & Times-Herald each devoted full columns to glowing plaudits of Foxe, a Loew's staffer for 30 years.

Carmody bandied around the idea of a pressagents Hall of Fame with Foxe a charter member. He described Foxe as coming as close as possible to being the "indispensable Washingtonian" on the basis of his varied civic activities.

Coe praised Foxe for avoiding "pushing anything but the cream" in his publicity work. "Anything from Foxe is always legitimate, and that boils down to the best reputation a man can have," Coe wrote.

Denver Echoes In Dub Debate

Denver, Dec. 20.

With only two art theatres in Denver, and one, the Esquire, tied up for the past 29 weeks with a single British film, "Carry On Nurse" (Governor), there has still been some ado about the matter of dubbing foreign films.

Discussion simmered between the purists who wanted to hear the films in their native tongue and those who didn't want to be annoyed by reading the English titles but wanted to hear the translation. Then Ed Schuman of Sherman-Schuman art theatre chain (of which the Vogue Art Theatre in Denver is one) was quoted as saying that in the company's twin art theatres in Cleveland, when they run simultaneously the dubbed print of a foreign film along with one with English subtitles of the same film, the dubbed print won hands down.

Larry Tajiri, drama editor of the Denver Post, got into the bull session with series of articles which opened up avenues of thought and suggestion and got a lot of people thinking about art films who hadn't before. Although his mail count has been eight to one against dubbing, Tajiri says that there is a wide divergence of opinion on the subject.

Some contend that if it is an art theatre, it should present art and not despoil the performers personality by substituting an alien voice, which couldn't possibly have the characteristics and express the personality of the artist.

Tajiri, who understands Spanish and Japanese, says that in his own case, the films he reviews from France and Italy, with English subtitles, are equally enjoyable to him as those in spoken languages he understands, and a great deal more so than the dubbed versions.

Weinberg's Last Word

New York.

Editor, VARIETY:

VARIETY states in its issue of Dec. 7, anent the current controversy about titling vs. dubbing foreign films, that "about everything that can be said on the theme has been (said)." May I bring up one thing that has not been said by proponents of either side?

It is absolutely incredible that not a single mention has been made by anyone of the fact that there is such a thing as a good titling, that there is a range of degree between good titling and bad titling as wide as between good and bad dubbing. Why has no case been made for the well-titled film? The N.Y. Times itself, up to last summer, frequently praised the titles in foreign films, when they merited praise. Checking into my files, I found that Bosley Crowther praised my own work in this field no less than 14 times since 1953 . . . I did not bother to go back further . . . in films ranging from "Justice is Done" to "General della Rovere," and including "The Overcoat," "Beauties of the Night," "Dirty Hands," "Don Juan," "Gold of Naples," "Lovers' Net," "Gervaise," "Captain of Koepenick," "The Law Is the Law," "Back to the Wall" and "The 400 Blows." A film which he praised ecstatically, "Forbidden Games," was also titled by me. There was never a mention that these films would have been better dubbed into English. "Suddenly, last Summer . . .," like that movie said, all this was forgotten.

In any case, does the validity of the reviews of the above mentioned films change because of the current controversy?

Herman G. Weinberg

TV's Joe Franklin Edits 1910-1916 Era Silents For Theatrical Market

As producer Robert Youngson has already proven with his "When Comedy Was King" and "The Golden Age of Comedy," it doesn't take an alchemist to make gold out of old nitrate film. All you need is a little love, some money and endless patience.

Now tv personality Joe Franklin (WABC-TV's "Joe Franklin's Memory Lane") is planning to invade the theatrical market with a projected feature, "Nickelodeon Nights," made up of shorts from the "strictly primitive" silent film era from about 1910-1916.

Franklin, a local New York tv fixture for the last eight and a half years and whose daily show always features a short or two from his vast silent film library, reported in New York Thursday (15) that he feels the time is ripe for tapping the theatrical market with a projected feature, "Nickelodeon Nights," made up of shorts from the "strictly primitive" silent film era from about 1910-1916.

Franklin, a local New York tv fixture for the last eight and a half years and whose daily show always features a short or two from his vast silent film library, reported in New York Thursday (15) that he feels the time is ripe for tapping the theatrical market. With partners Maurice Zouary and Ray Lewis, he heads a company called Golden Age Films which last year collected something in the neighborhood of $40,000 just by renting out old shorts to tv stations around the country.

Franklin hopes to get "Nickelodeon Nights" assembled and edited for about $30,000, and have it ready by the middle of 1961 for release by a major company. Producer says he has no intention of patronizing the material or the stars (including Charles Ray, Marie Dressler, the very early Charlie Chaplin) and that there will be no commentary, though film will have a music track. If omnibus goes over, he also has plans for a follow up, based on some 40 "Perils of Pauline" segments to which he has access, and another based a series of vaudeville shorts made in the twenties. In addition to the shorts, Golden Age Films also has a couple of silent features available, including a Peggy Hopkins Joyce starrer, "The Skyrocket" (1926), and one with Greta Garbo, "Streets of Sorrow" (1927).

Franklin says one of his dreams is to own and operate a small theatre devoted entirely to silent films. He notes, however, that this would not be particularly easy, since there is really a shortage of silent product. Last summer he got a taste of exhibtion when he ran a five-week festival of silents at the Provincetown Playhouse (188 seats) in Greenwich Village. Evidently it was a profitable experience. House costs ran about $800 a week and the gross averaged out to about $2,000 a week.

FOX ACQUIRES ONE OF DENVER'S 10 OZONERS

Denver, Dec. 20.

Centennial Drive-In theatre, at Littleton, Colo., in the metropolitan area south of Denver, has been purchased by Fox Inter-Mountain Theatres, Inc., per Robert W. Selig, president, following Dept. of Justice sanction.

Centennial, largest and only twin ozoner here, will be the company's first venture into the drive-in field in the Denver area. It operates only one other, near Salt Lake City. Denver has ten drive-ins, six of which are owned by Wolfberg Theatres, a local firm, which is also building a seventh northwest of Denver.

Extensive remodeling is planned for the Centennial, Selig says, and work under the direction of Mel Glatz, Fox Inter-Mountain construction and engineering chief, will be completed in time for spring opening.

Litigation Seeks To Breach Market St. Monopoly of Frisco First-Runs

Daddy Knows Best

Sig Shore, as indie importer (his newest is "The Angry Silence"), likes the idea of his role. Specifically, he's not hammered in, he says, by the dictates of either the Legion of Decency or the Production Code and he prefers it this way because certain pictures manage to meet the approval of both these organizations and yet these same films, in his mind, are questionable.

Shore, as a parent of five children, prefers to be guided by his own conscience, he claims, and can't be bothered by either the Code or the Legion, and looks askance at the ratings given by both these outfits.

MURDER OF SHOWMAN

Sam Lucchese Shot at Wheel Of Car

Austin, Tex., Dec. 20.

Sam B. Lucchese Sr., 52, owner-producer of two theatres, was found shot to death early Monday (5) at the rear of the Harlem Theatre. Homicide investigators issued an arrest order for a former employee. A suspect has been picked up and is being held.

Body of Lucchese was found in his car shortly after 1 a.m. The motor was running and the car lights were on. He had been shot once in the temple.

Homicide investigators ruled out robbery as a motive after finding a total of $519.90 on the front seat of the car and on the dead man's body.

Murder Charges Filed

Charges of murder were filed against three Negro teenagers in the slaying of Sam Lucchese Jr., operator of two local Negro theatres, the Harlem and Carver.

Named in the charges were Wesley Simpins, 17; Sylvester Braimer, 17, and Verdee Franklin Jr., 18. Simpkins and Braimer also were charged in two cases of armed robbery.

Justice of the Peace J. H. Watson set bond of $10,000 for Simpson on the murder charge and $5,000 each on each of the armed robbery charges.

Bond has been arranged for Braimer and Franklin.

San Francisco, Dec. 20.

Leading Northern California exhibitors filed a $1,800,000 antitrust suit last Friday (16) seeking to break up what they called the "Market Street monopoly" on first-run films. Objective is to make first-runs available on a multiple-run basis to neighborhood and drive-in theatres in Frisco.

In addition, one of the four plaintiffs will file an antitrust suit this week aimed at breaking up what his lawyer calls "similar tight situations" in Oakland, Sacramento and San Jose.

The plaintiffs in the Frisco action are:

Ray Syufy Enterprises Inc., which runs the Geneva Drive-in; Frisco; Geneva Drive-in Theatre Inc.; Rita Theatre Inc., owner of the Mission Drive-in in Daly City, just south of the Frisco boundary; Consolidated Theatres Inc., operator of the Royal Theatre in Frisco; Residential District Theatres Co., owner of the Mission Theatre, Frisco; Theatco Inc., owner of the Empire Theatre Frisco; Junipero Serra Theatres, which runs the El Rancho Drive-in in Colma, just south of the Frisco boundary.

These plaintiffs boil down to Syufy, who owns 13 theatres and drive-ins in Northern California and Nevada; the Nasser circuit, which owns more than a dozen theatres in and around Frisco; Ben Levin, of the neighborhood Empire; and Robert Lippert, whose El Rancho Drive-in is one of several dozen Northern California and Southern Oregon theatres he owns either wholly or in association with George Mann.

The defendants fall into two two classes, distributors and exhibitors. The distributor defendants are:

Paramount, Columbia, 20th-Fox, Universal and Warner Brothers.

The exhibitor defendants, with their first-run downtown Frisco houses in parentheses, are:

Loew's and Market & Taylor Building Corp. (Warfield); Fox West Coast (Fox); California Paramount Theatres, Inc. (Paramount, St. Francis); RKO Theatres, Inc. (Golden Gate).

An omission from the usual list of antitrust defendants is United Artists, which has given "Facts of Life" to a number of the plaintiffs already for a holiday multiple-run (this coincided with Sherrill Corwin's decision to book U's "Spartacus" into his downtown United Artists Theatre on a long-run, hard-ticket basis, thus leaving UA without a downtown showcase).

The Oakland-Sacramento-San Jose suit will be filed by Syufy and aimed at the major distributors, plus Fox West Coast and, in all likelihood, the Blumenfeld circuit. Syufy, in this suit, will be seeking $50,000 a year trebled running back over a four-year period.

The S. F. suit is dated back to 1937, the year the plaintiffs claim downtown "monopoly" started.

Chief lawyer representing the plaintiffs in both suits is Joseph Alioto, who says he'll rely on precedents of the Philadelphia drive-in suit and the Salt Lake City "Villa" suit, both from the early '50's.

Syufy, in commenting on the Frisco suit, said:

"This action to break through a Chinese wall on Market Street is long overdue. San Francisco theatre patrons, like those who live in the major cities of the U. S., should have the right to see first-run pictures in their own well-appointed neighborhood houses and drive-ins. The object of this law suit is to break up the agreement of the major distributors that prevents this."

Alioto noted that "Los Angeles —where Fox has not only downtown but also neighborhood houses —has had multiple first-runs since 1952. This has developed all over the country in the past six or seven years. It hasn't developed in San Francisco because of an historical relationship."

The gist of Alioto's contention is that Fox and the big, powerful Naify circuit have had "an historical relationship" under which Fox has kept and operated the downtown first-runs, in return for which Naify would stay out of downtown but would enjoy hegemony in the subsequent-run field.

Obviously, this is only Alioto's theory—it has not yet been proved or disproved in federal court.

Oddly, the Naify circuit would be one of the major beneficiaries if Alioto wins the Frisco case. Naify's Frisco division, San Francisco Theatres Inc., which was founded by Sam Levin and is being run by his son, Irving M. Levin, has the bulk of important neighborhood houses in the most prosperous sectors of Frisco.

It is, in fact, known that Syufy, a nephew of Mike Naify, approached the Naify family about joining this lawsuit as a plaintiff.

Joseph Bertain, a lawyer associated with Alioto in these suits, commented:

"The general rule now is that theatres which might compare with the downtown houses must wait 28 days after the original opening before they can show the same film. We'd like to see the film go to the highest bidder. Failing that, we'd like to see them run downtown and in the districts at the same time."

Bertain maintained that "occasionally" the 28-day clearance is broken, but only for "minor pictures and as a sop to us."

Last major picture (prior to "Facts of Life") multiple first-run Frisco booking was "A Crack in the Mirror" last spring, though a number of minor and "art" films have gone this route recently.

Alioto said he and Syufy, the obvious moving forces in this legal action, have been laying groundwork for the suits for some years by seeking first-runs, waiving clearances and asking day-and-date bookings.

An additional oddity in the Frisco suit is the involvement of Lippert, who is also a producer and for some years has released through 20th-Fox.

National Boxoffice Survey

Biz Way Off Pre-Yule But 'Cinderfella' Big New Champ, 'Butterfield' 2d, 'Hur,' 'Spartacus' Next

This is the week before Christmas, and most exhibitors will be glad when it's over. Because biz is very offish although some key cities covered by VARIETY report that new product is shaping up well despite pre-Yule influences. However, most first-runs find the going very sluggish.

One new entrant, "iCnderfella" (Par), is doing so well the first time around to any extent that it will capture first place this session. It is followed by "Butterfield 8" (M-G), which has been first or second now for many weeks.

"Ben-Hur" (M-G) which was No. 1 last week, is winding up a strong third. "Spartacus" (U), third a week ago, is finishing fourth. "Three Worlds of Gulliver" (Col) is finishing fifth despite being very spotty this round.

"Never On Sunday" (Lopert) will land sixth money although playing in many smaller theatres. "The Alamo" (UA) will take seventh place even though quite uneven. "Inherit the Wind," also from United Artists, is winding up eighth.

"Midnight Lace" (U), long high in weekly and monthly ratings, will capture ninth position. "Facts of Life" (UA), which promises to be heard from plenty in the future, rounds out the Top 10 pix even though playing in only four spots.

"Carry On Nurse" (Gov), "Esther and King" (20th) and "Goliath and Dragon" (AI) are the runner-up films in about that order.

"Exodus" (UA), as expected, is shaping capacity in each of its first three engagements, playing hard-ticket. This opus and "World of Suzie Wong" (Par) loom as outstanding new films. However, "Wizard of Baghdad" (20th), which is shaping quite disappointing this session, looks to pick up after the pre-Xmas influences have disappeared. "Herod, the Great" (AA) is in a somewhat similar category, being mostly mild to fair in current round.

"Flaming Star" (20th), new Elvis Presley pic, shapes okay on initial round at N. Y. Paramount, and likely will be heard from additionally.

"Let No Man Write My Epitaph" (Col), which has been on weekly lists for some time, shapes nice in Balto but not so good in Washington. "Can-Can" (20th), which opens at N. Y. Palace this week on popscale, is rated okay in Louisville.

"Battle of Sexes" (Cont) looms okay in St. Louis. "Village of Damned" (M-G) is rated fair in L. A.

"Please Turn Over" (Col), okay in Boston and Toronto, looks pale in L. A. "School For Scoundrels" (Cont), slick in Chi, looms nice in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9).

'Spartacus' to Atlanta

Atlanta, Dec.

Universal's "Spartacus" opens at the Wilby-Kincey Roxy Thursday (22) on a hard-ticket, advanced price policy. Opening follows two days of previews for press and industryites.

Atlanta tv personality Ray McCay is doing special promotion on the event, along with Roxy manager Jim Demos. Universal's exploiteer Howard Newman also has been in town drumbeating pic.

Congratulations

TO

OTTO PREMINGER

For your stirring picture of Leon Uris' "EXODUS", the story of the great human struggle of ISRAEL before it became a state . . . THE ISRAEL OF YESTERDAY . . .

Congratulations

TO

MARTIN MURRAY

For your exciting film "ISRAEL TODAY" the story of the great human achievements and the tremendous growth of a modern young state the ISRAEL OF TODAY . . .

I am proud to have been chosen to write and narrate the introduction of "ISRAEL TODAY" . . . A MUST SEE for everyone . . . Not only in our industry, but for people all over the world . . .

From My Heart,

Ernie Cantor

"ISRAEL TODAY"

Winner of special "ARTISTIC AWARD" for modern theme . . . Thrilling music and sound . . . Brilliant color photography . . . Acapulco International Film Festival . . . Mexico, December 1960.

Ready For Immediate Release

Picture Grosses

Omaha B.O. Dull But Lewis $5,500

Omaha, Dec. 20.

It's the week before Xmas and all through the downtown first-run houses there's not much stirring. However, "Cinderfella" is fairish at the Omaha. Other new entry, "Desire in Dust," shapes sad at the Orpheum. "Butterfield 8" looms fair in fifth week at the State. Hard ticket "Ben-Hur" is unsprirted in round No. 44 at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (44th wk). So-so $3,800. Last week, $4,100.

Omaha (Tristates) (2,066; 75-$1) —"Cinderfella" (Par). Fairish $5,500 for Jerry Lewis starrer. Last week, "Breath of Scandal" (Par) and "7 Ways from Sundown" (U), $3,800.

Orpheum (Tristates) (2,877; 75-$1—"Desire in Dust" (20th). Sad $4,500. Last week, "North to Alaska" (20th) (2d wk), $4,900.

State (Cooper) (743; $1)—"Butterfield 8" (M-G) (5th wk). Fair $3,000. Last week, $3,900.

'Blues' Hotsy 9G Paces Indpls.; Lewis Nice 7G

Indianapolis, Dec. 20.

Circle and Keith's are helping biz here this stanza by opening their Christmas shows, "GI Blues" "Cinderfella," respectively, a week early. Former is good while Jerry Lewis' film is nice, are boxoffice pacesetters in otherwise quiet week here. "Wizard of Baghdad" is only dull at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,500; 90-$1.25)—"GI Blues" (Par). Very good $9,000. Last week, "North To Alaska" (20th) (3d wk), $6,500.

Indiana (C-D) (1,000; $1.25-$2.50) —"This Is Cinerama" (Cinerama) (12th wk). Okay $6,000. Last week, $9,000.

Keith's (C-D) (1,300; 90-$1.25)— "Cinderfella" (Par). Nice $7,000. Last week, "10 Who Dared" (BV), $5,000.

Loew's (Loew) (2,427; 75-$1) — "Wizard of Baghdad" (20th) and "Squad Car" (20th). Dull $4,000. Last week, "Ruby" (20th) and "Streetcar Named Desire" (WB) (reissues), $4,500.

Lyric (C-D) (850; $1.25-$2.50) — "Can-Can" (20th) (6th wk.). Sock $7,000. Last week, same.

BOSTON

(Continued from page 8)

die) (3d wk). Busy $3,900. Last week, $4,500.

Paramount (NET) (2,357; 70-$1.10)—"Mighty Crusaders" (Indie) and "Operation Amsterdam" (20th). Mild $8,500. Last week, "Amazing Transparent Man" (AI) and "Beyond Time Barrier" (AI), $9,000.

Pilgrim (ATC) (1,900; 60-$1.10) —"Three Worlds of Gulliver" (Col) and "Jazz Boat" (Col). Good $9,000. Last week, "Legions of Nile" (20th) and "Squad Car" (Indie), $5,500.

Saxon (Sack) (1,100; $1.50-$3)— "Ben-Hur" (M-G) (56th wk). Moves to Capri tomorrow (Wed.) Good $10,000. Last week, $13,000.

State (T-L) (730; 75-$1.25)— "Elysia" (Indie) and "Morals Squad" (Indie) (3d wk). Oke $4,000. Last week, $5,000.

DENVER

(Continued from page 8)

$2.50) — "Ben-Hur" (M-G) (36th wk). Oke $6,000. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)— "All That Heaven Allows" (U) and "Black Shield of Falworth" (U) (reissues). Mild $7,000. Last week, "Legions of Nile" (20th) and "Secrets Purple Reef" (20th), $8,500.

Esquire (Fox) (600; $1)—"Swan Lake" (Col) (2d wk). Mild $2,000. Last week, $2,900.

Orpheum (RKO) (2,690; $1-$1.25) —"Butterfield 8" (M-G) and "Blue Danube" (BV) (5th wk). Off to $5,000. Last week, $6,000.

Paramount (Indie) (2,100; 90-$1.25)—"Facts of Life" (UA). Big $16,000. Last week, "Journey To Lost City" (IA) and "Police Dog Story" (UA), $8,500.

Towne (Indie) (600; $1-$1.45)— "North To Alaska" (20th) (5th wk). Good $4,000. Last week, same.

Buff B.O. Blah But 'Goliath' OK $7,000

Buffalo, Dec. 20.

Christmas shoppers are giving most cinemas the brushoff here this stanza. However, "Goliath and Dragon" looms passable in first round at the Center. Elsewhere, most pix are faring mildly to poorly. Even "Butterfield 8" is down in fifth session at the Buffalo. "Cinderfella" is rated just okay on opener at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1.49) —"Butterfield 8" (5th wk). Mild $6,000 or less. Last week, $7,500.

Center (ABPT) (2,000; 70-$1)— "Goliath and Dragon" (AI) and "Desert Desperados" (AI). Fair okay $7,000 or over. Last week, "Last Woman on Earth" (Wold) and "Little Shop of Horrors" (Wold), $5,000.

Century (UATC) (2,700; 70-$1)— "Three Worlds of Gulliver" (Col) and "As the Sea Rages" (Indie). Bad $3,000. Last week, "From Terrace" (20th) and "Room at Top" (Cont) (reissues), $4,200.

Lafayette (Basil) (3,000; 70-$1)— "Imitation of Life" (U) and "Saskatchewan" (U) (reissues). Sad $3,000 or near. Last week, "10 Who Dared" (BV) and "Big Jeeter" (BV), $5,000.

Paramount (ABPT) (3,000; 70-$1) —"Cinderfella" (Par). Just okay at $11,000 or near. Last week, "Elephant Walk" (Par) and "Naked Jungle" (Par) (reissues), $6,000.

Teck (Loew) (1,200; $1.75-$2.75) —"Inherit Wind" (UA) (4th wk). Soft $3,200. Last week, $3,000.

Cinema (Martina) (450; 70-$1)— "Carry On Nurse" (Gov) (7th wk). Oke $2,500 for final week. Last week, $2,000.

BROADWAY

(Continued from page 9)

prep for opening of "Swiss Family Robinson" (BV) on Friday (23).

Beekman (R&B) (590; $1.20-$1.75)—"Virgin Spring" (Janus) (6th wk). Fifth round completed Sunday was good $6,000 after $8,500 for fourth week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"World of Apu" (Harrison) (12th wk). The 11th round ended Monday (19) was light $2,000 after $2,700 in 10th week.

Normandie (T-L) (592; $1.25-$1.80)——"Gigi" (M-G) (reissue) (5th-final wk). This week finishing tomorrow (Thurs.) looks like modest $2,800 after $3,500 for fourth. "Swiss Family Robinson" (BV) opens Friday (23).

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lopert). Opened yesterday (Tues.). In ahead, "Carry On, Nurse" (Gov) (15th wk-4 days), modest $2,000 after $4,000 in full 14th week, for a highly successful longrun here.

Guild (Guild) (450; $1-$1.75)— "French Mistress" (Films Around World). Opened Sunday (18). In ahead, "I'm All Right, Jack" (Col) (34th wk-6 days), okay $4,000 after $5,500 for 33d week.

Murray Hill (R&B) (565; 95-$1.80)—"Sunrise at Campobello" (WB) (m.o. (6th-final wk). The fifth stanza ended Monday (19) was fair $4,000 after $5,500 for fourth week. "Ballad of Soldier" (Union) opens Monday (26).

Paris (Pathe Cinema) (568; 90-$1.80)—"General Della Rovere" (Cont) (5th wk). Fourth session finished Sunday (18) held with fine $9,000 after $13,000 for third week. Showing is unusually excellent for this time of year. Stays.

Plaza (Lopert) (525; $1.50-$2)— "Never On Sunday" (Lopert) (10th wk). Ninth round finished Monday (19) was amazing $14,000 after $16,500 for eighth week.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65) — "Upstairs, Downstairs" (20th) (2d-final wk). This frame of 10 days winding today (Wed.) is heading for fair $4,000 after $4,600 for opener. "Rue de Paris" (Lopert) opens tomorrow (Thurs.).

Sutton (R&B) (561; 95-$1.80) — "Angry Silence" (Indie) (2d wk). Initial week completed Sunday (18) was okay $8,000. In ahead, "Entertainer" (Cont) (10th wk), $5,000, but had a very solid longrun here.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Let No Man Write Epitaph" (Col) (5th-final wk). Holding eight days in order to open "Crass Is Greener" (U) on Friday (23). For extended week looks to do mild $3,000 after $3,200 for fifth normal week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Breath of Scandal" (Par). First week ending tomorrow (Thurs.) looks to hit good $9,500. In ahead, "Inherit Wind" (UA) (9th wk), $3,600.

World (Perfecto) (390; 90-$1.80) —"Happened in Park" (Ellis) and "Fruits of Summer" (Ellis) (reissues) (2d wk). This round ending tomorrow (Thurs.) is down to mild $4,500 or less after $5,500 opener. "Sins of Youth" (Janus) opens Friday (23).

LOS ANGELES

(Continued from page 8)

and King" (20th) (3d wk-3 days), $3,600.

Warren's (B&B) (1,757; 90-$1.50) —"Herod the Great" (AA) and "Heroes Die Young" (AA) (m.o.). Dim $2,700.

State, Hollywood (UATC-FWC) (2,404; 756; 90-$1.50)—"Village of Damned" (M-G) and "Where Hot Wind Blows" (M-G) (2d wk). Fair $8,000.

El Rey (FWC) (861; 90-$1.50)— "Midnight Lace" (U) and "Surprise Package" (Col) (m.o.) (2d wk). Tepid $2,000. Last week, $2,600.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (4th wk). Hotsy $8,000. Last week, $8,200.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)— "Magnificent Seven" (UA) and "Walking Target" (UA) (4th wk). Slow $5,100. Last week, $7,600.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col) (5th wk). Pale $3,500. Last week, $4,100.

Crest, Four Star, Vogue (State-UATC-FWC) (750; 868; 810; 90-$1.50)—"Carry On, Nurse" (Gov) (41st wk, Crest; 5th wk, Four Star; 1st wk, Vogue). Busy $6,500. Last week, Crest, Four Star, $4,000. Vogue, "Can-Can" (20th) (7th wk), $3,900.

Hollywood Paramount (State) (1,468; $1-$2) — "Butterfield 8" (M-G) (7th wk). Sturdy $10,000. Last week, $12,500.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cine) (reissue). Started 8th week Sunday (18) after okay $9,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) 8th wk). Light $14,800. Last week, $17,000.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (9th wk). Fine $18,000 or a bit over. Last week, $20,000.

Beverly (State) (1,150; $2-$2.40) —"Sunrise at Campobello" (WB) (12th wk). Weak $2,000. Last week, $2,000.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (12th wk). Soft $3,000. Last week, $3,200.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (56th wk). Moderate $18,000. Last week, $18,500.

CHICAGO

(Continued from page 9)

Attack U.S.A." (Indie) plus "Street Fighter" (Indie), $4,100.

Oriental (Indie) (3,400; 90-$1.80) —"Wizard of Baghdad" (20th) (2d wk). Lacklustre at $10,000. Last week, $14,000.

Palace (Indie) (2,177; $1.75-$3.50) —"Alamo" (UA) (8th wk). Fair $13,000. Last week, $14,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"North To Alaska" (20th) (4th wk). Hep $14,000 in 10 days. Last week, $14,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Goliath and Dragon" (AI) (2d wk). Modest $13,500. Last week, $17,000.

Surf (H&E Balaban) (685; $1.80) —"School for Scoundrels" (Cont) (4th wk). Slick $4,000. Last week, $5,700.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (52d wk). Dandy $17,000. Last week, $17,500.

United Artists (B&K) (1,700; 90-$1.80)—"Midnight Lace" (U) (8th wk). Brisk $10,000. Last week, $12,000.

Woods (Essaness) (1,200; 90-$1.80)—"Cinderfella" (Par) (4th wk). Oke $14,000 in 9 days. Last week, $19,000.

World (Teitel) (606; 90-$1.50)— "Hiroshima Mon Amour" (Zenith) (8th wk). Fine $3,200. Last week, $3,500.

George Sherman will direct 20th-Fox' "The Jungle." James Michener tale located in South Pacific, on location near Acapulco, Mexico, rolling p'c on which he's also producer, in late February.

Oscar's Advance Notice to Trade Concerning Technical Nominees

Hollywood, Dec. 20.

Academy of Motion Picture Arts & Sciences is considering 16 technical achievements submitted for scientific or technical awards in org's upcoming 33d annual sweepstakes.

Following its customary practice, Academy is releasing list of entries long before April's Oscarcast to permit those with claims of prior art or with devices similar to those under consideration to call them to the attention of the special committee handling such awards. Entries include the following:

Instantaneous Color-Film Analyzer, Hazeltine Research Corp.; An Automatic Shutter For Motion Picture Printing Machines, Electronic Systems, Inc.; Multiple Head Reduction Printer, Movielab Film Laboratories, Inc.

Instant-Sync, Myer P. Beck; Synchronizing Device, Joseph Lombardi; Editing Attachment, Carlos C. Rivas; Ampex High Level Switching Sound System, Ampex Professional Products Co.; Kenyon KS-4 Gyro Stabilizer, Gordon Enterprises.

Flicker Indicating Device, Columbia Pictures; Panavision Panaflex Hand Held 65mm Camera, Panavision Incorporated; Panavision Steinheil Pan-Quinon Lenses, Panavision Incorporated; Bausch & Lomb Cinephor 703 Projection Lenses, Bausch & Lomb.

Visual Image Compensator, Vicom, Inc.; Miniature Flak Gun and Ammunition, 20th-Fox; An Automatic Developer Replenisher System, Consolidated Film Industries; and Dual Flywheel Filtering Principle, Magnasync Corporation.

Noodles as Come-On

In an effort to build up Saturday matinee kiddie business, Harold Gussin, operator of the Polk Theatre, Jackson Heights, N.Y., distributes cards at eight different schools each week.

He offered free comic books and "a free sample of Mrs. Grass' chicken noodle soup to be taken home to mom" to each child who attended the matinee session.

After the cards were distributed, Gussin received a number of calls from mothers asking if they would receive a sample of the noodle soup if they attended the matinee.

"Sure," said Gussin, "come in."

Storm Still Slows D.C.; 'Cinderfella' Fast 13G, 'Gulliver' Okay $12,000

Washington, Dec. 20.

With a few exceptions, last week's snowstorm is still making a big dent in mainstem trade as traffic remains fouled up. "Cinderfella," ignoring the difficulties shapes to land a fancy opening round at two houses. "Three Worlds of Gulliver," opening at Capitol, also is bearing up well.

"Inherit the Wind" is rated fair in sixth Keith's lap. "Hiroshima, Mon Amour," "Butterfield 8" looks okay in sixth Palace session "Ben-Hur" still is good in 39th round at the Warner.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Cinderfella" (Par). Fancy $13,000. Last week, "Sunrise at Compobella" (WB), $7,500.

Apex (K-B) (940; 75-$1.10)— "Dreams" (Janus) (2d wk). Thin $2,500 after $2,800 opener.

Capitol (Loew) (3,426; 90-$1.49) "Three Worlds of Gulliver" (Col). Good $12,000. Last week, "Esther and King" (20th) (2d wk), $5,000 for last 5 days.

Keith's (RKO) (1,850; $1-$1.49)— "Inherit Wind" (UA) (6th wk). Fair $6,000, same as last week.

MacArthur (K-B) (900; $1.25)— "Left, Right, Center" (Indie) (4th wk). Sad $2,800. Last week, ditto.

Ontario (K-B) (1,240; 90-$1.59)— "Midnight Lace" (U) (7th wk). Mild $2,700. Last week, same.

Palace (Loew) (2,390; $1-$1.65) —"Butterfield 8" (M-G) (6th wk). Oke $7,000. Last week, $9,000.

Playhouse (T-L) (458; $1-$1.80)— "Lady Chatterly's Lover" (Kings) and "Love Is Profession" (Kings) (reissues) (2d wk). Slow $2,000. Last week, $2,800.

Plaza (T-L) (275; $1-$1.80)— "Fast Set" (Indie) (7th wk). Mild $1,800. Last week, $2,100.

Town (King) (800; $1-$1.49)— "Hiroshima, Mon Amour" (Zenith) (7th wk). Anemic $2,500, same as last.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Let No Man Write Epitaph" (Col) (4th wk). Below-par $2,500. Last week, $2,800.

Uptown (SW) (1,300; $1.49-$2.75) —"Embezzled Heaven" (Indie) (3d wk). Lean $2,000. Last week, $2,500.

Warner (SW) (1,440; $1.49-$2.75) ——"Ben-Hur" (M-G) (39th wk). Good $7,000. Last week, $8,800.

CYRIL LANDAU'S RETURN TO PICTURE INDUSTRY

Hollywood, Dec. 20.

Cyril S. Landau, New York and Hollywood attorney, has joined 20th-Fox as assistant to production chief Robert Goldstein. He is giving up the practice of law in both cities.

First associated with the film industry in 1936 when he joined RKO in N.Y., Landau through 1946 was additionally with Damon Runyon Productions, International Pictures, Mayfair, and several other indies. He was named assistant general counsel for United World Films in 1946 and acted in a similar capacity for Universal until 1954 when he turned to private law practice.

ACLU's Activities Report to 6-30-60

Annual report from the American Civil Liberties Union, covering the period from July 1, 1959, to June 30, 1960, makes it clear that motion picture censorship, like other "violations of civil liberties," was all over the place, and ACLU and its affiliates was going to mat against it.

The Illinois Division joined sides with Times Film in a bid to the U. S. Supreme Court to proscribe Chicago's prescreening ordinance. Involved was "Don Juan." Now on appeal is a Chi District Court's decision upholding the city's censor board ban on "The Lovers." Latter film, the most trouble-making of the ACLU year, also was given a spotlight in Portland, Ore., where a local exhibitor, ignoring a police order to make two cuts in the footage, was convicted by the Municipal Court for showing a production without a license. Here, as in several other instances, the ACLU, as friend of the court, contends the censorship ordinances contain vague language and set no standards.

In Pennsylvania, a "model" law establishing a three-man Motion Picture Control Board was ruled unconstitutional by the Commonwealth Court in Dauphin County. The state is appealing.

Situation in Memphis placed the Motion Picture Assn. of America in a peculiar position. Exhibs in this city agreed to publish the Green Sheet ratings, which are approved by MPAA, as a means of obtaining an easeup on official censorship attempts. The Green Sheet thus became, in effect, an instrument for censorship and classification, opposed to by MPAA.

Milwaukee's motion picture commission banned "Lovers" but this was not censorship, said the mayor, with the reasoning that "Somebody's got to scrutinize films before they are shown to the public."

Mayor Cleary of Taunton, Mass., saved his burg $3,500 a year by taking on the censor's role himself. He said he doesn't see all the films he condemns, but is guided by the National Legion of Decency.

The Hollywood blacklist was rendered less meaningful as Stanley Kramer hired Nedrick Young and told the objecting American Legion it was "Un-American" when it seeks to "inflict their viewpoint on others," and as Otto Preminger signed Dalton Trumbo.

Military Schools Touchy Re Cadets

Trade Wonders If Jewish Youth in 'Dark at Top of Stairs,' Primed Message to Code

As if Geoffrey Shurlock, chief of the Production Code Administration, did not have enough to worry about, what with producers on one side of him trying to get this or that frisky script okayed, and, on the other side, irate citizens groups, veterans organizations and militant church bodies demanding more strict observance of the Code's principles.

Now the Assn., of Military Colleges & Schools of the U. S. has written Shurlock asking that he, "in the spirit of fair play," give his attention to "the continuing recurrence, albeit comparatively infrequent, of derogatory references to military schools in movie and television productions."

The letter, written by Addison B. Craig, president of the military school association, as well as headmaster of Texas Military Institute at San Antonio, asks Shurlock to "urge writers and producers to scrutinize their scripts with an eye to omitting deprecating mention of military schools."

While the letter does not mention any films by name, it is thought it might have some reference to "The Dark at The Top of The Stairs," wherein a youthful Jewish cadet suffers anti-Semitic persecution, though not directly from his classmates. About the only film in recent memory which presented an unequivocably grim picture of military school life was the 1957 pic, "The Strange One," based on Calder Willingham's novel and play, "End as a Man."

For the most part, Hollywood has seemed to look at the uniformed life as a subject for romantic and musical comedy, wherein the boys from West Point, Annapolis or V.M.I. are as simple and good as apple pie, and as square as corners.

Importers Refereeing

The Independent Film Importers & Distributors of America has set up machinery for the arbitration of disputes between IFIDA members, which include distributors as well as distrib-exhibitors. Facilities will also be made available for disputes involving IFIDA members and outsiders, should the outsiders wish.

Under the setup, each party to the dispute chooses one arbiter, with those two agreeing on a third. If they cannot agree, IFIDA's honorary chairman, vet industryite, Arthur L. Mayers, steps in as the chief arbiter.

'Films Never Truly Pacifist': Hughes

The essential hollowness of most American "anti-war" films is effectively detailed in the December issue of Showbill in an article by Robert Hughes, filmmaker and former member of the United Nations Film Unit. Hughes admits that it took courage to make such pix as "Paths of Glory," "The Bridge on The River Kwai" and "On The Beach," but he asks whether either one of them is genuinely anti-war "in the sense of basically questioning the sanity of warfare as a method of solving human disputes."

"Paths," he says, eventually leaves viewer with the impression that "if only Kirk Douglas could lead us, we could kill each other in good conscience." "Kwai" says that some leaders may be jerks, but never seriously questions the "system." And "Beach" leaves one with a "feeling of romantic futility of the inevitability of war."

Hughes opens his article with a discussion of John Huston's "Let There Be Light," which was commissioned by the War Dept. in 1945 as a theatrical short to tell the public that war casualties are madmen. When it was finished, however, the Department banned the picture as being pacifistic. According to Hughes, Huston, when told of this comment answered, "Whenever I make a picture that's *for* war, I hope you take me out and shoot me."

Hughes suggests that the big boxoffice returns on "Hiroshima Mon Amour" may mean that the U. S. public really is in the mood to accept hard-hitting, no-holds-barred anti-war films. (He seems to dismiss fact that "Hiroshima" may be said to have some other audience attractions, namely, a couple of extremely candid scenes of love-making.) He thinks that "Smell-o-rama" might be put to good use by giving the audience a whiff or two of the stink of a battlefield or a city of corpses. He winds up: "When will war arouse our disgust. When will it no longer be regarded as exciting, suspenseful, a welcome release from a boring job, ditto wife and family?"

SACRAMENTO'S ENCORE WANTS FILM PARITY

Sacramento, Dec. 20.

A. J. Longtin, owner of the 750-seat downtown Encore Theatre and an outlying artie, filed a $300,000 antitrust suit against eight major distributors and four major exhibitors last Friday (16) seeking first-run for the Encore. The suit was filed in Federal court, Frisco, by his lawyer, Joseph Alioto.

Alioto accused the defendants of setting firstrun schedules arbitrarily, of refusing to let the Encore bid for firstruns and of frustrating the Encore's firstrun bids by revealing them to "exhibitor defendants who are in a position to outbid" the Encore. The suit claims the antitrust violations began in 1946, asks for an injunction and demands a jury trial.

The distributor defendants are: Paramount, Buena Vista, Columbia, Loew's (prior to divorce), 20th-Fox, UA, Universal and Warners.

The exhibitor defendants are: Fox West Coast, UA Theatres, United California (Naify) circuit, Blumenfeld circuit.

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Admen-Producers

Continued from page 3

erty, preferring to leave details of distribution to the guys who know that end of the business best. Ed Kingsley, prexy of Kingsley International, who is handling "Painter," will have a look at the finished pic, as well as a couple of reps of major companies who have expressed interest.

Exact handling of the pic depends, of course, on how the finished product turns out, Slattery says candidly. It is essentially an action-suspense story, he says, but it also a psychological study of the disintegration of a personality under stress. It's not designed for the limited art house audience, but if it comes off as Slattery-Davis-Baker hope, it will be a film for both the mass and class trade.

17-Day Sked

Picture was shot in 17 days over an eight-week period. Hurricane Donna's arrival in the New York area Sept. 12 launched the shooting sked about a month early, since a major storm plays a key part in the story. A camera was hurriedly acquired to film storm footage later spliced into the regular proceedings.

According to Slattery, the most satisfying aspect of the production is that "we were able to do it. We said we were going to make a feature and we have. It wasn't just cocktail party talk." Not just cocktail party talk either, perhaps, is the group's intention to film its second feature, "The Fish and Canon Quinn," in Ireland in May. Preliminary plans for the production were set when Slattery went to Ireland this summer to shepherd "Painter" through the Cork film fest. However, that will wait on the outcome of "29-40-etc." In the meantime, group will go back to its bread-and-butter business of making commercial pix at its Westchester studios.

Jerome Hill

Continued from page 4

Ravel, "The Chair," and a sort of omnibus feature based on a series of old French ballads.

Hill, the grandson of the late James J. Hill, "empire builder" of the northwest, reports that his documentary on Schweitzer, released almost three years ago, has brought in total rentals to date of approximately $300,000, with most of the revenue coming from the U.S., Canada and Germany. Pic has not had—and Hill doesn't expect it to get—wide circulation in any principally Catholic countries where, apparently, the famed Protestant missionary-doctor musician, is not held in quite the same esteem as he is elsewhere.

'Guilt' & Fans

Continued from page 3

leisure has been coming to be regarded more and more as providing an opportunity for self improvement and for the performance of worthwhile activties that to some extent serve to offset the growing dehumanization and routine mechanization of work for the great majority of people."

It was Schwartz's study of attitudes about cigarettes which turned up many of the "deep" feelings people have about uses of liesure. It is, of course, not news to film showmen that religious motivations are potent, per the repeated success patterns of Biblical epics. But showmen who fully appreciate this appeal often lack the wider understanding that America is motivated by old Calvinistic concepts that time is a gift of God not to be squandered—hence a sort of unconscious quota on the amount of frivolity. (This is the so-called "Protestant Ethic.")

Human Factors Analysis discerns the maxim of purpose vis-a-vis "culture." It is more "worthwhile" to attend a concert, or the dramatic theatres, or, say, Shakespeare than a mere "movie." Schwartz's logic follows: the film industry ought to recognize this motivational factor. As above quoted, he rates it higher than television distraction as a foe of the boxoffice.

Westerns

Applying psychological analysis to the western features which have proliferated on television itself Schwartz argues that the western's characteristic lack of story, its thin or repetitive plot content, is not a fault but a merit. Here's another rendering of the motivational point of view from Schwartz:

"The western, in fact, is in every respect a genuine folk art form, thoroughly conventional in its symbols and completely removed from reality. The heart of the western story is always the classical duel situation in which the lonely individual stakes his life in a duel with the "other," the adversary in a manner reduced to a series of conventions as fixed and precise as the ancient religious drama. The outcome of the story is pretty well known in advance.

Moreover, the rules of honor, the rules of "the draw" and the rules of behavior that govern the western hero never applied in the actual historical frontier days whose heroes were violent men capable of shooting one another in the back as quickly as not since it was difficult enough to survive without exposing themselves to needless risks of honor. The believability of the western therefore has nothing to do with truth or reality as it is commonly understood.

But to return to Schwartz's basic point: it is the "shame-faced" filmgoer. Showmen must infuse a social purpose to make attendance a worthy act instead of "a form of self-indulgence not to be undertaken too frequently." In stressing this interpretation, Schwartz has a psychologist's preoccupation with psychology and passes over the economic explanation typically offered by showmen themselves—namely, the admission, parking, baby-sitting costs in an inflated economy of many babies, mortgages, installment payments and other obligations.

But putting budget problems aside, Schwartz reasons that the motivational clue to the blockbuster lies in a sense of its "social importance"—all that investment, or the monumental theme, justify it as more than just "going out."

This is the psychologist speaking, and it may sum up his point: "People cannot comfortably accept the idea of frittering away hours in meaningless self-amusement." In short, they need the alibi of moral purpose.

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	78	34¼	32½	33⅝	— ⅛
45¼	25¾	Am Br-Par Th	203	45¼	43	45	+2
42¼	19½	Ampex	1120	24⅝	22¾	23⅜	—1⅜
45¼	34	CBS	259	36⅛	34¼	36	+1⅛
26⅞	14⅝	Col Pix	179	24⅝	22⅛	23¼	— ¾
39¾	17⅜	Decca	‡544	39¾	37	38¼	+ ⅞
49¼	20	Disney	‡124	30⅛	27	30⅛	+2¼
136¼	94	Eastman Kdk	645	115	111¼	113¼	+1
8½	5⅝	EMI	‡372	6	5¾	5¾	+ ⅛
23⅞	11⅜	Glen Alden	1053	14⅝	12⅞	14	+1
19	14	Loew's Thea.	318	16⅛	15½	15½	— ⅛
40⅛	22¼	MCA Inc.	76	40	36	39⅝	+2⅞
45¼	24⅞	Metro GM	‡863	45¼	42½	43⅞	+1½
66⅞	12⅞	NAFI Corp.	808	36¼	33⅛	35	+2⅜
13	4¾	Nat. Thea.	389	5⅞	5¼	5½	— ⅛
67⅝	39½	Paramount	81	55⅜	53½	53½	— ¼
38¼	15⅞	Philco	311	18½	17½	17⅝	— ½
261¾	163¼	Polaroid	775	214	197½	204½	—6¼
78⅜	46½	RCA	‡608	54⅝	53⅛	53⅜	— ½
11¾	7½	Republic	57	10⅜	10½	10¾	+ ⅛
15¼	12⅝	Rep., pfd.	‡10	14¾	14¼	14¾	— ⅛
42⅝	19½	Stanley War.	112	26½	24½	24¾	+1¾
30⅞	26¼	Storer	6	29¾	29	29½	..
43⅜	30	20th-Fox	‡357	44½	42	43¼	+1½
35⅜	23⅝	United Artists	‡281	35⅞	32⅝	33	— ½
51⅛	28¼	Univ. Pix	11	50⅞	49⅜	50⅜	+1⅛
84	70½	Univ., pfd.	†160	80	79½	79½	..
54¼	37⅜	Warner Bros.	197	54¼	52½	53¾	— ¼
129⅜	89⅛	Zenith	242	102¼	99¼	99¼	—3⅛

American Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
6¾	4½	Allied Artists	22	5⅛	5	4⅞	— ¼
15	10	All'd Art., pfd.	4	11¾	11¼	11¼	— ½
7¼	3	Buckeye Corp.	99	3⅜	3	3⅛	— ¼
11¾	8	Cap. City Bdc.	24	11½	10⅝	11	— ¼
6⅞	3⅜	Cinerama Inc.	136	5⅜	5⅛	5⅛	..
14¾	8¼	Desilu Prods.	34	12¼	11½	11⅞	— ⅛
7½	4½	Filmways	22	6	5¾	6	..
2⅜	5/16	Guild Films	302	5/16	¼	5/16	..
8⅝	7½	MPO Vid.	24	8⅛	7⅞	8¼	+ ⅛
8⅞	2¼	Nat'l Teleiflm	99	2⅝	2½	2½	— ⅛
10⅞	6⅞	Technicolor	1526	12¼	11	11	..
14½	8⅛	Teleprompter	33	10⅛	9½	9¾	— ⅜
4¾	2	Tele Indus.	91	3⅜	2½	2⅞	+ ¼
16⅝	8½	Trans-Lux	‡94	16⅝	15	14⅝	— ⅞

* Week Ended Mon. (19).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2¼	..
Gen Aniline & FA	380	412	..
Gold Medal Studios	½	1	..
Magna Pictures	2½	2⅞	— ⅛
Metropolitan Broadcasting	17⅛	18½	— ½
Movielab	11¾	12⅞	— ¼
Scranton Corp.	2⅛	2⅝	+ ⅛
Sterling Television	1½	1⅞	..
U. A. Theatres	5⅝	6⅜	..
Wometco Enterprises	13⅛	14¼	— ½

(Source: National Assn. of Securities Dealers Inc.)

'Overhead'

Continued from page 5

year, accomplished without its own studio, has served as a stimulant for a new appraisal of the studio situation.

It's doubted, however, that the remainder of the studio-owning majors will take the bold step immediately. It's felt that it cannot be accomplished under the present managements which still retain an association with the old Hollywood. The glamor of the N. Y. to L. A. trip still persists and so does the feeling of bossing the gigantic Hollywood factories. However, there is a strong indication that a major upheaval will occur once the old guard relinquishes the reins to the echelons one or two bars below the top presently.

GORTATOWSKYS AMONG OLDEST LIVING EXHIBS

Whenever some longtime film executive starts explaining the picture business to J. D. Gortatowsky, board chairman of Hearst Consolidated and president of King Features, the veteran newspaper exec counters that he has been associated indirectly, with show biz longer than anybody in the business today, with the possible exception of an Adolph Zukor.

Gortatowsky has two older brothers who own all the theatres in Albany, Ga., about seven situations, including a drive-in.

The eldest brother, Adolph C., now in his 80s, has been in show business since 1902, starting with the old legit road units and later converting the Albany (Ga.) theatres into film houses. "Gorty," incidentially, celebrates his 75th this week.

THEATRE FOR SALE

Gov. Ritchie Theatre—700 car drive-in theatre in continuous operation since 1939 on Ritchie Highway 3 miles south of Baltimore. Highly profitable theatre including choice commercial frontage. Stockholders deadlock has forced sale by public auction to be held January 25, 1961. For full information write Gov. Ritchie Theatre, Inc., P. O. Box 25, Glen Burnie, Maryland.

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DEATH OF HALF-HOUR SHOW

Postscripts on Some Frantic Juggling

Network execs with a long memory point out that CBS-TV's Thursday night reshuffle represents the first mid-season overhaul of a complete evening schedule in tv history. There have been instances of changes in substantial hunks of a night's lineup before at the seasonal mid-point, but never a full evening's lineup.

At CBS, key staffers say the juggle, which took lots of doing, represents prexy Jim Aubrey's characteristic energy in determining to shore up the schedule wherever possible and as quickly as possible. But by the same token, it's pointed out that there would have been no need for the shakeup had Aubrey displayed stiffer resistance to advertisers who actually called the shots in patterning the Thursday night schedule.

Along similar lines, there's some debate as to the motivations behind the anchoring of "CBS Reports" at 10-11 Thursdays on an alternating basis with "Face the Nation." On the one hand, some execs feel that "Reports" will do far better in a permanent spot than on a rotating preemptive basis. On the other end, it's felt that in view of CBS' poor Thursday at 10 competitive position, CBS is relegating the show to an impossible spot, much as NBC threw in the sponge against "Gunsmoke" and "Have Gun" by slotting pub-affairs Saturdays 9:30-10:30. There's also some thought that the "CBS Reports" preemptions hurt the overall CBS rating averages by its occasional preemptions of high-rated shows, whereas it will be safely tucked out of harm's way on Thursdays.

TV and Radio Do a Bangup Job On Airlines, Carrier Disasters

The television networks and most N. Y. indie tv and radio stations turned in one of their best jobs of spot news coverage in a decade with extensive and swift live pickups of two disasters within a four-day span. On Friday (16), they went all-out in their coverage of the Brooklyn plane disaster, and again on Monday (19) they moved into the scene for live coverage of the Brooklyn Navy Yard carrier fire.

In both instances, but particularly in the case of the airlines disaster, television demonstrated its dramatic ability to capture the full scope of a major news event. With the crash that took some 132 lives coming before 11 a.m., the afternoon papers could get only sketchy coverage of the crash until their final editions. But with radio and tv on the spot—video from 1 p.m. onwards, the city and the nation were fully informed during the day and into the evening.

CBS-TV got its mobile cameras into the disaster area first, and was on the air by 1 p.m., followed quickly thereafter by NBC and ABC. On Monday, the Navy Yard fire coverage followed a similar but smaller-scaled pattern, with CBS on the air at 1 with live video and following it with breakins and specials.

NBC and ABC followed suit shortly after with live pickups, NBC breaking in with four-minute pickups as well as bulletins through the afternoon, then going to a 15-minute report at 5 p.m., same time CBS did a half-hour. NBC also did a late-night 15-minute special and had two half-hour live segments on the Dave Garroway show yesterday (Tues.) morning.

WNYC, the New York municipal station, which monitors the Fire Dept. shortwave setup, had a mobile unit on the scene moments after the first flash and broadcast information and appeals all day.

(Continued on page 30)

Saudek's TV Preview On N.Y. Lincoln Center

The "Omnibus" program slated for Jan. 1 on NBC-TV will be called "A Midwinter's Night Dream—Prolog to Lincoln Center." Robert Saudek, who produces "Omnibus" and has a working tie in tv with the performing arts center, has converted this particular telecast into a once-over or prospectus of the upcoming Manhattan center.

Metopera singers will perform from "Don Giovanni," the Philharmonic will do Schuman's "American Festival Overture," the Repertory Theatre Assn. will excerpt Shakespeare's "King John," and the N. Y. City Ballet will do Ballanchine's "Figure in the Carpet." All the performing groups will be associated with the new center when construction is completed.

Bell & Howell Digs Time Inc. Specials

Bell & Howell indicated that it would most likely buy all the additional "Close-Up" programs to be made this season and next by Time Inc. Bell & Howell is already committed to 22 or 23 public affairs programs on ABC-TV, some of which Time is preparing, but the network intends taking two more time stanzas this season and six to 10 more next semester.

Peter Peterson, ad chief for Bell & Howell, said last week that he'd "probably" take the new batch of Time-made pubaffairs programs because the sponsor digs the upbeat picture-downbeat talk format.

This is considered a virtual guarantee that Bell & Howell will continue into its second season on ABC-TV.

VERY FEW ON TAP FOR '61-'62

By GEORGE ROSEN

At the rate things are going, the 30-minute network tv show is threatened with virtual extinction, relegated to syndication pastures.

The omens are unmistakable: (1) the commercial availabilities now existing on the three tv networks extend to nearly four out of every five of the half-hour entries; (2) in planning next season's schedules, the three webs are dumping the 30-minute shows left and right to make way for new 60-minute participation programs; (3) sponsors are convinced it makes far more economic sense to embrace the minute participation pattern on full hour shows than the alternate-week identification on half-hour stanzas.

Thus the whole pattern of Madison Ave. buying is changing. Even such longtime holdouts as Procter & Gamble and General Foods, for many years champions of the solo identification on half-hour shows, are cultivating a yen for the participation formula on the hour shows, disillusioned with the cost-per-thousand and rating performance of the 30-minute program.

Today a sponsor can point to most any half-hour show on the three webs (with but few notables exceptions) and find that half the show or some portion thereof can be had for the asking. The availabilities include such items as "National Velvet," the "Tab Hunter Show," the "Loretta Young Show," "Bringing Up Buddy," "This Is Your Life," "Klondike" (although the show is being bumped, the time is available); "Barbara Stanwyck Theatre," "Father Knows Best"; "Alfred Hitchcock Presents" (Ford wants to divest itself of half the show); "Harrigan & Son"; "My Sister Eileen," "Ozzie and Harriet." And that's not the whole list by a long shot.

In sharp contrast, the hour shows are enjoying a virtual SRO bonanza. Not because they're superior fare, but the sponsors get more for their money, the one-minute participation averaging out to about

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ABC Can No Longer Duck Union's Pension & Welfare Benefit Demands

The economic growth of ABC-TV could cause a tangible break with the other networks during the upcoming contract negotiations with the technical unions. The National Assn. of Broadcast Employees & Technicians, which holds engineering and technical jurisdiction at both NBC and ABC, will make the establishment of pension & welfare benefits at ABC a part of the demands in the contract to replace the one ending at the end of January.

Pension & welfare has been an issue in many previous NABET-ABC dickers, but the network has always managed to stay their establishment on the grounds that ABC was the industry's "third running" operation. NBC has already got p&w benefits in effect. Ditto CBS, which will negotiate with the International Brotherhood of Electrical Workers at the same time NBC and ABC meet with NABET.

This time, it is understood, NABET will make a strike issue of p&w at ABC, because the web has grown so rapidly in the last two years. Unless there are other major issues that force workers out at NBC and CBS, ABC will have to take the strike alone.

In order to establish p&w funds along the lines of those operating at the rival webs, ABC will have to lay aside a boodle that could well amount to a few million dollars all at once. The initial payment (to be followed periodically by other network p&w donations) would be to take care of the NABET rank-and-filers who are nearing retirement age now, plus covering the cost of operation and administration of the fund.

Should ABC decide to take a strike on this issue, there is no telling how a one-web walkout will affect the ABC position vis-a-vis its NBC and CBS rivals.

At NBC, NABET will try to regain some of the working conditions that it lost a couple of seasons back after a fight with NBC over the presence of American technicians for programs leased abroad. NABET not only lost on this point, but as the result of the prolonged stalemate, lost ground on domestic working conditions.

Cone: Chi Man of Year

Chicago, Dec. 20.

Fairfax Cone, board chairman of Foote, Cone & Belding ad agency, has been named "Chicagoan of the Year" by the Chi Press Club. Cone had served as general chairman of the 1960 Crusade of Mercy here and was a kingpin in the Community Fund.

He is a trustee of the U. of Chicago and was a founding father of educational tv station WTTW and of the Lyric (opera) Theatre.

Ford Selling Off Half of Hitchcock & 'Wagon Train'?

What happens to the Ford tv billings in '61 is cueing a lot of Madison Ave. interest and speculation, with the automotive company reportedly set for a heavy cutback on its current network entries.

The parent Ford company wants relief on the Tuesday night "Alfred Hitchcock Presents" Tuesday night show on NBC-TV and, it's understood, has notified Kenyon & Eckhardt agency to sell off half the show.

Similarly it's reported that Ford wouldn't be averse to selling off half of its share of the toprated "Wagon Train," although J. Walter Thompson is resisting such a move. Automotive also has the Tennessee Ernie Ford Thursday night show, but future of this one is iffy, too, despite its current high-rated Nielsen status. The star has intimated that he wants to drop the half-hour stanza after this season.

Reason ascribed to the cutback is that while Falcon sales are hot, the other Ford cars are feeling the economic pinch.

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Only Specials For Como in '61?

Major interest centers on what Perry Como has in mind for the '61-'62 semester, with his two-year contract as Kraft's hot Wednesday night personality winding up in June. It's reported Como is no longer interested in doing a weekly program (even though he and his show are considered to be in peak form this season) and that he may settle for perhaps six or eight specials. Taxes being what they are, he figures he could do just as well without knocking himself out week after week.

At any rate, Kraft will know soon enough. Since it operates on a calendar year budget, it's now in the throes of resolving its '61 ad expenditures. Agency is J. Walter Thompson.

WM. HEDGES RETIRING; WITH NBC SINCE '31

William S. Hedges, who joined NBC in 1931 and is now senior ranking vicepresident in point of service, will retire at the end of the month. The former head of nearly every department in the network, Hedges stayed on months beyond his actual retirement date in order to handle the sale of political broadcast time.

Network brass and friends will hold a bash for Hedges at the Rainbow Grill the evening of Wednesday (28). Art Hamilton, his recent aide, is handling party details.

Still Gold & Glitter In TV Special ($51,900,000 Worth For NBC In '60-'61)

Special programming has this season given NBC-TV $41,600,000 in firm orders and the reasonable expectation (based on current negotiations) of another $10,300,000 in the next few weeks. This partial '60-61 tally (an unofficial $51,900,000) already makes the grossing and earning power of NBC-TV's sports and entertainment specials second only to daytime programming.

The achievement comes during a season that began with many industry observers skeptical about the future of specials. They didn't believe that these onetimers would possess the same glitter and commercial impact of yore.

The heroes of NBC-TV are now said to be Ed Friendly and the members of his special program sales department. Friendly & Co. handles everything in the way of news, entertainment and sports specials and it also peddles the regular news and sports programming.

The job done in specials by Friendly is thought to have contributed to his new NBC position (see separate story).

Here are some of the outcroppings of this abnormal largesse in specials:

NBC News, which may never actually make a true bookkeeper's profit according to the network, has come closer to a break-even point than perhaps ever before in its history. ("All this and prestige, too," cracked one NBC official.)

Don Hyatt's special projects unit, the maker of "Project 20" and similar quasi-entertainment specials is now turning a real profit. Never really expected to pay anything, much less its own freight, the unit is now an absolute self-sustainer; "Project 20," which begged for advertisers only a season ago, is now sold out.

Hyatt and Irving Gitlin of creative projects (Hyatt's special projects is under program department jurisdiction; Gitlin's creative projects under the news department, but both are sold by Friendly) are both said to be as good at selling as they are at producing, but it was Friendly & Co. which actually gave Gitlin his first "break" when he moved to NBC news from CBS. Gitlin arrived after Friendly had so'd Purex a plan for five specials. But the network and sponsor had not settled on a final format until Gitlin walked in and brought along with him an extension and revision of his CBS-TV daytime specials idea.

Besides the locked-in gross of $41,600,000 and the expectancy of another $10,300,000 in specials, the special sales group has also brought in just about $11,300,000 more in firm business for the regular sports and news programming—Texaco's

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Ed Friendly Gets NBC Program Slot

Ed Friendly has become the new director in charge of administration for the NBC-TV program department and thus fills the vacancy made recently when Alan Courtney left this key program post for a high-paying MCA job. Friendly, who will be in charge of administrating daytime and nighttime program staffs and special program production (as was his predecessor), will devote considerable emphasis to program sales. He made the shift from the job of director of special program sales, a department that this season has racked up an enviable billings record (see separate story).

Though Friendly will have no vicepresidential stripe at the outset, he is on the same level as program veeps Gene Burr in N.Y. and Felix Jackson in Hollywood. In the administrative director's post the veteran salesman and former producer Friendly will almost precisely duplicate former veep Courtney's functions, right down to the frequent trips down Madison Ave.

Bob Aaron, in charge of daytime programs, and Joe Cunneff, in charge of nighttime, will report to Friendly. His special sales replacement has not been named.

ABC's O&O Powwow

Executives of the ABC owned & operated stations will begin their annual powwow on Jan. 9, this time in the Balmoral on Miami Beach, Fla. American Broadcasting-Paramount Theatres topper Leonard H. Goldenson, ABC-TV prexy Oliver Treyz and o&o chieftain Steve Riddleberger will head the N.Y. crew attending the meetings, which will run for the better part of the week.

With the top ABC brass in array, the web has also decided to call a meeting of the tv affiliates' board of governors. These execs will convene toward the end of the o&o meeting.

'Witness' In New Crime Slot, But Little Happens

First rating results are in on CBS-TV's big Thursday shift, and the changeover has brought with it, at least initially, very little difference in the rating points. There has been a shift in the web's competitive standing at 9 to 10 p.m., however, but a weakening of its position from 7:30 to 9.

The multi-city Arbitrons gave CBS a 12.1 average from 7:30 to 10 last Thursday (15), compared with a 12.0 the week before, prior to the shift. At 9 to 10, "Witness" boosted the web's rating from an 8.7 the week before to a 13.2 last week. But "Witness" itself suffered slightly—at 7:30 the week before it had a 13.5 rating.

But while 9-10 was better, everything up to 9 dropped off. Ann Sothern at 7:30 had an 11.2, a substantial improvement over its 6.4

(Continued on page 30)

CBS-TV Has 9 'P to P' Tapes Left Over, But No Place to Go With Them

When "Person to Person" goes off the air for good after tomorrow night's (Thurs.) show, CBS-TV will still have nine taped episodes left over. Series had been taping far in advance when CBS brass suddenly decided to lop it off the schedule.

Just what will happen to the nine completed shows—18 interviews in all—is a matter for conjecture. CBS program v.p. Oscar Katz said last week they'd be used whenever the occasion to schedule them presents itself. He said a summer replacement run is one possibility.

One problem is that of editing out topical references for a future playoff, particularly where the guests plug some current activity such as a film they're making or a book they've written. Katz minimizes this problem, however, pointing out that "P to P" ran summer repeats this past summer, utilizing tapes shot the previous fall, without any real editing difficulties.

HUGH O'BRIAN IN NEW HOUR ENTRY?

It's by no means definite, as these things never are nine months before the start of another season, but Hugh O'Brian could end up in '61-'62 doing a brand new series for ABC-TV with himself as star. This will depend on whether the network picks up the remaining option year on "Wyatt Earp," the weekly Tuesday half-hour long produced by Lou Edelman's production outfit and in which O'Brian appears.

Several weeks ago ABC-TV hired O'Brian's own production company (separate from Edelman) to make a couple of pilots (with network financing), but O'Brian was not slated to appear in any of them. He could end up fronting a production of his own—depending entirely on whether ABC and its sponsors figure "Earp" as about run out of tv ammunition.

As Far as Sal Mineo Is Concerned, Harvard Crimson Eds Are Idiots

Detroit, Dec. 20.

Sal Mineo says that the editors of The Crimson, the Harvard newspaper which named him "worst actor of the year," "are just not nice" in fact they're "idiots."

The star, now appearing in "Exodus," made his comments in an interview with Dan Price on WJR's "Composite" show which has a record of eliciting some frank comments from show biz guests.

Price, in alluding to The Crimson's naming of Mineo has "worst actor," asked: "Does this rankle you, or do you take it in a spirit of jest?"

Mineo replied: "I can't take that in a spirit of jest when someone works very hard in a motion picture and tries. I have never done a tv show, or a motion picture, and said ok let's do it and get it over with. I always work very hard. I am conscientious and very sensitive about something like that. The picture they commented on was 'Tonka' where I played an Indian boy in love with a horse."

Price: "How much can they expect!"

Mineo: "I make love to a horse. What can you possible do as far as acting? The horse is going to steal the picture. The picture was made especially for children and was released at Christmas. Harvard is a wonderful school with a wonderful reputation. Now the newspaper—what can you say about these people?—have they nothing

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High Court's Nix To Westinghouse

Washington, Dec. 20.

U.S. Supreme Court declined to review Monday (19) appeal by Westinghouse against the NBC-RKO general package broadcasting deal.

Westinghouse, denied right to intervene in the case by Federal District Court in Philadelphia, based its appeal on the charge that the swap of NBC's Philadelphia outlets with RKO's Boston stations would violate the 1959 consent degree binding NBC.

Westinghouse also contended that the swap would jeopardize its Boston tv station, WBZ-TV, which would lose its NBC affiliation if the deal went through.

Under the package deal, NBC will also sell its Washington properties to RKO, and buy KTVU in San Francisco. The consent decree requires NBC to get rid of its Philadelphia stations by Dec. 31, 1962.

Dissenting from the court's action were Justices William O. Douglas and Hugo Black, who would have heard Westinghouse's appeal. Justice Felix Frankfurter would have affirmed the District Court's decision against Westinghouse, rather than simply denying review. The Court majority gave no reason for its action.

Westinghouse can file a petition for reconsideration.

TV Executive

Bernard Gimbel Jr.

has a humorous reminiscence on

The Day That Everybody (But Macy) Told Gimbel

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Who Erased the 'Porgy' Tape?

A television producer's nightmare became reality at CBS-TV last week. An engineer inadvertently erased a finished tape of a dream-ballet sequence slated as part of Leland Hayward's "The Gershwin Years" on Jan. 15.

Tape was shot on location a couple of weeks earlier at Broad Channel on Jamaica Bay in Queens. It was a "catfish row" sequence from "Porgy & Bess," all ballet to a medley of "Porgy" tunes. It's figured the cost of the 10-minute sequence was about $15,000, but it wasn't the coin that hurt so much as the well-nigh irreplaceable quality of the sequence.

Hayward and CBS brass were delighted with the results of what they had—in fact one veep called it the best piece of tape he'd ever seen. But reshooting it in Queens is out—there's snow on the ground. A studio retake would be okay, but wouldn't achieve the same results. Only other alternative is the possibility of flying the dance unit and director to the Coast to redo it there.

Sequence was first scored by Jay Blackton, and a team of four male and one femme dancers went on location to do the sequence. Final takes were contained in two separate reels of tape, one about four and a half minutes, the other five and a half, since about two hours of tape was recorded until the final takes were okayed.

Tape was brought back to CBS from the mobile unit which had recorded the sequence, and a dubbing order was entered on both reels. The shorter one was dubbed and then duplicated. The longer tape, through some foulup, lay around with no work done on it. When the production unit asked for the tape, it was picked up, put on the machine, and was discovered to have been erased completely. CBS has the four and a half minute tape intact, but it's completely useless at this point. And considering the ecstacy with which the original was greeted, the sequence is a "must" for the show.

Great Debates Could Prove The Stumbling Block on Repeal of 315

By JAY LEWIS

Washington, Dec. 20.

The drive to win repeal of Section 315 from the incoming Congress has opened with pleas by NBC and CBS pitched on the idea that lifting the equal time onus can mean shorter, cheaper campaigns.

Lawmakers appeared sold on the desirability of abbreviated campaigns. But there were signs that the task of persuading them to junk Section 315 would be as tough as ever, despite the industry's widely-acclaimed performance during the past campaign. And, surprisingly enough, the possibility arose that the Great Debates might hinder the cause of Section 315 repeal.

NBC Board Chairman Robert W. Sarnoff and CBS President Frank Stanton gave their views to a special House Campaign Committee during a three-hour hearing to explore the feasibility of shortening campaigns. Stanton, who was keeping a date with President-elect Kennedy at the time, wrote a letter which was read by CBS Washington v.p. Edmund Bunker.

AB-PT president Leonard Goldenson in a statement filed Friday urged suspension during presidential campaigns, although refraining from asking for permanent repeal.

Sarnoff and Stanton put forth the same basic argument that the mass exposure afforded by television makes briefer electioneering periods both practicable and desirable. Also, if the equal time requirement is abolished permanently, the amount of cuffo coverage given candidates would reduce the need for parties to buy time, thus cutting down political expenditures.

Committee Chairman Clifford

(Continued on page 30)

RCA Ups Robards

Sidney M. Robards has got an additional duty as RCA's first director, public affairs. In addition to retaining control (under public affairs veep Kenneth W. Bilby) of press relations and editorial and public relations services, Robards will head presentation and exhibits.

Joseph Nolan, manager of editorial and publication services, and Joseph McCurdy, manager of product news and field relations, continue to report to Robards, but latter is now hiring George Capsis to serve as the third manager under him, as head of exhibits and presentations.

Robards has been with NBC, an RCA subsid, for 21 years. He joined RCA itself in '57.

Plymouth Changes Mind on Gleason In Coin Squeeze

Plymouth, which only two weeks ago agreed to alternate-week sponsorship of the new Jackie Gleason panel show, "You're in the Picture," now wants out—and before the series starts on Jan. 20.

No reflection on Gleason, nor dissatisfaction with having bought him. It's just that Plymouth at this point prefers to retrench in its tv expenditures for the first quarter. It's been a shaky time for automakers, for one thing, and Plymouth didn't get much mileage from "Mr. Garlund," which Gleason replaces, for another.

As a consequence, Plymouth and its agency, N. W. Ayer, asked CBS to the relieved of its commitment effective Jan. 20, which marks the completion of its first 13-week cycle and the start of the second cycle in its 26-week spread. CBS will grant the relief, provided it can come up with a sponsor to replace Plymouth. It doesn't anticipate much trouble in doing so, but wasn't able to get around peddling the period last week because of the blizzard.

L&M, which will have the Gleason skip-week, remains firm. And Plymouth stays with its alternate hour sponsorship of Garry Moore on CBS.

Marty Hogan Exits WCFL

Chicago, Dec. 20.

Marty Hogan, who rose from deejay to general manager of WCFL here eight years ago, has resigned effective Jan. 1 to go into private business. He's currently on a leave of absence.

Successor hasn't been named as yet.

See Sen. Frear As Hot FCC Prospect

Washington, Dec. 20.

Sen. J. Allen Frear (D-Del.), who was defeated for reelection Nov. 8 figures as a hot prospect for appointment to the Federal Communications Commission, it was reliably learned.

Another strong prospect is Kenneth Cox, Seattle lawyer and an associate of Sen. Warren Magnuson (D-Wash.), Senate Commerce Committee chairman. Cox served as special counsel for Magunson's committee during its 1958 television study.

They are the top two now under consideration for the FCC Commissioner post now held temporarily by Charles King, Detroit law school dean and a Republican who didn't receive Senate confirmation. The term—the unexpired one of ex-Chairman John C. Doerfer—runs until next June 30.

NBC-TV: SAT NITE MOVIE NIGHT

'Buy My Profile, Not My Figure'

All three tv webs are in agreement that it'll be a Utopian day indeed for the medium when sponsors start buying because they like the "quality look" of a network and not because of its Nielsen figures. Yet there is already evidence that some advertisers are beginning to think in terms of "network profile."

Gulf Oil's recent pacting with NBC-TV for "instant documentaries"—on occasions when a hot story is ready for an in-depth treatment; the Purex expanded pledge of allegiance on the Irving Gitlin daytime specials on NBC; the Philip Morris "count me in" dedication to the "CBS Reports" treatments and the SRO status on the NBC "Project 20's" are all evidence of the growing Madison Ave. awareness of network stature, rather than Nielsen's cost-per-thousand.

NBC's decision last week to undertake a series of Tuesday night 10 to 11 specials on the Kennedy Administration—keeping periodic pace with significant actions as a sort of "progress report"—has in mind precisely the upbeat attention of sponsors toward this type of programming combining news and public affairs.

Similarly, it's estimated that the critical acclaim accorded ABC-TV for its Time, Inc.-produced documentary "Yaki No" on Cuba-Latin America did more in one fell swoop to "up-image" that network than its last dozen forays into regular programming.

The "profile" needn't necessarily be restricted to news-public affairs programming. The new "Peter Pan" on NBC-TV, aside from the fact that the nation embraced it with open arms (as attested to by the national Arbitrons), demonstrated that the "quality look" comes in multiple forms and variations. Long after the "Dantes" and the "Klondikes" have been forgotten, NBC will be reaping the prestige and the benefits of a "Peter Pan."

Alex Dreier's Prominent ABC News Role on Hagerty Team; 200G Yearly

Chicago, Dec. 20.

Alex Dreier's function in the new ABC scheme won't be fully spelled out until Jim Hagerty joins the web as chieftain of news and public affairs. For the nonce, Dreier has been assigned John Daly's erstwhile ABC Radio news strip at 6:30 p.m. (EST) and a tv newscast at 10 p.m. on the local o&o, WBKB. It's anticipated, too, that he'll revive his longtime NBC feature, "Man on the Go," but otherwise he's in mothballs until Hagerty comes in. While at NBC, Dreier did over 40 shows per week, both radio and tv, network and local.

It has been indicated, by midwest execs who announced Dreier's signing, that his role will be a prominent one, even though he'll continue to base in Chicago. (Network is seen to have a strong news-pubaffairs nucleus here, with Norm Ross and Paul Harvey also on the team). Terms of Dreier's five-year contract weren't revealed but are understood to be comparable to his NBC earnings, namely close to $200,000 annually. He had earned an additional $100,000 yearly in freelance work, personal appearances and speech-making.

So far as the local situation is concerned, Dreier's moveover to ABC is momentous. It gives the Chi station, WBKB, a heavyweight personality with whom to make a bid for news supremacy, for the first time. Starting Dec. 26 it'll be a four-horse race for news at 10 p.m., with Dreier's 15-minute show pitted against toprated Fahey Flynn on WBBM-TV, a relatively

(Continued on page 30)

Man Who Gets Around

London, Dec. 20.

David Susskind is to be one of the participants in the end-of-the-year current affairs roundup skedded by Associated TeleVision on Dec. 31. While in London he and the others—from India, Nigeria, Germany, Australia and Russia—will record a second program for showing in 1961.

William Clark will chair the Dec. 31 show.

John Hayes Says He 'Can't Afford' To Take USIA Job

Washington, Dec. 20.

As President-elect Kennedy looks for men to fill top jobs in his administration, he is turning to executives at the station level—rather than networks—in the brodacasting industry.

On Monday (19), John S. Hayes, head of the Washington Post Broadcast Division (WTOP-AM-FM-TV, Washington, D.C.; WJXT-TV, Jacksonville, Fla.), decided against accepting the post of Director of the U.S. Information Agency.

J. Leonard Reinsch, of Atlanta, head of the Cox stations and Kennedy's television adviser, previously had turned down several top Federal job offers, preferring to remain in broadcasting.

Harold Stuart, prez of KVOO-TV, Tulsa, is slated to be designated Secretary of the Air Force any day now.

Hayes technically was never offered the USIA director's job, although he was told, in effect, that it was his if he would agree to accept it. He declined after several days of thought while indicating he might be willing to take it within two or three years when a stock option situation reaches maturity. To take it now would be a financial hardship because his company indicated he would have to dispose of his stock, sensing a shade of conflict of interest, he explained.

Hayes' financial situation would permit him to head USIA in two or three years, even if he had to sell his stock.

Hayes was told he might be called on for short term government service in the meantime. He was tv adviesr to Lyndon B. Johnson during the vice presidential campaign.

Clients Balk On NBC Mon. Shifts

NBC-TV's Monday night cancellations of "Klondike" and "Dante" have been slowed down, perhaps halted altogether, by sponsor resistance to the alternatives.

The network wants to end the 8:30-9 p.m. "Klondike" in January, but R. J. Reynolds which owns the major hunk of the series reportedly is not fully sold on the merits of the possible replacement, "Whispering Smith," which like "Klondike" is another NBC-made stanza.

Singer Sewing is delaying the shift at 9 from "Dante" to the proposed "Lawless Years." It seems the company, which alternates the bankrolling with Alberto Culver, is chary about the slight potential increase in mayhem as performed on "Years" as opposed to the other action-adventure stanza, "Dante." Possibly a quiz show will be moved into the 9-9:30 slot if this deal fails.

SET PRIME TIME FOR '61-'62 SKED

Although a good deal of it will be subject to change in coming months, the NBC-TV program schedule for next season has already been drawn up and given top management scrutiny. It reflects the changing patterns, notably in the downgrading of half-hour shows (see separate story) in favor of 60-minute entries.

But perhaps the most interesting aspect of the schedule pertains to Saturday night, where the network has slotted in film features starting at 9 p.m., as replacement for "Deputy" and "The Nation's Future" hour pubaffairs series. In terms of network programming, the scheduling of features (and in prime time, yet) is nothing short of revolutionary.

Whose features NBC will slot isn't determined, but it's known that the network brass has had conversations with Metro on the release of its post-'48 product. It could conceivably also comprise Selznick and Goldwyn pix, although the latter's asking price has stymied all negotiations thus far. Even so, it's probable that a minimum of $200,000 per pic would be involved, but whatever the cost, it could be the long-sought answer to the CBS Saturday night powerhouse lineup, which NBC thus far has been unable to dent. What would happen to the web's pubaffairs "image" programming remains a big question mark.

The night-by-night '61-'62 rundown is interesting. It finds Shirley Temple moving up to 6:30 Sunday evening, with "National Velvet" at 7:30 and Walt Disney going in for the following hour. Following would be still another 60-minute show, "87th Precinct" (out of the Hubbell Robinson-MCA film shop), with Loretta Young bumped.

On Monday the new "Dick Powell Show" (hour anthologies) would go into the slots currently occupied by "Dante" and "Barbara Stanwyck Theatre."

Tuesday night 10 to 11 is earmarked for either Goodson-Todman's "Las Vegas" (private eye series) or "Cain 100." Latter is an MGM-TV series based on the top 100 criminals.

Schedule restores "This Is Your Life" back to the Wednesday at 10 period, but this may be conditioned on whether it can lure Procter & Gamble back.

In place of "Bat Masterson" on Thursdays would go either the new half-hour series being projected for Phil Harris and the Crosby boys or the planned animation series.

On Friday the hour "Big Tent" would bump "The Raven" and "One Happy Family," and the 20th-Fox "Monte Carlo" series shows up in the current Bell Telephone slot. Also Metro-TV's "Woman in the Case" 60-minute series replaces "Michael Shayne."

Cowles B'casting, Mags in Merger

Cowles Broadcasting Co. and Cowles Magazines Inc. (Look) are being merged into Cowles Magazines & Broadcasting Inc. President of both, Gardner Cowles, says it's being done via an exchange of stock in the formerly separate entities.

Steps have stockholder approval. Besides Look, Cowles Magazines now include a year-old 16-page weekly called "The Insider's Newsletter," sold via entirely subscription. Cowles Broadcasting operates FM and tv stations in Des Moines and a tv station in Huntington-Charleston, W. Va. Latter, however, is to be sold, pending FCC okay, to Reeves Broadcasting.

After the merger, Luther Hill, will continue heading broadcasting and radio-tv headquarters will remain in Des Moines, where separately, bossman Cowles owns a newspaper.

Shoe's On the Other TV Foot In Client Vs. CBS 'Image' Appraisal; Bell & Howell's 'Upgraded' Thinking

By ART WOODSTONE

"The economic base of television is 100% against putting on worthwhile television. (None of us) makes money as a whole from public affairs; CBS still loses a lot of money." These are the words of a CBS executive.

"I can't be sympathetic with the network point of view that everything has to measured in terms of profits. "You must sell (public affairs) shows not on a highly emotional basis or on a rating basis but on what they can do for the advertiser (in terms of impact)." These are the words of an executive for Bell & Howell, an advertiser.

The first spokesman was Robert Lang, vicepresident, administration, CBS News. The second was Peter Peterson, executive vicepresident, Bell & Howell. And this paradox, (wherein the advertiser was now taking the role once played exclusively by the network and the network was now taking the role that was once heard only on the stage of Madison Ave.) occured Tuesday (13) in New York where the Academy of Television Arts & Sciences held a forum on "The Quality Look in TV, and the Men Behind It."

Peterson, whose company was recently responsible for buying a series of public affairs programs on ABC-TV, quoted Fred Friendly, who is a producer for CBS-TV: "What we don't know can kill us." It was a strangely contrapuntal evening, and this was advertiser Peterson's way of introducing an argument that television and its advertisers had the duty to air valuable information, regardless of the controversy that might ensue.

Irving Gitlin of NBC added: "We live in a crazy age of abstractions. Part of (tv's) responsibility is to relate these abstractions to us (personally) or we're going to be in trouble."

The morning of this forum CBS News had suddenly changed its complexion. An editorial board, headed by Richard Salant, assumed the authority of control that the day before was exclusively that of CBS News president Sig Mickelson. The change is said to have been made to establish a more expeditious and more economical liaison between management and its news department. This appeared borne out by Lang's remarks.

"Stockholders are stockholders," said Lang, "And we are all in business to please our stockholders." A strong and successful advocate of public affairs, Lang was not decrying further public affairs, but suggesting that they were not and probably never would be money makers.

Again Peterson: "(My) impression was that the network profits were good." He added that Bell & Howell spends 6% of its sales re-

(Continued on page 26)

Foreman Speaks

Bob Foreman on external public affairs production: "I think it great chauvanism to keep public affairs programs strictly within the network."

Foreman is executive vice-president of BBDO, advertising agency for CBS, which presently keeps public affairs programming strictly within the network.

Grey Specials' Whopping Payoff On '60 Audiences

Grey agency seems to have had a resounding payoff in its 1960 dedication to tv specials on behalf of its various clients. On a Nielsen share-of-audience basis, taking in all nighttime commercially sponsored specials for the year, the agency wound up with six of them in the Top 15. That's a gee whiz batting average in anybody's Nielsen book.

Picture looks just as bullish for '61, with Grey already committed to such entries as the Ingrid Bergman special on CBS-TV; the Bob Hope-Bobby Darin special; another Belafonte special; the Oscarcast (for P & G) and probably another go-round on "Peter Pan" (with Revlon holding an option for the next two years.)

Here's the share-ranking on the Top 15 (with asterisks denoting Grey shows):

Miss America	72
Miss Universe*	61
Esther Williams	59
Frank Sinatra	56
Peter Pan*	55
Jack Benny (3/19)	53
Oscar Night in H'wood*	51
Summer on Ice	51
Wizard Of Oz*	50
Phil Silvers	50
Debbie Reynolds*	49
Bob Hope (11/16)	48
Bob Hope (1/13)	47
Bob Hope (10/3)	46
Emmy*	45

GULF UPS BUDGET ON NBC PUBAFFAIRS

Besides the $1,200,000 Gulf has already put aside for quickie news coverage by NBC-TV, the sponsor is also going to buy into some preplanned public affairs specials.

Gulf is understood, however, to have decided for the moment against underwriting "Tribute to a Patriot," the 60-minute Jan. 10 special about President Eisenhower's "life and career." The Gulf agency, Young & Rubicam, is said to be considering some of the Irving Gitlin specials that are on the drawing boards.

(Gulf finally settled on NBC Vs "Profection '61," the year-end wrapup by the web's correspondents.)

United Motors' Bowout

In a move that may take the sponsor out of tv indefinitely, although there is no final word on it, United Motors Services, the General Motors division, has dropped its participations in two ABC-TV hour stanazs. UMS rode the network rails for 26 weeks with minutes in "Stagecoach West" and "The Islanders."

Campbell-Ewald, the UMS agency, made the decision against renewing on the ABC stanzas.

Revlon's Two-Year 'Peter Pan' Option

Revlon, which has been making quite a career in the post-quiz era of upgrading its tv image, has taken a two-year option on the NBC-TV "Peter Pan" entry, with likelihood that a firm deal will soon be consummated, even though the next "Pan" doesn't go on until Christmas time '61.

However, it won't come so cheap the next time out. Revlon grabbed the last two-hour show at cutrate, getting the full 120-minute ride for the cost of an hour, but the rating and critical acclaim were so overwhelming that it figures it's a hot buy at any cost.

Revlon is also pencilled in for another Belafonte special in '61 and the Ingrid Bergman special on CBS-TV.

FIRST IN THE BEST PLACES

(The principal cities in A and B Markets where over 67% of household expenditures are made)

PRINCIPAL CITIES IN "A" COUNTIES

(Population over 500,000)

New York, N. Y.
Los Angeles, Calif.
Chicago, Ill.
Philadelphia, Pa.
Detroit, Mich.
Boston, Mass.
San Francisco, Calif.
Pittsburgh, Pa.
St. Louis, Mo.
Washington, D. C.
Cleveland, Ohio
Baltimore, Md.
Milwaukee, Wis.
Minneapolis-St. Paul, Minn.
Houston, Tex.
Dallas-Fort Worth, Tex.
Buffalo, N. Y.
Seattle-Tacoma, Wash.
Kansas City, Mo.
Cincinnati, Ohio
New Orleans, La.

PRINCIPAL CITIES IN "B" COUNTIES

Akron, Ohio
Albany-Schenectady-Troy, N. Y.
Allentown-Bethlehem-Easton, Pa.
Altoona, Pa.
Asheville, N. C.
Atlanta, Ga.
Atlantic City, N. J.
Augusta, Ga.
Austin, Tex.
Baton Rouge, La.
Beaumont-Port Arthur, Tex.
Binghamton, N. Y.
Birmingham, Ala.
Bridgeport, Conn.
Brockton, Mass.
Canton, Ohio
Cedar Rapids, Iowa
Charleston, S. C.
Charleston, W. Va.
Charlotte, N. C.
Chattanooga, Tenn.
Columbia, S. C.
Columbus, Ga.
Columbus, Ohio
Corpus Christi, Tex.
Davenport-Rock Island-Moline, Ill.
Dayton, Ohio
Decatur, Ill.
Denver, Colo.
Des Moines, Iowa
Duluth-Superior, Minn.
Durham, N. C.
El Paso, Tex.
Erie, Pa.
Evansville, Ind.
Fall River-New Bedford, Mass.
Flint, Mich.
Fort Wayne, Ind.
Fresno, Calif.
Galveston, Tex.
Grand Rapids, Mich.
Greensboro-High Point, N. C.
Hamilton-Middletown, Ohio
Harrisburg, Pa.
Hartford, Conn.
Huntington-Ashland, W. Va.
Indianapolis, Ind.
Jackson, Miss.
Jacksonville, Fla.
Johnstown, Pa.
Kalamazoo, Mich.
Knoxville, Tenn.
Lancaster, Pa.
Lansing, Mich.
Lincoln, Neb.
Little Rock, Ark.
Louisville, Ky.
Macon, Ga.
Madison, Wis.
Manchester, N. H.
Memphis, Tenn.
Miami, Fla.
Mobile, Ala.
Montgomery, Ala.
Muskegon, Mich.
Nashville, Tenn.
New Haven, Conn.
Norfolk-Portsmouth-Newport News, Va.
Oklahoma City, Okla.
Omaha, Neb.
Peoria, Ill.
Phoenix, Ariz.
Portland, Me.
Portland, Ore.
Providence, R. I.
Racine, Wis.
Raleigh, N. C.
Reading, Pa.
Richmond, Va.
Roanoke, Va.
Rochester, N. Y.
Rockford, Ill.
Sacramento, Calif.
Saginaw, Mich.
Salt Lake City, Utah
San Antonio, Tex.
San Bernardino, Calif.
San Diego, Calif.
San Jose, Calif.
Savannah, Ga.
Scranton, Pa.
Shreveport, La.
Sioux City, Iowa
South Bend, Ind.
Spokane, Wash.
Springfield, Ill.
Springfield, Mo.
Springfield, Ohio
Springfield-Holyoke, Mass.
Stockton, Calif.
Syracuse, N. Y.
Tampa-St. Petersburg, Fla.
Terre Haute, Ind.
Toledo, Ohio
Topeka, Kan.
Trenton, N. J.
Tulsa, Okla.
Utica-Rome, N. Y.
Waco, Tex.
Wichita, Kan.
Wilkes-Barre, Pa.
Wilmington, Del.
Winston-Salem, N. C.
Worcester, Mass.
Youngstown, Ohio
York, Pa.

ABC—FIRST BUY IN

FIRST IN THE BEST HOMES

(The younger homes, the homes with larger families.)

AUDIENCE BY COUNTY SIZE

	ABC-TV	NET Y	NET Z
A Counties	20.6	16.3	15.9
B Counties	18.8	18.1	18.6
C Counties	16.9	20.5	19.3
D Counties	14.7	18.5	17.0

AUDIENCE BY AGE OF HEAD OF HOUSEHOLD

Ages of Heads of Households	ABC-TV	NET Y	NET Z
Under 40	23.0	17.2	17.1
40-54	19.3	18.0	16.2
55 and over	14.3	18.3	18.8

AUDIENCE BY FAMILY SIZE

Size of Family	ABC-TV	NET Y	NET Z
5 or more people	25.5	17.6	16.8
3 to 4 people	18.6	17.9	18.0
1 to 2 people	13.5	18.0	17.2

TOTAL U. S. AUDIENCE

	ABC-TV	NET Y	NET Z
*Total U.S. Ratings	18.6	17.9	17.4

* Source: Nielsen National TV Index, average audience rating, 2 weeks ending Nov. 6, 1960. Sun. 6:30 - 11:00 PM, Mon. through Sat. 7:30 - 11:00 PM.

NETWORK TELEVISION TODAY!

Estimate $40,000,000 Merchandise Gross on 'Huckleberry Hound' in '60

Huckleberry Hound, the realized gold fantasy of Hanna-Barbera and Screen Gems, is due to expand his personal appearances in '61 to include "live" tv dates.

Currently being prepped are two "live" act promotions for local telecasting. Bulletin sent out to stations alerting them of the development brought 20 affirmative responses within a week.

In one of the promotions, Huck will be accompanied by Yogi Bear and his new girlfriend, Cindy Bear. In the other, he'll be accompanied by Quick Draw McGraw and his sidekick, Baba Looie. Ed Justin, SG merchandising manager, plans to schedule the air dates in coordination with promotional appearances at major department stores.

Those department store tie-ins are of no small consequence. It's estimated that in '60 the Huck line of merchandise grosses about $40,000,000 on the retail level. Usual licensing arrangement calls for a 5% royalty for use of characters by the manufacturer, the 6% taken at the wholesale level. If $20,000,000 is estimated for the wholesale gross of the Huck line, Hanna-Barbera cartoonery and SG will share about $1,000,000 in royalties in '60.

The Cindy Bear and Baba Looie costumes, now being completed, will be new to the p.a. trail. During '60, costumes for Huck, Yogi and Quick Draw made well over 150 promotional appearances at department stores and at major local events such as college football games and parades. In addition, last summer an attraction starring Huck and Yogi, with Eddie Alberian as emcee, put in appearances at fairs and amusement parks.

New Baba Looie costume, incidentally, is built for an actor four-feet tall, assuring some local work next year for midgets.

Stations signing for the two "live" acts now include: KTRK, Houston; WFLA, Tampa; KDAL, Duluth; KSYD, Wichita Falls; KMBC, Kansas City; KROL, Rochester; KING, Seattle; KGW, Portland; WCKT, Miami; and WRAL, Raleigh, N.C.

Get Lost

Hollywood, Dec. 20.

Filmed tv commercial by David Commons for North American Insurance Co. called for two stunt men to parachute out of a plane at 4,000 feet.

He asked for insurance on the parachutists and got a fast turndown. The reason: too risky.

ABC Films Yens Top Star Specials; Big Sales on Cole

ABC Films has scored heavily enough on sales of the vidtaped Nat King Cole hour special off British commercial television to spur similar deals with other top talent. Syndie firm's sales veepee Howard Anderson says he would like to market three or four a year.

Part of Cole's deal in doing the show for British ATV was ownership of the vidtape. ABC, in cooperation with General Artists Corp. has been distributing the tape in the U.S. with sales including Hamms beer in 46 midwest markets; Schmidt's beer for Philadelphia; and several station sales in the west, including Honolulu.

Anderson says there's particular interest in a one-shot special among local advertisers who do not have the ad budget to do a weekly show or a spot campaign with sustained promotional and merchandising values.

On a market-to-market basis, says Anderson, the Cole show can be sold for less than the price of a network special (i.e., it can be brought in for less than the cost of a web special in any given market).

Anderson is looking for a sales spurt in the spring when prime-time clearances are easier and when several advertisers (cars, soft drinks etc.) make their peak promotional push.

Negotiations are currently underway with name talent for future specials, which, like the Cole show, will be produced overseas.

Burt Leonard's Week

Producer Burt Leonard, tied to Screen Gems, got the glad tidings last week on two of his hour series.

Both "Route 66," on CBS-TV, and "Naked City" on ABC-TV, were given the greenlight for a full cycle to complete '60-'61 season.

WB's Post-'48s Now in 14 Cities

Another six markets were lined up for the first post-'48 Warner Bros. package, acquired and distributed by Seven Arts Associated. Total market count now is 14, with a deal close with WOR-TV, N.Y. Teleradio indie.

Six markets, said to account for gross sales of $250.000, include WJAR, Providence, R.I.; WTMJ, Milwaukee, Wisc.; WMTW, Portland-Poland Spring, Me.; KVAR, Phoenix; WBAY, Green Bay, Wisc.; and WSBT, South Bend.

Package of 40, all post-'50's, include such pix as "Tea for Two," Doris Day, Gordon MacRae; "Springfield Rifle," Gary Cooper; "Track of the Cat," Robert Mitchum, Tab Hunter; "Riding Shotgun," Randolph Scott, and "Rebel Without A Cause," James Dean.

Group also includes seven pictures of Batjac, the production company helmed by John Wayne. These John Wayne pix have a limited tv licensing arrangement, varying from one year starting this fall up to four years. The pix then accrue back to Batjac, rather than to Warner Bros. which had intial distribution rights.

Usual licensing term of the pix, except for the Batjac group, is seven years. Required shorter term for the Wayne pix forces a quicker play-off of those seven features.

SAG: 'Got Everything We Wanted'

Hollywood, Dec. 20.

Screen Actors Guild achieved "all major objectives" in its recent teleblurb negotiations, according to a letter sent SAG's 14,000 members. Guild now "unreservedly recommends" that its members ratify the new three-year contract.

In detailing the negotiations, SAG reported the joint sessions with AFTRA proved highly successful, that the wildspot commercial area was completely overhauled, that the pension-health-welfare plan has now been won in all acting areas and that wages and conditions have been improved substantially.

Summary of the new commercials contract reveals the new wildspot compensation formula, weighting one unit for each city with 1,000,000 population in its metropolitan area and when beyond 1,000,000 a full unit for fractional population over 500,000. Each city below 1,000,000 is weighted at one unit. Examples shown: Baltimore, 2; Boston, 3; Cleveland, 2; Detroit, 4; Philadelphia, 4; Pittsburgh, 2; St. Louis, 2; San Francisco, 3; Washington, D. C., 2.

New York, Chicago and Los Angeles are treated separately, with entire system determining scale for commercial actors.

Contract also limits exclusively solely to competitive product for scale players. Pact also provides that coverage and reuse fees cover U. S., Canada and Mexico but that showings elsewhere must be bargained individually.

Jaffe Sues SG for $3,500,000, Claims Deceit Re Shirley Temple

Hollywood, Dec. 20.

Henry Jaffe's company was obliged to pay Shirley Temple nearly $250,000 for services it didn't get as a result of secret negotiations between Screen Gems and ABC, according to allegations made in suit filed in L.A. Superior Court.

Henry Jaffe Enterprises Inc. demands $3,500,000 in damages, asserting that Screen Gems was carrying negotiations with ABC for re-runs of 1958 "Shirley Temple Storybook" segments at the same time it was assuring him it was working with him to get a network commitment for new (1959) segments.

Jaffe, exec producer of the series (not to be confused with present "Shirley Temple Show"), claimed he was owner of literary and dramatic rights to the series and to the 13 filmed and three live shows made for "Storybook" except that his contract with SG provided that he had to secure a network commitment by Sept. 1, 1958, for new shows. Failing such commitment, Screen Gems apparently could distribute the 1958 shows without Jaffe's okay.

Jaffe asserts the agreement with SG was extended to Nov. 1, 1958, and that SG agreed to work with him on sale of new segments. Extension, Jaffe asserts in complaint, provided neither party would contact prospective buyers without other's knowledge and consent. In demurrer filed by SG, this point is challenged along with other points and is scheduled for hearing today (20).

Document is purported to be copy of a letter from SG v.p. John H. Mitchell, dated Oct. 27, 1958, is presented as evidence that SG was still associated with him on the venture on that date—three days before, it's asserted, SG sold the re-runs to ABC. Jaffe hadn't tried to sell the 1959 series, complaint

(Continued on page 31)

Peddle Sammy Special

William Morris is circulating an hour vidtape show starring Sammy Davis Jr., made in England and already telecast there.

Vidtape has been screened for execs, among them those representing syndie houses and station groups. One syndie exec opined that the marriage of Sammy Davis Jr. to May Britt may make him a hard sell in certain sections of the country. He said for that reason his firm is not taking on the show. An exec representing a station group, though, discounted that opinion. He said all that's holding him up on a deal is the price of the show, which he considered too high for his outlets.

General Artists Corp., representing Nat King Cole, made a profitable deal with ABC Films on an hour vidtape Cole show, also made in England. ABC Films secured a major regional with the show, as well as inking key stations throughout the country.

Pyramid's 113G Arbitration Rap

An award of over $113,500 was rendered by American Arbitration Assn. in proceedings instituted by Abbott Investment Co. against Pyramid Productions, a subsidiary of Buckeye.

Abbott Investment is a joint venture composed of a group of Detroit businessmen headed by Milton Atlas and Eugene Epstein. Arbitration proceedings grew out of a dispute concerning recoupment rights of the Abbott group of substantial investments made by it in the production by Pyramid and MCA, Ltd., of the "Man Behind the Badge" vidfilm series.

Arnold C. Stream was counsel for the Abbott group. Shearman, Sterling & Wright appeared for Pyramid.

SAG PUTS KRASNE ON ITS UNFAIR LIST

Hollywood, Dec. 20.

Phil Krasne's Gross-Krasne Inc. has been placed on the Screen Actors Guild's "unfair list" by unanimous vote of its directorate for "failure to pay" Jerome Thor a "large, agreed-upon sum" $28,-928 in compensation for his services in "Rogue for Hire" teleseries.

SAG action, of course, means union will instruct its members not to work for the Krasne company.

Series never has been the airwaves, with fewer than six episodes turned out. Initially, it had been aimed for CBS. It's understood Thor was contracted in title role for 39 segments.

Pine-Thomas Pix Sales

International Film Distributors has sold a package of 22 Pine-Thomas post-'48s to Charles M. Hobson, Inc., the buyers for Australia's Television Corp., Inc.

'SEA HUNT' BULLISH ON 4TH GO-ROUND

Fourth year production on Ziv-UA's "Sea Hunt" now has been sold in 104 markets—with four months remaining for the conclusion of its present run.

Among the latest sponsors to renew the Lloyd Bridges starrer are Carling's Beer and International Latex, KDKA-TV, Pittsburgh; Peoples Natural Gas, WJAC, Johnstown, Pa.; Liggett & Myers, Sterling Beer, WHAS, Louisville.

Stations signing up recently include WHDH, Boston; WILX, Jackson, Mich.; WBRZ, Baton Rouge; WFBC, Greenville, S. C.; WANE, Ft. Wayne; WLWD, Dayton; WCTV, Talolahassee; WDBO, Orlando; WTVH, Peoria; WSB, Atlanta; and WVEC, Norfolk.

Naar's Own Setup

Hollywood, Dec. 20.

Joseph T. Naar, who exited his staff producer post at Revue last week, has formed Nardo Productions to turn out indie telepix. He immediately starts readying pair of one-hour packages, a crime-action series tabbed "The Animals," and a dramatic series, "Timing."

Most recently producer on Revue's "Checkmate" skein, while with firm he also was a producer on "Schlitz Playhouse" and "General Electric Theatre."

SG SRO IN VENEZUELA

Screen Gems, which recently made two new deals on series, now is SRO in Venezuela.

Columbia subsid has 22 Spanish-dubbed skeins sold in Venezuela, or approximately 1,000 half-hours.

MICHIGAN BELL BUYS 'RENDEZVOUS' SERIES

Michigan Bell Telephone Co. has purchased CBS Films' "Rendezvous" anthology series in a five-market regional buy. Michigan Bell has set the show for WWJ-TV, Detroit; WOOD-TV, Grand Rapids; WPBN-TV, Traverse City; WLIX-TV, Jackson and WNEM-TV, Saginaw, all for a mid-January start.

"Rendezvous" was originally produced by the CBS-TV network (Howard Erskine and Edwin Knopf produced), but was turned over to the vidpix subsidiary for syndication when the web couln't slot it. Bell deal was set via N. W. Ayer.

Filmaster Finalizes $2,000,000 Offering

Hollywood, Dec. 20.

Recent offering of $2,000,000 in stock of Filmaster, Inc., has been successfully completed.

Financing acquired through the stock issue, prexy Robert Stabler stated, is being used in a broad expansion program under way. Present Filmaster plans call for the production of at least six tv pilot films co;mpletion of "The Beachcomber series, and increased activity in production of filmed tv commercials and industrial films.

WNTA-TV's Encore Week

WNTA-TV, Newark-N.Y., during the Christmas week, starting Dec. 26, will present seven reruns of dramas offered last season on "The Play of The Week."

Slated for "Encore Week" are "The Closing Door," with Dane Clark, Kim Hunter; "A Palm Tree In A Rose Garden," with Glenda Farrell, "Simply Heavenly," "A Very Special Baby," "A Piece of Blue Sky," "The Climate of Eden," and "Volpone."

Dramatic showcase opened the current "Play of The Week" season with seven plays from the previous season's repertoire.

More TV Film News on Page 36

Buckeye Acquires Klaeger's Outfit; Into T-C Setup

Buckeye has bought Klaeger Film Productions Inc. after three months of negotiation with bossman Robert H. Klaeger, who now becomes president of Transfilm-Caravel's new film production division and a senior veepee of T-C, which is a Buckeye film subsidiary.

A month ago, Klaeger announced that he had broken off negotiations with Buckeye but the following day the large holding company came back with a new offer and negotiations were reopened. Klaeger's area, the film production division, controls all production facilities and personnel. (David I. Pincus, who sold Caravel to Buckeye is now senior veepee and in charge of the merged companies' industrial film sales. Television commercial sales are under veepee William E. Huston.)

Buyout of Klaeger puts him back in the Transfilm fold. T-C's head is William Miesegaes, who was Klaeger's boss when Transfilm was independent. Before he left in '57 to start Klaeger Productions, the new T-C senior veepee was Transfilm's head of production for over ten years.

SG's 'Tallahasee 7000'

Screen Gems uncorked a new, first-run series for January debut, titled "Tallahasee 7000," and produced by Herbert (Burt) Leonard.

Series, sold on a 26-episode basis, has been bought by WCBS-TV, N.Y.; KABC-TV, Los Angeles; KGO-TV, San Francisco; WTVT, Tampa ;and WCTV, Tallahasee.

Skein starring Walter Matthau, deals with a special agent in Florida's Sheriff's Bureau. All of the episodes, shot on location, have been completed.

'Cowtown Rodeo' Into OF Roster

Official Films, which has for the last year been concentrating on sales of the quickie newsreel packages, is again scouting half-hours to market in '61 when the FCC edict calling for a cutback in network option time increases the primetime potential for syndication.

Already up for sale is the ABC-TV summer half-hour of a couple of seasons ago, "Cowtown Rodeo," produced by WFIL-TV, Philadelphia. Twenty-six stanzas were aired live from New Jersey and at the same time put on vidtape. Official will make film transfers for stations without tape facilities. Official also reports sales in about 30 markets on the "Invisible Man" series which had a CBS-TV run. Distribution rights were cleared for the syndicator in October.

Same time, Official sales exec Grace Sullivan returned this week from a Coast preview session. Half-hour properties viewed on the junket are being negotiated and should be up for sale by February.

Why WWLP bought Warner's "Films of the 50's"

Says Buzz Sawyer, "I'm willing to

give more to get something better."

"In purchasing these Warner's Films of the 50's, I am in the process of changing our film amortization schedule. I am buying fewer features for the money, but will be getting longer mileage out of the stars and titles. It has been my opinion for a long time that I would rather telecast a great feature ten times, than a 'B' or 'C' rated feature twice.

"For any Film Manager to watch this Seven Arts' package being telecast by its competition, would be a hard thing to justify to himself, his sales staff, and his own management. As you may gather, we think the buy we made is not only good business, but greater programming."

BUZZ SAWYER, Film Manager, WWLP, Springfield, Mass.

Warner's Films of the 50's...money makers of the 60's

SAA

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

O'CONNER'S OCEAN
With John Payne, Charles Cooper, Edward Andrews, Wynn Pearce, Archie Duncan, Jimmy Murphy, Irene Hervey, Peter Whitney, Walter Reed, others
Producer: Window Productions
Director: Earl Bellamy
Writer: Tony Barrett
60 Mins., Tues. (13), 10 p.m.
NBC-TV (film)

Like many another pilot that never got off the pad, this exercise in melodramatics tried to flex its muscles in almost every form of violence as the answer to next week and the week after which will never come. The intent was to show that here's a pilot with a future, but too little regard was paid to characterization and storyline. It proved to be more imitative than different.

As a sea-going counselor with a passion for adventure John Payne was dispatched by his firm to ferret out a husband believed to have perished in a plane crash. He is finally turned up alive, but not until Payne had been slugged and beaten, two or three who got in his way gunned down and the villainous perpetrator of the plot done in with the sword of a matador. The story bobbed around like a cork but invariably to the end of someone getting bashed. The network watchdogs over violence must have marked this as an exhibit.

Dour and doughty Payne managed a reasonable facsimile of tv's heroic figures nestling high in the Nielsens. He had satisfying support from a raft of seconders, none of whom rated as much as featured billing. Earl Bellamy directed from Tony Barrett's script, sea-worthy but not air-worthy. There was not even one participating sponsor to question it.

Helm.

THE SECOND HEART
(Project Four)
Producer-Writer: Norm Davis
Director: Robert R. Favorite
Music: Bryant Brosche
30 Mins., Mon. 10:30 p. m.
BLUE CROSS
WJXT-TV, Jacksonville

Project Four series is WJXT-TV's local, once-a-month entry, in the public service field. Show utilizes the every fourth week time slot of CBS-TV's "Face the Nation" and so far has aired programs dealing with substandard housing, obscene literature, and problems of a growing port city. Programs which are prepared by the station's news and public affairs department are also made available for showings before civic and church groups and have been in wide demand.

This stanza dealt with heart surgery and was particularly effective as it did not neglect the personal angle showing an 11-year-old girl and her abnormal routine since she could not play with other children because of a heart defect. Her operation was of course the "heart" of the show and the operating room details were explained by a voice-over narration that spelled out the surgical routine in lay terms. It was not for the squeamish.

The happy finale of course was the girl's return to her home and a normal life. Show was well done and provided the human elements as well as the factual documentation to an important medical technique.

Lucc.

'CORRUPTERS' HOUR SERIES FOR ABC-TV

Leonard Ackerman and John Burroughs are producing "The Corrupters," an hourlong telefilm pilot for ABC-TV out of the Four Star shop on the Coast. With the network underwriting the action-adventure project as a possible '60-'61 entry, Four Star cast Steve McNally and Bob Harland as leads, and a rough cut has already been completed.

Dan Melnick, ABC-TV program development veepee, was in Hollywood to work on "Corrupters" and also the rough cut of the half-hour pilot of "Dr Kate," the Jane Wyman-starrer being made for the net by Joseph Shaftel.

Pat Rooney's Guestint

Hollywood, Dec. 20.

Vet song-and-dance man Pat Rooney comes out of retirement for a special guest star spot in upcoming Don Dailey telefilm spec, "The Song and Dance Man."

GOLDEN CHILD
(Hallmark Hall of Fame)
With Patricia Neway, Brenda Lewis, Stephen Douglass, Jerome Hines, Judy Sanford, Enrico Di-Giuseppe, David Lloyd, Chester Ludgin, others
Producer: George Schaefer
Director: Robert Hartung
Libretto: Paul Engle
Music: Philip Bezanson
90 Mins.; Fri. (16), 8:30 p.m.
HALLMARK
NBC-TV (color, tape)
(Foote, Cone & Belding)

Sponsor Hallmark should be given credit for trying. An original opera, "Golden Child," was mounted and played for the Christmas holiday season but unfortunately, the selection was bogged down by petty sentimentality and music which didn't have one rousing, on memorable tune.

The cast, led by Patricia Neway, Brenda Lewis, Stephen Douglass and Jerome Hines, were of professional caliber. Only the little girl, played by Judy Sanford, lacked the required vocal dimensions. She had a small voice.

The music by Philip Bezanson had a declamatory ring throughout. Interspersed were a number of precious melodies, sung by the child, which had a "Somewhere Over the Rainbow" ring. There was some strength and beauty in one aria, 'Never Knew What a Woman Meant" and in bits and pieces of others, but they were insufficient to save the outing.

The libretto by Paul Engle had some vigorous imagery, but rather than courageously following the path of vigorous discovery, author Engle time and again cooked up some sticky cliche. Such an ambivalent approach may have taken him out of some tricky situations, but it dwarfed the whole work.

The setting was the Gold Rush days in California and the story was a version of the Nativity. Frequently, there were demands of a suspension of belief, as the players sang in the terrible, frozen outdoors. Immediately, upon giving birth, the mother, too sang. All this might be acceptable, if the opera wrought a theatrical miracle which it didn't.

Patricia Neway, as the mother, Stephen Douglas, as her husband, and Jerome Hines, as Captain Sutter, did about all they could with the material. "Golden Child" just didn't stand up in the same league as another tv opera original, Carlo Menotti's "Amahl and the Night Visitors."

Horo.

PRESS GALLERY
With Ivan Allen, Jr., Opie Shelton, Luke Greene, Pat Kelly and Jack Spalding
Producer: Patricia Noot LaHatte
Writer: Dick Williams
Director: Gy Waldman
30 Mins., Sun., 12:30 p.m.
ATLANTA NEWSPAPERS, INC.
WSB-TV, Atlanta

Since integration of schools is a hot question any program pertaining to the subject is of extreme interest.

This session of Press Gallery, sponsored by Atlanta Newspapers, Inc., publishers of Atlanta a.m. Constitution and p.m. Journal, found Journal editor Jack Spalding moderating with associate editor Luke Greene and Journal's managing editor Pat Kelly. Ivan Allen, Jr., new prexy of Atlanta Chamber of Commerce, and Opie Shelton, new executive v.p. of chamber, on the hot spot.

Allen revealed that C. of C. plans to ask Georgia General Assembly to implement provisions of the Sibley Report (dealing with study of school situation in Georgia) to save the state's public schools.

Allen said Sibley Report is the "keystone" on which to build plans to keep Georgia's schools open. While he discussed Atlanta's commercial and industrial future and its relation to area growth, Allen spent much time on the impending school problem. He praised the majority report of the Sibley Committee, which proposed adoption of some form of local option to permit parents to choose between integration and closed schools, as well as a pupil placement plan.

A minority report was filed after the committee toured the state last Spring and it advocated closing the public schools if Federal Courts ordered desegregation.

Atlanta chamber president also discussed a plan to raise $500,000 a year for three years to "tell the Atlanta story." He pointed out the importance of Atlanta assuming the responsibility for the area growth and promoting growth of outlying towns.

For an unrehearsed program, "Press Gallery" maintains good pace and through it, WSB-TV (which also is owned by Atlanta Newspapers, Inc.) permits its listeners to keep abreast of pertinent events.

Lucc.

Foreign TV Reviews

ALL OUR YESTERDAYS
With James Cameron
Director: Mike Wooller
20 Mins., Mon., 6:10 p.m.
Granada TV, from Manchester

Idea of this new weekly skein iss to show newsreels from the same week 25 years ago, and to link them with a commentary by noted foreign correspondent James Cameron. Unfortunately, the second week of December, 1935, seemed pretty uninspiring as far as news was concerned, and if it stays at this level, "All Our Yesterdays" seems headed for a dusty death.

Shots of fashion and an amphibious vehicle should have been funny, but were as facetious as when they were made. A speech by the late Duke of Kent was boring, and shots of world statesmen convening for disarmament talks missed the right irony.

Largely because the material was so poor, Cameron had a tough time trying to draw instructive parallels, and he looked as if he knew it was tough, too.

Otta.

PATHFINDERS TO MARS
With Peter Y. Williams, George Coulouris, Gerald Flood, Hugh Evans, Astor Sklair, Alan Barry, Ian Sadler, Steward Guidotti, Hamlyn Benson, Hester Cameron, Pamela Barney, Margaret Worsley, Bernard Horsfall
Writers: Malcolm Hulke, Eric Paice
Director: Guy Verney
30 Mins., Sun., 4:50 p.m.
ABC-TV, from Manchester

As a followup to a previously successful kiddy-skein, "Pathfinders to Mars" looked like a repeat of the click. It's chief distinction was its careful detail, so that the space-ship shenanigans were laced with some simple scientific facts about gravity and such.

This one assumed that the moon had been reached, and an expedition to Mars was the next target. The rocket pilot (Peter Williams) broke his arm, so his place was taken by a journalist (Gerald Flood). His entourage included, for no good reason, a couple of children, a female professor, and, as it turned out, a mysterious guy who'd hopped aboard by false pretences.

The episode faded with the rocket whooshing upward, and the stranger secretly reporting to some outer-space headquarters. Writers Hulke and Paice thus provided an effective come-on, and the whole thing made nourishing fare for the nine-to-fourteens without boring the pants off their elders.

The acting was fair, but adequate, George Coulouris being suitably sinister and Hester Cameron being a little girl less slappable plan most. Guy Verney directed confidently, although there was some obvious modelwork that destroyed realism. On the other hand, David Gillespie designed an authentic looking interior for the outer-space machine.

Otta.

CORONATION STREET
With Patricia Phoenix, Betty Alberge, Noel Dyson, Doris Speed, Frank Pemberton, William Roache, Alan Rothwell, Ann Cunningham, Violet Carson, Patricia Shakesby
Writer: Tony Warren
Director: Derek Bennett
30 Mins., Fri., 7 p.m.
Granada, TV, from Manchester

Launched for a twice-weekly outing, this skein delved into the lives of the inhabitants of a Manchester street. Given the appetite of viewers for the trivial doings of ordinary folk, "Coronation Street" might easily catch on in the same way as the radio family fictions about the Archers and the Blisses.

The only uncertainty was its

(Continued on page 28)

Tele Follow-Up Comment

Open End

The unique intellectual role played by this series on television again came into sharp focus last Sunday night (18) when it plunged into the current school integration problem in New Orleans. In a three-hour session taped in that city, this show illuminated the crisis produced in the south by the clash of old ideas with contemporary political and social realities.

The scope of the discussion was limited to southern white opinion represented by three moderate integrationists and two ardent segregationists. There was no explanation why Negroes were not on the panel, although that may have been the condition for the participation of the segregation proponents.

In the absence of a Negro spokesman, David Susskind, as moderator and a voice of northern liberalism, was forced to assume burden of defending Negroes from the attacks of Judge Leander Perez, a key figure in the New Orleans White Citizens Council with an intellectual arsenal made up of 19th Century ideas leavened by pervasive fears of a Communist conspiracy. Joining Perez in the attack was a N. O. attorney, Emile Wagner, with a more updated justification of his racist outlook.

While it was valuable for a national audience to understand what and how segregationist southerners think, it was unfortunate that Susskind was unable to combat their arguments adequately. Granted that Wagner and particularly Perez were excellent and even overpowering talkers, Susskind's good intentions did not compensate for his glaring lack of knowledge about the N. O. situation specifically and the Negro problem in general.

The southern moderates on the panel were also very moderate speakers. But in their own way, they reflected the new social currents flowing through the south. In fact, John Nelson, an attorney was almost pathetically insistent that not all southerners agreed with Perez. Two other moderates, Mrs. Mary Sand and Lloyd Rittiner, were chiefly concerned with the question of keeping N. O. schools open even on an integration basis.

Herm.

Play of the Week

James Forsyth's "Emmanuel" could well become an annually repeated Christmas classic. A retelling of the story of the Nativity, partially in verse, it combines poetic reverence with an adult and sophisticated examination of the human elements of the story. Continually arresting, it should command increasing respect through the years.

"Emmanuel" is a new play, so new in fact that some sort of television precedent has been set through the fact that this WNTA-TV "Play of the Week" version is being shown simultaneously with its off-Broadway run, which began only a week ago. The coincidence occurred because of some unusual contractual circumstances, but the precedent won't hurt the play—it should serve only to establish it better.

Forsyth's drama proceeds along three simultaneous paths—the inspirational, the human and the political, and mixes them adroitly. He personifies the inspirational in Mary, in a Shepherd, in the three wise men and the innkeeper and his neighbors. The human drama is established in the characterization of Joseph—just a man, more concerned with his wife than with the Child, impatient with the worshipful people, torn between love and awe. And the political aspect concerns itself with Herod and Justinius, the Roman procurator.

Kirk Browning, who has had some experience along these lines as director of "Amahl and the Night Visitors," fused these dramatic streams firmly and coherently, and directed his cast with a fine combination of vigor and tenderness. Lois Nettleton was radiant as Mary, doing full justice to the role. Mark Richman's Joseph was excellent—he portrayed the confusion of the man brilliantly. Earl Hyman perhaps turned in the best performance—his shepherd set and carried the inspirational tone and he became the overriding character of the play.

Albert Dekker turned in a fine performance as Herod, graduating from simple brutality and fear to utter madness. Frederic Tozere's procurator was properly menacing. George Segal and Janet Ward created a happy combination as the innkeeper and his wife; Kai Dee, Nathaniel Frey and Reynolds Evans were interesting wise men. Timmy Everett, Roy King, Byron Russell and Anna Berger rounded out the fine cast.

But the main credit here goes to author Forsythe, who has created an effective drama and a poetic piece which should have a long life expectancy.

Chan.

The Twentieth Century

"Twentieth Century" cast little new light on life in West Berlin in "The Berliners: Life in a Gilded Cage." In fact, it's difficult to figure why producer Bud Benjamin chose this as one of his subjects, since tv has explored the Berlin situation in far greater depth in the past.

Director-writer Stuart Schulberg did take one new tack, a look at the psychological effect of 15 years of tension on the West Berliners. But his results, in terms of actual conclusions, tended to be vague and contradictory. The program's single service was to point up anew the nature of the crisis.

Nor was the pictorial end of the show much different from the usual. Most of it was footage of the Berlin streets, with a few visits inside niteries, a couple of interviews by CBS newsman Dan Schorr with Mayor Willy Brandt, and a roundtable among Schorr and several students. A closing song about Berlin by Hildegarde Neff didn't evoke the wistfulness it presumably was supposed to.

Chan.

The Witness

"The Witness" should be little mourned after its retirement in January, unless it performs some exceptional duty in the few remaining weeks of its career at CBS-TV. But it might go down in a minor piece of videonic history, as the program that promised much and delivered less than many of its disdained competitors.

The taped program shifted Thursday (15) from 7:30 p.m., a time considered far too early in the night to command the adults it sought, to 9 p.m., where theoretically adults preside. And after this stroke of tactical genius, the 60-minute program made by Talent Associates (under exceptionally close CBS supervision) reached ever deeper into the customary barrel of video's lowest common denominator, gangster lore.

"The Witness" promised to reveal history by doing congressional-type hearings of Julius Caesar, Eva Peron and maybe a Nazi or two, but the only witnesses so far have been out of the Roaring 20s and were generally gangsters. Last week, a nasty Legs Diamond had his day in this tv court, and he, his friends and his enemies sounded almost exactly as though they were holdovers from a previous week of gangsterism.

Though all of the "Witness" programs have lacked dramatic structure, the dialog has been often interesting, at times compelling, but the outraged criminal of these epics has every reason to be outraged at the handling he receives. When Legs Diamond, played sullenly by Fred Scollay, got sympathy it was only because the body of interrogators were more arrogant and senseless than he. The questions were the same last week as the week before—just as impertinent and just as savage, with one new element to match the new time slot—they were also inordinately theatrical. The flip dialog, the commercial trickery would have been more fitting, according to the precepts of one David Susskind, in standard Hollywood beat-'em-up films than in something as august as an hour "Witness," taped in N. Y. by Susskind himself.

"Witness" is a good idea gone wrong, and now at the point of pointless strain.

Art.

BBC tv

The British Broadcasting Corporation

has pleasure in informing the American Television Industry of the Merit Awards presented by the Guild of Television Producers and Directors (the only national professional Television Awards in the United Kingdom) and takes this opportunity to congratulate the 1960 Award Winners.

* *

1960 AWARD WINNERS

Personality of the Year **EAMONN ANDREWS** ..... BBC tv

Outstanding Service to Television
(The Desmond Davis Award) **RICHARD DIMBLEBY** ..... BBC tv

Production (Drama) **PETER DEWS** ..... BBC tv

Production (Light Entertainment) **JAMES GILBERT** ..... BBC tv

Production (Current Events)
THE PRODUCTION TEAM OF "SPORTSVIEW" BBC tv

Light Entertainment Artist **STANLEY BAXTER** ..... BBC tv

Actress **BILLIE WHITELAW** appearances for ..... BBC tv
ABC Television

Actor **LEE MONTAGUE** appearances for ..... BBC tv
Associated Rediffusion

Television Writing **ALUN OWEN** for ..... **ABC Television**

Set Design **FREDERIC PUSEY** ..... **Associated Rediffusion**

Production (Factual Programme) **MICHAEL REDINGTON** ..... **Associated Television**

BBC tv

THE WORLD'S SENIOR T.V. BROADCASTING SYSTEM

THE BRITISH BROADCASTING CORPORATION • TELEVISION CENTRE • LONDON W.12 • ENGLAND • 630 FIFTH AVENUE • NEW YORK 20, N.Y. • U.S.A.

Tavern Keeper Bootlegs Pro Grid

CBS Gets Restraining Order to Forestall Pickup Of Blacked-Out Games

A New Jersey court clamped down last week on an enterprising tavern-keeper who rigged special equipment which enabled him to receive telecasts of blacked-out pro football games and who then charged customers admission price to view the telecasts.

Judge John Grimshaw of N.J. Superior Court granted an injunction to CBS and the New York Football Giants to restrain the Circle Bar & Grill of Wayne, N.J., from carrying the enterprise any further. The decision was said to set a legal precedent in that it recognized property rights in a tv broadcast containing no material protected by statutory copyright.

Under CBS-TV's agreement with the Giants, no game may be televised into an area within 75 miles of the city where any such game is played. Purpose is to protect the gate for the home team. Under this pattern, normally tv receiving sets in the area can't get the games.

But the Circle Bar, apparently with the aid of a technician, installed equipment which permitted it to receive signals from stations beyond the blackout area which were carrying the games. Then, on Nov. 20, when the Giants were playing the Eagles at Yankee Stadium, N.Y., the Circle advertised in local papers around Wayne that the game could be viewed at the Circle Bar for payment of an admission price.

That enterprise appeard so successful that the Circle then rented out the Camden Convention Hall for the following Sunday (27), when the Giants and Eagles again met at Franklin Field in Philly. Circle used advertising in Camden and Philly papers announcing the telecast.

There have been boxoffice showings of sporting events in blacked-out areas in the past, but rights fees have always been paid to the teams or promoters involved.

CBS 'Year of Crisis' Team, Columbia U. Set Roundtable Powwow

Eight CBS News foreign correspondents will participate in a roundtable luncheon discussion of world affairs at a joint meeting between CBS and Columbia U. and its Graduate School of Journalism Dec. 30 at the Waldorf-Astoria, N.Y.

The correspondents are in for the network's year-end wrapup, "Year of Crisis," the night before. Luncheon will host the reporters as well as presenting them in an extension of the previous night's telecast. Dr. Grayson Kirk, prez of Columbia, will serve as keynote speaker, while Edward Barrett, dean of the journalism school, will moderate.

Correspondents are Edward R. Murrow, David Schoenbrun, Dan Schorr, Winston Burdett, Alexander Kendrick, Marvin Kalb, Peter Kalischer and Howard K. Smith. They are respectively stationed in N.Y., Paris, Bonn, Rome, London, Moscow, Tokyo and Washington.

Such luncheon sessions have been held before, of course, but for CBS never under its own auspices. Overseas Press Club about three years ago hosted the CBS foreign staff at a similar briefing session. Indicative of the prestige CBS places on the event is the fact that its entire board of directors will be present at the luncheon, as will the board of trustees of Columbia.

DODD TO NBC INT'L

James Dodd, of Screen Gems international sales department, is moving over to NBC International to become manager of sales administration under Alvin Ferleger. Dodd's shift is expected Jan. 1.

BBC's Just-in-Case Guy

London, Dec. 20.

Songwriter and disk artist Paddy Roberts has landed an odd Christmas job at what, he says "is the highest fee I've ever been paid." BBC-TV has asked him to stand by at the studios all Christmas Day and Boxing Day in case anything breaks down. Then Roberts will be expected to fill in with songs at the piano. Roberts, who wrote "Softly, Softly," and "Lay Down Your Arms," among other hits has had several of his more risque ditties banned by the BBC.

"I told the BCC that I was a family man, when they offered me this job, so they said I could bring my wife and children to the studio for a turkey Christmas dinner," he said.

NET'S $1,882,000 FOUNDATION GRANT

Ford Foundation has granted $1,882,000 to the National Educational Television & Radio Centre to equip new educational tv stations with vidtape recorders.

NET prexy John F. White says the funds will go to the next 25 noncommercial stations joining the educational web. Stations in addition will get a year's supply of tape.

Grant is similar to an earlier one from the Foundation (June '59) for $2,706,000. It also was for vidtape facilities.

NET closes out this year with six new affiliates raising the national total to 52.

Shallecks to Canada

Alan Jay Shalleck, associate director at CBS-TV for the past seven years on shows like "I've Got a Secret" and "To Tell the Truth," is exiting the web to join CFTO, the new commercial station in Toronto, Jan. 1, as a director.

Because of the switch, his wife, Joan, is simultaneously exiting CBS Radio. She's on the staff of Housewives Protective League.

Shoe's on Other Foot

Continued from page 19

turn on research and he likened, in this manner, research to the advancement of public affairs programming by the network "to assure" its future.

At no other time in recent history and the practioners themselves taken so large a part in candidly baring their views on public affairs and news. And the biggest concern most of the six panelists and their moderator, Bob Foreman, seemed to have was how to overcome the bugaboos about the non-commercialism of news and public affairs. To this end they addressed themselves thusly:

David Burke, of General Electric: "Our interest is in advancing those activities . . . promising to give vigor to (tv) as a whole . . . because, selfishly, we sell television sets."

Peterson: "Some say (public affairs deliver) small numbers at large cost. It is not true—and oversimplified at that . . the folklore of advertising grossly overstates the risk of controversial programming. Sponsor identification is higher with this kind of show than any other kind of show."

Burke: "Our shows are excellent for our purposes . . ."

Again Peterson: "I cannot understand how an industry (can be) shellshocked by a handful of critical letters after making a decision based on millions (of viewers) . . . We cannot understand the desire of businessmen for universal affection and universal approval . . . I suspect that when (an advertising agency) talks about good business, it is probably his ego that (he is) really talking about; I suspect they take these critical letters personally."

Gitlin: "It is necessary we do unpopular programs . . . and (get) unpopular ratings and an unpopular reception." The NBC exec elsewhere said that regardless of the prevalent atmosphere "good programs get good ratings."

Half-Hour Shows

Continued from page 17

$30,000 per week in contrast to the approximate $40,000 (or $120,000 for three-minute commercial identification) on the 30-minute entry.

That the client loses out on sponsor identification apparently doesn't bother him a bit. He doesn't get it on the half-hour show either, even if he's soloing as the bankroller, for invariably he winds up pluggin three or four products out of the same corporate shop.

It's significant that, in blueprinting its '61-'62 program schedule, NBC has earmarked time for only two new half-hour shows, one an offbeat of animated show following the ABC-TV pattern of "Flintstones" and a Phil Harris series. Similarly, the whole emphasis on new CBS and ABC product is directed toward the 60-minute show.

CBS-TV Wraps Up Lotsa Sports Biz

CBS-TV last week pulled in a flock of sports business, including a near sellout of its four-game football Bowl package, mainstays of which are the Orange and Cotton Bowls New Year's Day.

L&M Filters and Humble Oil (latter on a regional buy embracing over half the web) bought a quarter each of the four-game package. Carter Products bought an eighth, Anacin a sixteenth and American Chicle a thirty-second.

Web also picked up some healthy regional buys on its Pro Football Runner-Up Playoff Jan. 7, with National Brewing and Hamm's Brewing buying a half each, and Falstaff a quarter sponsorship.

In addition, network sold half sponsorship to Pabst of its Triple Crown coverage next spring—the Kentucky Derby, the Preakness and the Belmont Stakes.

In golf, it is near a deal for sponsorship of the Master's Tourney next year by Travelers Insurance and American Express, both repeating from last year, and has already sold Minnesota Mining & Mfg. half of the Palm Springs Classic golf tourney in February.

On top of that, the weekly 90-minute "Sunday Sports Spectacular" has posted the SRO sign for all of its 13-week run.

NBC 'Projection' Boys Booked Into 5 Cities

After they do their annual "Projection" stanza (this time it's "Projection '61" on Friday Dec. 30), NBC News foreign correspondents are going on a five-city "forum" tour to o.o. "Great Decisions of '61."

NBC wants to keep its news image hot and, consequently, has arranged to have Joseph Harsch, Edwin Newman, John Rich, Irving Levine, Cecil Brown, John Chancellor and Welles Hangen, who'll do the earlier telecast, begin their swing Jan. 4 in Boston. Moderated by Edward Weeks, editor of the Atlantic Monthly, the first forum of seven web correspondents will be sponsored by Boston World Affairs Council.

Next night, it's Philadelphia with the Philly World Affairs Council underwriting the forum, this time with NBC's own Frank McGee moderating. On Jan. 9, the Detroit Economic Club will sponsor and on Jan. 10, moving to N. Y., the Foreign Policy Assn. will underwrite the touring company of tv-radio newsmen. Windup comes Jan. 13 in Chicago where the local Executives Club will serve as sponsor.

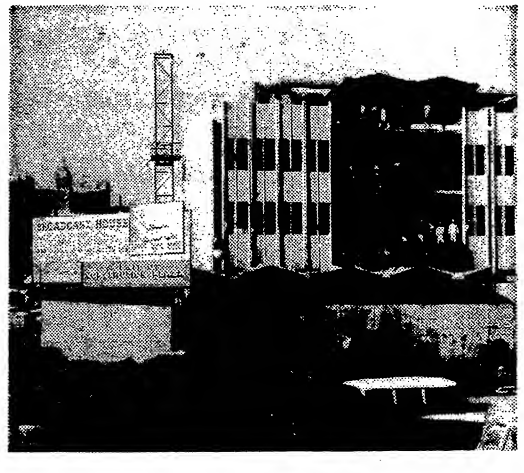
Hayward Pacts Chevalier

Leland Hayward has signed Maurice Chevalier for the cast of his "Gershwin Years" CBS-TV special airing Jan. 15.

General Electric sponsors.

Quality runs in the family... Don't be Vague... ask for Haig & Haig

BLENDED SCOTS WHISKY, 86.8 PROOF, RENFIELD IMPORTERS, LTD., N. Y.



CROSS SECTION OF PROGRESS

Workmen align themselves on the three upper levels of Broadcast House immediately prior to the hoisting into place of the last few concrete side panels. Broadcast House will be the ultra modern home of WTIC TV-AM-FM in Hartford's Constitution Plaza, part of the dynamic redevelopment of the city. *(Advt.)*

Congratulations to Eamonn Andrews . . .

You have carried on the best This Is Your Life Tradition.

As host of This Is Your Life in England on the BBC, you have won an award from the Guild of Television Producers and Directors in England. Ralph Edwards and the This Is Your Life staff salute Eamonn, producer T. Leslie Jackson and the British staff for maintaining top rating on the BBC-TV for the past five years.

THIS IS YOUR LIFE in the United States is heard SUNDAY NIGHTS at 10:30 P.M. over NBC-TV

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. Data on the features which compose the leading feature slots in a market are included. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period may cover three or four weeks. Other data such as the time slot and average share of audience also is furnished. Top competition and competitive ratings also are highlighted.

PHILADELPHIA • STATIONS: WRCV, WFIL, WCAU • SURVEY DATES: SEPT. 10-30, 1960

Night: MONDAYS 11:15-12:45 AVG. RATING: 6
Station: WFIL AVG. SHARE: 38
Program: WORLD'S BEST MOVIES

Sept. 12 "CASABLANCA"
Humphrey Bogart, Ingrid Bergman
1942, Warner Bros., UAA, Repeat

Sept. 19 "ACTION IN NORTH ATLANTIC"
Humphrey Bogart, Raymond Massey
1943, Warner Bros., UAA, Repeat

Sept. 26 "DRAGOON WELLS MASSACRE"
Barry Sullivan, Dennis O'Keefe
1957, M & A Alexander, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 6
Late Show 11:15-12:45	WCAU 4

Night: TUESDAYS 11:15-12:45 AVG. RATING: 8
Station: WFIL AVG. SHARE: 44
Program: WORLD'S BEST MOVIES

Sept. 13 "AT WAR WITH THE ARMY"
Dean Martin, Jerry Lewis
Paramount, M & A Alexander, 1st Run

Sept. 20 "NIGHT AMBUSH"
Dick Bogarde, Marquis Goring
1958, Lopert, 1st Run

Sept. 27 "NIGHT AMBUSH"
Dick Bogarde, Marquis Goring
1958, Lopert, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 6
Late Show 11:15-12:45	WCAU 4

Night: WEDNESDAYS 11:00-12:45 AVG. RATING: 5
Station: WFIL AVG. SHARE: 25
Program: WORLD'S BEST MOVIES

Sept. 14 "FIGHTER SQUADRON"
Edmond O'Brien, Robert Stack
1948, Warner Bros., UAA, Repeat

Sept. 21 "IT'S A GREAT FEELING"
Dennis Morgan, Jack Carson
1949, Warner Bros., UAA, Repeat

Sept. 28 "CHECKPOINT"
Anthony Steel
1957, Lopert, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
News: Weather 11:00-11:15	WRCV 17
News: Weather 11:00-11:15	WCAU 14
Late Show 11:15-12:45	WCAU 5
Jack Paar 11:15-12:45	WRCV 7

Night: WEDNESDAYS 11:15-12:45 AVG. RATING: 5
Station: WCAU AVG. SHARE: 29
Program: LATE SHOW

Sept. 14 "THUNDERBIRDS"
Gene Tierney, Preston Foster
1942, Fox, NTA, 1st Run

Sept. 21 "THEY KNEW WHAT THEY WANTED"
Charles Laughton, Carole Lombard
1940, RKO, C & C Films, 1st Run

Sept. 28 "REBECCA"
Laurence Olivier, Joan Fontaine
1940, Selznik, NTA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 7
World's Best Movies 11:15-12:45	WFIL 5

Night: THURSDAYS 11:15-12:45 AVG. RATING: 5
Station: WCAU AVG. SHARE: 31
Program: LATE SHOW

Sept. 15 "SECOND CHANCE"
Robert Mitchum, Linda Darnell, Jack Palance
1953, RKO, C & C Films, Repeat

Sept. 22 "ONE MINUTE TO ZERO"
Robert Mitchum, Ann Blyth
1952, RKO, C & C Films, Repeat

Sept. 29 "NOB HILL"
Richard Egan, George Raft, Joan Bennett, Vivian Blaine
1945, Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 7
World's Best Movies 11:15-12:45	WFIL 4

(Continued on page 36)

Merry Christmas

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD ATLANTA TORONTO

Inside Stuff—Radio-TV

CBS Foundation has made more grants totaling $5,500 to six educational institutions in the names of six of its women employees. Bryn Mawr got $1,000 in the name of Alice Weel, tv news writer for CBS News; Columbia U.'s Teachers College, $1,500, for May M. Dowell, manager of special projects, CBS News; Connecticut College for Women, $500, Emma Schaumann, supervisor of accounts payable, Columbia Records; Eastern Nazarene College, $500, Olive Tracy, graphic presentation specialist, CBS Radio; Long Island U., $1,900, Sherley Abrams, librarian, special projects, CBS News; Russell Sage College, $1,000, Winifred Williams, secretary to CBS prexy Frank Stanton. Size of grants are determined by length of service of the employee.

Arthur Hull Hayes, CBS Radio prexy, has been elected chairman of the board of the Advertising Research Foundation. He's the first broadcaster to get the top post at ARF, though he's been vice-chairman of the board this past year.

Hayes succeeds J. Walter Thompson's top researcher, v.p. Arno Johnson, in the chairman post.

National Audience Board beginning with 1961 will be giving "Award of Merit" citations to radio and tv shows and motion pictures.

A nonprofit org that's associated with service organizations and clubs, NAB will make the awards "in recognition of outstanding film, tv and radio material on the basis of audience research studies conducted by the Board."

Broadcast awards will be made to both producer and sponsor. Film awards will go to both the producing and distributing company. An emblem for the awards is being worked out that can be displayed in advertising and with film credits.

NAB, which has been evaluating entertainment by request since 1954, has conducted studies for such orgs as Paramount, Chrysler, Leo Burnett ad agency, Henry Jaffe Enterprises, Desilu Productions, Columbia Pictures and others.

Red Skelton, recuping on the Coast at Cedars of Lebanon Hospital from a diaphragmatic hernia operation, wasn't able to attend the open house at his newly-remodeled Skelton Studios, so festivities were brought to him.

His gallant staff leased a line from Pacific Telephone and comic was able to view, in color via closed circuit, the four and one-half hour demonstration from his bed.

Newest promotion and publicity piece is the 198-page Ford Program Reminder for Television Editors. Dreamed up by J. Walter Thompson, the daily-calendar booklet provides a day-by-day run down on the automotive company's regular programs (such as the listing for Wednesday, Feb. 22, 1961, which says: "Watch Wagon Train"). Booklet leaves plenty of room for daily memo entries by the editors.

FCC has approved the purchase of KDAL-AM-TV in the Duluth-Superior (Minn.) market by WGN Inc., broadcast arm of the Chicago Tribune. Purchase was made last August for a reported $3,300,000. Trib subsidiary has indicated it's in the market now for additional radio and tv properties.

Radio Code Board of National Assn. of Broadcasters is scheduled to meet Jan. 12-13 to review Code business. It will be the first session of the Board since last summer when new enforcement provisions were added to the Code, displacing the honor system formerly used.

Foreign TV Reviews

Continued from page 24

Lancashire accent, which might give it most fans in the Midland area although it's being nationally networked. Scribe Tony Warren worked up a neat folky air, and the format gives him about 20 characters to permute with. In this opener, he came up with a painless tale about a university lad, outgrowing his class, and prevented by pop from going out see his girl-friend in a hotel. So she came to his house, and turned out not to be a snob at all.

All, as indicated, fairly time-worn stuff, but the atmosphere was authentic and the dialog true. Most notable acting came from Noel Dyson as an understanding mama, and Derek Bennett's direction was sturdy. In fact, "Coronation Street" might develop into an addiction like smoking. *Otta.*

RESIGNATION OF HOSSAN EFFENDI
With Fakaher Fakaher
Writer: Raafat Khayat
Director: Hamdi Gheith
30 Mins., 8 p.m. Thurs.
Damascus TV

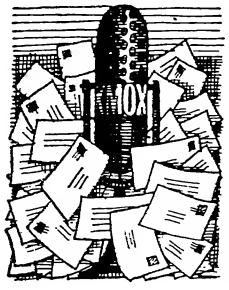
Raafat Khayat really wrote a character study with a message—the message: do your job with integrity and without regard for "family" or influence. This is a strong message for a people that only a few years ago fawned on the favorites of Farouk and from habit still do a little pursing of the lips.

The plot was simple, almost trite. The Big Man brought his son into the organization fresh from the University and turned him over to a veteran department head to learn the business. This man was a disciplinarian and he took the son, ignored his degree and family and gave him the works. The father died, the son became Mr. Big to the delight of all who figured the martinet would be bounced. Switcheroo was that the son made him the controller.

What the piece had was excellent writing and vet actor Fakaher Fakaher. His portrayal of the department head affirmed his star status. His performance was laced with touches that brought out the weaknesses of the character, yet subtly emphasized his strength. The closing scene, in which he greeted the employees, who had jubilantly thought he was going to be canned, and announced that he was the new controller, then quietly went about the business of re-assignment of duties, was big-time.

Director, Hamdi Gheith, deserved an extra bow for his staging and handling of the cameras, which never got in the way of the yarn. *Bowr.*

Houston—Felix Morales, operator of KLVL, local Latin-American outlet, has applied to the FCC for a license to operate an FM outlet here. Houston has 11 AM outlets and eight FM stations with an additional AM outlet proposed and four more FMers plus the prospective KLVL addition.



POSTCARDS! Sure, the customers always write ... but what radio station gets 171,258 postcards in one week? In St. Louis, *only* KMOX. Listeners, asked to send in names, addresses and occupations to be eligible for a daily drawing of 7 radios, responded at a rate of 24,000 per day! The customers always buy, too. With audience reaction like this, it's no wonder the advertisers get swift, sizeable results in response to KMOX.

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REPRESENTED BY CBS RADIO SPOT SALES

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creators of CANDID CAMERA

take pride in announcing

another program soon to be

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315 Repeal in Doubt

Continued from page 18

Davis (D-Ga.) said after the hearing that his group probably would recommend shortening the campaign by moving up the dates of the nominating conventions. He said his own view was that the campaign should not last "much longer than four weeks." However, he declined to predict whether any recommendation would be made on the score of Section 315.

Any call for repeal by the committee appeared highly unlikely in light of statements made by the lawmakers. Of particular interest was the critical attitude taken by Rep. William Cramer (R-Fla.) toward the Great Debates, which have been viewed as the industry's most potent argument for winning complete freedom from equal time restrictions.

Cramer told Sarnoff that a candidate might consider engaging in a televised debate against his best interests, but his refusal to face his opponent would open him to the charge that he was afraid. In effect, he said, the networks through the debate setup can exert a control over the type of campaign a candidate runs. Cramer cited the abortive fifth debate this fall when Nixon was pictured as afraid to face Kennedy. He ventured that this could have cost Nixon the election.

Cramer did not oppose the Great Debates per se, but said rules should be laid down giving the candidates a bigger voice in their format and the way time is made available. "The candidates," he said, "should have a great deal to say about how their campaign is conducted, rather than have the networks say, 'here is the time available; if you don't take it, you're running away from your responsibility.'"

That lawmakers might not be enthusiastic about making the Great Debates a permanent institution was also evident in remarks by Rep. Samuel Devine (R-Ohio). He pointed out that it is axiomatic for a political incumbent to avoid debating a lesser known opponent. All members of Congress, naturally, are incumbents. Devine also observed that a man could be a very able candidate, but suffer an inability to express himself well in a debate.

Rep. Leo O'Brien (D-N.Y.) declared that he was "skeptical" about extending the Great Debate format to all elections by way of Section 315 repeal. He described the plight of a local candidate who was subject to what he termed "gentle blackmail" by his unwillingness to take part in a broadcast debate not to his liking.

Chairman Davis told Sarnoff he had not made up his mind completely about the "effectiveness" of the Great Debates, but added that he was "disturbed" about their "repetiousness." "I got tired of them," Davis said.

Sarnoff expressed the hope that the Great Debates would become permanent.

In his letter, Stanton said the role played by radio and tv in the 1960 campaign "clearly permitted, and perhaps even demanded a shorter campaign period."

Permanent suspension of Section 315, Stanton argued, can curtail the need for campaign spending generally. "For we are confident," he said, "that if the broadcasters are permitted to present candidates in debates, in face-to-face discussions and in similar appearances, they will do so wherever feasible."

'Witness'

Continued from page 18

a week earlier at 9:30, but off from "Witness'" 12.5 the week before in the same time period. "Angel," at 8, was down slightly from its 10.9 a week earlier to a 10.5 last week, but as also way down from the "Witness" at 14.5 at 8 the week before. And at 8:30, the only show unaffected by the switchover, "Zane Grey Theatre," dropped to 12.5 from its 15.5 a week earlier because of the poorer leadin afforded by the Ann Sothern-"Angel" combination.

Network isn't taking the initial ratings seriously, figuring it takes time for audences to catch up with a new schedule. It's heartened by the competitive showing of "Witness" at 9, particularly by the fact that it went up a full rating point (from 12.7 at 9 to 13.7 at 9:30) in the second half-hour against "The Untouchables." As for the Sothern show and "Angel," the web is pretty much convinced they're weak shows to begin with.

Alex Dreier

Continued from page 19

new half-hour news roundup on WGN-TV, and his old 10-minute chore on WNBQ, now taken by Floyd Kalber.

Not for nearly five years has any kind of programming been able to make a chink in Flynn's ratings, which are consistently in the 30s. WGN-TV's news, with Jim Conway, gets a pretty fair audience if only by dint of the fact that he's followed by Jack Paar. In short, it won't be a pushover for Dreier, regardless of his popularity.

His WBKB newscast, which will feature Warren Culbertson on weather, is expected to be SRO even before it goes on the air. Already two nights have been purchased by auto dealer Jim Moran, who sponsors the feature films that follow the newscasts on Mondays and Fridays; and a number of other local sponsors are always ready to put their money on Dreier wherever he is. Two of them, Meister Brau Beer and Hoffman Builders, pulled out of the NBC stations the day the newscaster did, and it's understood his other WNBQ news sponsors are ready to follow as soon as their contracts run out.

North American Van Lines, a national sponsor with a great crush on the commentator, has indicated it will switch its spot radio show, "Alex Dreier Comments," from NBC affils to ABC stations.

Of this acquisition of Dreier, local ABC veep Sterling (Red) Quinlan said, "This puts us in the news business quickly and dramatically. Alex and I speak the same language, and I've told him that on our local shows he has carte blanche to be free-swinging and racy. I want him to get the Chicago audiences aroused and excited."

Dreier let on that he had been given permission to make a statement about his previous employer (Lloyd Yoder, NBC veep and general manager of the Chi o&os) on his opening show at WBKB. Quinlan hastened to add that he would read the statement first and would be careful not to let the airwaves be used for a personal vendetta. Dreier had been feuding with his former boss and left NBC with a great deal of bitterness towards Yoder.

NBC-TV Specials

Continued from page 18

nightly news, "Celebrity Golf," and weekend basketball and baseball programs.

In late summer things looked bad for NBC-TV in specials. Web had laid aside an hour on Tuesdays and another hour on Fridays, and apart from American Tel & Tel's alternate week Friday biz, nothing exceptional was happening to these special slots on Madison Ave. Yet NBC went into the Sept.-Dec. quarter on a virtually SRO basis on both slots.

January doesn't look good for Tuesdays and Fridays even now, and the month (possibly due to the traditional post-Xmas business falloff) probably won't improve. But February and March promise a hunk of big specials money, according to NBC sales sources, and is counted as part of the total $10,300,000 in business that can be expected to enter the house for the remainder of the season. Actually, the $10,300,000 minimizes the full potential, because, the network says, it does not include what may happen between now and, say, April, in unanticipated biz.

The sale of the six prestige "Hallmark Hall of Fame" specials, the eight Dow "Hours of Great Mystery," two Robert Alan Aurthur dramas and seven "Our American Heritages" is backed up by bread-and-butter deals for eight Bob Hope specials (Buick), another Hope-Bobby Darin (Revlon), a Jack Benny (Lucky Strike), an Art Carney (Timex-Sara Lee), two Fred Astaires (Chrysler, etc.) and a dozen or more "miscellaneous" specials. Then there are the news and pubaffairs shows (maybe 20 in all that are now sold) and a batch of sports, with there being about 150 special programs in all that are sold or near sale.

NBC-TV is not about to lower its sights on specials for '61-'62, even with all the problems besetting a sales force that has to hustle everyday for new orders. Salesmen frequently feel that one $250,000 special requires as hard a sell as an entire $5,000,000 series, but NBC says it doesn't mind wrestling so long as it keeps on winning these one-round matches.

Marvin Miller Suit

Los Angeles, Dec. 20.

Marvin Miller and Screen Actors Guild have brought suit in L. A. Superior Court against CBS, Tido Inc. and Silverstone Films Inc., companies involved in the production of "The Millionaire" teleseries, in which Miller toplined.

Suit seeks court order directing defendants to arbitrate number of points in the actor's contract involving indeterminate amount of money.

Airlines, Carrier Disasters

Continued from page 17

including appeals for oxygen and stretchers, and announcements from the Fire Dept. and the Navy Yard. WNYC also fed its coverage via beeper to some 16 out-of-town stations.

All three webs followed their initial pickups with special coverage throughout Friday. CBS-TV devoted the largest amount of time to the air disaster, doing two half-hour specials durng the day, then devoting its Friday night "Eyewitness to History" to the crash. NBC spotted five and eight-minute pickups through the day, did a half-hour special Friday night and another Saturday afternoon. ABC followed a similar pattern, but with less frequent break-ins on the schedule, and restricted its special coverage to its N.Y. station, WABC-TV.

Among the indies, WPIX utilized beeper audio but studio picture until it could get early film in; WNTA-TV arranged to pick up the CBS-TV feed. WOR-TV carried the WOR Radio audio at key points. In radio, WNEW covered extensively, and fed its reports to some 100 stations throughout the country via beeper phone. Same station devoted plenty coverage to Monday's fire, with about 50 stations taking similar feeds.

WNBC Radio, in addition to its coverage, ran a special on the plane crash at 6 that evening; WABC also did a special. WOR jumped right on the story and stayed with it after N. Y. Fire Commissioner Edward F. Cacanaugh, appearing on the station's Martha Deane show, was notified of the crash and left immediately. Mutual did a wrapup that night, in addition to its coverage. WINS carried reports on schools in the area of the crash, in addition to other coverage.

* * *

Over and above the solid reporting job done by the networks, all three hit a new high in maturity and dignity in the publicity aspects. Unlike the election and preelection coverage, where the press agents were scrambling for all kinds of credit for their respective webs, the networks laid off on the crash. At CBS, orders from top management went out to the effect that there were to be no claims of being "first" on the scene; press dept. was told not even to put out a press release on coverage, just to answer newsmen's questions. Network attitude was that the occasion hardly lent itself to any exploitation of any kind. NBC followed suit, so did ABC.

* * *

WNEW, as of Monday night had raised $5,000 for those Brooklyn residents who had been burned out of their homes, apartments or businesses. It all started when the station got calls from people who wanted to donate money for their use, but didn't know where to send it. Station thereupon set up the WNEW Fund, with the blessings of Mayor Wagner, and began spotting announcements appealing for donations. Money will be turned over to the appropriate disbursing agent.

* * *

For Walter Cronkite, who anchored the CBS-TV plane disaster, it was a case of "there but for the grace of God go I." Cronkite was in Chicago Thursday and was booked for the United jetliner which crashed. Thursday night, he changed his mind, cancelled the Friday morning flight and took one to N. Y. Thursday night.

* * *

Among the victims of the disaster were several in the show biz and communications orbit. They included Jonas R. Rosenfield 3d, 18, son of Jonas R. Rosenfield Jr., Columbia Pictures veepee in charge of publicity and advertising. The youth was on his way home for the Christmas holiday from the U. of Wisconsin where he was a freshman.

Also on the planes were Elliot Roy Saxon, veepee of Cookerama and an associate of Fuller Miele, a public relations concern; Arthur F. Schuelke, a general manager in the magazine publishing division of the Reuben H. Donnelly Corp.; Robert W. Ellis, 29, asssitant producer in the radio-teevee commercial department of the Benton & Bowles Agency for the past 18 months, and Raymond J. Walsh, 43, president of the Wesleyan University Press.

* * *

Although the Gulf contract to sponsor news coverage of precisely such events was in force, NBC-TV decided not to offer the bankroller a crack at the Friday night special half-hour (8-8:30) done on the afternoon's two-plane aircrash.

Sponsorship by Gulf would have marked its first buy of an NBC news stanza and the network felt that because of the disastrous nature of the crash, it would have been a bad way for Gulf to make its debut. Network felt that it has not yet been established widely enough that Gulf was going to be sponsor of several news programs and until it was established (by at least one other stanza) a tragedy of such immense proportions bearing the Gulf standard would give a confusing, indeed negative impression.

* * *

CBS execs did a burn Friday when ABC came on with a remote picture at 1:10 and they discovered that it was the CBS picture, not ABC's. News execs called ABC, which apologized, explaining they thought it was their own picture. Transmission mixup occurred at the Empire State Bldg. microwave point.

* * *

Only four weeks before the crash, CBS' "The Twentieth Century" had done "Traffic Jam Upstairs," report on air traffic controls on its Nov. 20 telecast. CBS made use of excerpts from the show, explaining how collisions could occur, on its half-hour afternoon coverage and its "Eyewitness to History" coverage.

Axelman's Neurotica Tapes

Philadelphia, Dec. 20.

An enterprising lad, aged 16, Arty Axelman stated that he has signed two local comedians, Alan Burch and Art Marshalel to write and perform on a syndicated taped radio show. Tapes of the show will be sold under the banner of Neurotica Syndicated Tapes.

A similar deal is being negotiated, he added, with Miami Beach deejay Larry Kink (WKAT).

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(Week Ending Dec. 11)

	Homes Viewing (000's)
Armchair Theatre—ABC	7703
Sunday Palladium Show—ATV	7497
Take Your Pick—AR	7292
Play of the Week—ATV	6573
Bootsie and Snudge—GRANADA	6367
The Army Game—GRANADA	6367
Emergency-Ward 10 (Tues.)—ATV	6265
Arthur Haynes Show—ATV	6162
Emergency-Ward 10 (Fri.)—ATV	5957
Dickie Henderson Show—AR	5854

Vegas KSHO-TV's Unique Xmas Fund-Raising For Orphans; Stars Pitch In

Las Vegas, Dec. 20.

A unique fund-raising tv show will be presented here on Christmas Day—unique in that no soliciting will be done once the show is on the air.

Jack Kogan, local tv personality, emcees the "Fourth Annual Christmas Party," a 90-minute show on KSHO-TV. For several days, Kogan and associates have been raising money for 10 orphans, representative of all orphans in Nevada, who will be flown here from the state orphanage at Carson City to appear on the show Hank Henry, Silver Slipper top banana, will act as Santa Claus on the program—he's learned in advance what each of the youngsters wants as a "dream gift," and it will be presented on the telecast.

Bill DeAngelis, Stardust stage director, has designed a "Silver Dollar Christmas Tree" for the program, and it is being decorated by the many silver pieces being donated. Funds from all over Nevada, California, Arizona, and Utah have been coming into P. O. Box 532 here. Frank Sinatra, Dean Martin, and many other Strip entertainers have made sizeable donations. On the day of the show, soliciting will cease, and the Christmas Party will serve as a "thank you" for all donors.

Several stars now appearing on the Strip have volunteered to do their act on the program, made possible through the cooperation of AGVA, AFTRA, and the local musicians union, 369.

Ray Sinatra, Tropicana maestro, has written a special song for the show called "The Silver Dollar Christmas Tree."

Kogan told VARIETY that an estimated $4,000 will be raised for the orphans, which will be put in a trust fund with the Bank of Nevada as trustee. The money will be divided among the 10 youngsters when they reach the age of 18.

The tv station, though required to be paid for the air time by FCC regulations, will donate the amount in toys for the orphans. Nat Goldman, writer-director of the show, DeAngelis, and Kogan call it a "DeGoKo" production, and are donating their services.

St. Paul—A new corporation, the Midwestern Educational Television Corp., has been organized here to further plans for establishing a six-state educational tv network which would serve stations in Minnesota, North and South Dakota, Wisconsin, Iowa and Nebraska. Under a local Hill foundation grant, the organization will try to implement a survey of such a network's possibilities made recently by Dr. John C. Schwarzwalder, Twin Cities educational tv station KTCA-TV general manager.

P&G Puts In an Order For July Beauty Contest

CBS-TV last week got an order for a 90-minute special which won't be telecast until next July. Procter & Gamble gave the web a firm commitment to sponsor next year's Miss Universe contest coverage out of Miami Beach. Deal was set via the Grey agency.

Last year marked the first network coverage of the Miss Universe competition, coinciding with its move from Long Beach, Calif., east to Miami. P&G sponsored it in full, but prior to the telecast had asked CBS to sell off half to another sponsor. Web couldn't come up with one, and P&G had to go it alone. Company was so pleased with the results it lost no time in ordering the 1961 contest.

Jaffe

Continued from page 22

asserts, since he was assured SG was taking care of the matter.

It was known to SG, complaint asserts, that Jaffe Enterprises had put up $246,000 to assure availability of Shirley Temple and that the amount became forfeit when the 1959 projected series wasn't sold.

Charging that SG made "false representations" and acted "deceitfully and fraudulently," Jaffe Enterprises demands $2,500,000 in actual damages and $1,000,000 in punitive damages.

Series was re-run on ABC during 1959. Subsequently, NBC undertook production of "Shirley Temple Show" which is connected with neither Screen Gems nor Jaffe.

San Antonio—KTSA is slated to observe its 38th anniversary here with the opening of its new studios in Radio Park. Station was originally operated in 1922 by the Sunshine Broadcasting Co., then purchased by O. R. Mitchell, local auto dealer and then sold to its present operator, McLendon Corp. of Dallas.

Set Annual Egghead Parley To Sift FCC, Other U. S. Agencies

Washington, Dec. 20.

The high-level decision has been made to set up an annual egghead conference to turn the mental x-ray on the federal regulatory agencies—including the Federal Communications Commission—to determine what legislative and administrative reforms they need.

Chief Judge E. Barrett Prettyman of the U.S. Circuit Court of Appeals here who conceived the idea is planning an early February meeting to set up the program and permanent organization for such a conference. Prettyman likes the word "assembly" better than "conference," although the latter is more descriptive.

It will be patterned somewhat along the line of the Judicial Conference of the U.S. which meets once a year (with the U.S. Supreme Court chief justice presiding) to take a careful look at federal courts and their needs.

The concept is to have a regulatory scheduled assessment of the regulatory agencies by thinkers. Details are yet to be resolved, but Judge Prettyman plans to have participants in the conference to be representatives of the regulatory agencies, university scholars, members of Congress, lawyers practicing before the agencies and others in related departments of Government.

Recommendations of new legislation would go to Congress. Suggested changes in administrative procedure would go to the agencies themselves.

Besides FCC, other agencies involved are the Federal Trade Commission, Securities and Exchange Commission, Civil Aeronautics Board, Interstate Commerce Commission and Federal Power Commission.

Honolulu—Stations of the Hawaiian Broadcasting System are now identifying themselves as being members of the Honolulu Star-Bulletin Television Network.

Troy Priest a Jockey

Albany, Dec. 20.

The first priest to do a deejay program hereabouts is Father Paul Engels, of Catholic Central High School, Troy, who has launched a half-hour Saturday morning show over WOKO. He went on the air unannounced

Since WOKO donates the time, there will be no sponsor.

Slap Cease, Desist Edict on Stations As Payola Penalty

Washington, Dec. 20.

Federal Communications Commission has hit two southern radio stations with rarely-used cease-and-desist proceedings for their alleged payola practices.

Stations WAOK, Atlanta, and WRMA, Montgomery, Ala., were directed to show cause why they should not be ordered to cease-and-desist from accepting payola. FCC said both stations admitted taking payola in their replies to the Commission's payola questionnaires.

The outlets would have been dealt with more harshly by FCC Chairman Frederick W. Ford who favored inclusion of license revocation as an issue in the proceedings.

The action marks the first time the cease-and-desist authority has been used in the Commission's payola crackdown. A large, but unannounced, number of license renewals have been held up pending checks into suspected payola, however.

DURING THE CHRISTMAS SEASON-

Canadian Broadcasting Corporation's

90-minute production of

"MOTHER GOOSE"

starring Wayne and Shuster

with Joan Fairfax, Bob Goulet and Paul Kligman

WILL BE SEEN ON THREE CONTINENTS!

AUSTRALIA

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CANADA

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Christmas In The Air

Whenever a particularly provocative TV show brings forth an immediate rash of phone calls from viewers, it's a pretty safe bet that at least half the next day's newspapers will report, "The network switchboard lighted up like a Christmas tree."

Well, this is one time of year when Christmas trees light up like network switchboards.

Just between us, the trees are really a lot prettier, and, besides, how many kids have ever found a brand new bike under a switchboard? Be that as it may, there's at least one group of NBC men whose professional obligations will be taking them far from mistletoe, hearthside and family just a few days from now.

They're the nine foreign correspondents who'll be flown here for the December 30 round-table telecast on world affairs—a full-hour special entitled "Projection '61." All of the newsmen will be spending Christmas Day aboard airliners en route to New York in order to arrive here in time for pre-broadcast planning sessions. We can think of few Christmas Day greetings less cheering than "Coffee, tea or milk?", but NBC newsmen must be girded for anything.

This is the season, of course, when the phrase "peace on earth" has very special significance, but it's also true that we're living in the most perilous period of man's history. Even the phrase "trouble spots" could be called optimistic, for it sometimes appears that the entire world is one vast danger zone.

For that reason alone, these year-end discussions by our far-flung correspondents (which began in 1957) have become a vital part of NBC's news coverage. Each of our men knows his area thoroughly; and when they exchange opinions across a table, the interrelationships of cities, governments and peoples throughout the world come into sharp—and sometimes disturbing—focus.

THE NBC CORRESPONDENTS who'll be spending part of this holiday season winging toward New York are Joseph C. Harsch, London; Edwin Newman, Paris; John Rich, Berlin; Irving R. Levine, Rome; Cecil Brown, Tokyo; John Chancellor, Moscow; Welles Hangen, New Delhi; James Robinson, Hong Kong; and Wilson Hall, Havana. Joining them on "Projection '61" will be three of our domestic newsmen: moderator Frank McGee, Frank Bourgholtzer and Sander Vanocur.

Already in the hands of the program's producer, Chet Hagan, are long, detailed memos in which each of the overseas newsmen has pointed

to some of the things he's likely to be talking about the night of December 30.

For the most part, the memos are highly serious and analytical, but they're not without their parenthetical asides. In writing from Havana, for example, reporter Hall commented, "There are so many Red Chinese staying at the Hotel Riviera here that we're calling the swimming pool the Yangtze River."

Similarly, Moscow correspondent Chancellor indicated that he'd be talking almost exclusively about Russia's external and foreign affairs, since there's been no important domestic Russian story this year. "Now, if Khrushchev will only keep his corner office in the Kremlin," he added, "I'll not be made a liar."

SEVERAL DAYS before air-date, the visiting newsmen gather in a Manhattan hotel suite for preliminary shoes-off sessions. As you might suspect, just about every one of the commentators is certain that his own geographical area is the most crucial in the world, and when producer Hagan begins apportioning the time segments for, say, the program's summations, he's more than likely to be challenged with, "What! Only 45 seconds to wrap up Algeria?"

Sometimes the protest is so impassioned that one of the other newsmen graciously offers his beleaguered colleague 15 seconds from his own allotment, but that's like donating blood.

In a way, the telecast itself is the easiest part of the entire assignment here, for all the men are wonderfully articulate before a microphone, and also feel right at home before the TV cameras.

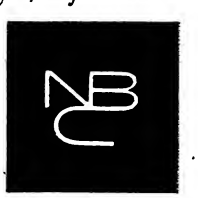
There *was* a time in the distant past when director Robert Priaulx did have a bit of trouble with Joe Harsch, a thinking man who had the habit of lowering his head when concentrating. "Please look up," Priaulx would implore from the control room. "The top of your head tells me nothing." Mr. Harsch no longer requires that kind of coaching; it's chin-up all the way.

The visit of the overseas newsmen doesn't end when the full-hour telecast is over. A few days later, a discussion-tour begins. Several seasons ago, the reporters would go out on the chicken-a-la-king circuit individually or in pairs, but more recently they've been appearing as a troupe in the auditoriums of half a dozen large cities during each New Year season.

Early next month, for example, they'll be answering queries from audiences in such metropolises as Boston, Philadelphia, Detroit, Chicago and New York. The newsmen draw capacity crowds wherever they appear, and the audiences never seem to run out of questions. At Philadelphia's "Academy of Music" last year, the correspondents were on stage for almost three hours, and when they finally begged off, there were more than 700 queries they hadn't even begun to tackle. Last January at the Waldorf-Astoria, where the group has appeared for the past three years before the distinguished members of the Foreign Policy Association, hundreds had to be turned away at the Grand Ballroom doors. The public thirst for information has never been quite so unquenchable.

The tours serve another useful purpose, if last year's Waldorf session (moderated by Chet Huntley) is a fair example. The very first card Huntley picked from the pile of audience questions read, "What are you doing tonight, Mr. Huntley? (signed) Old Tip."

The card turned out to be from a lady in the balcony (Chet's wife, Tippy Stringer, if you must know). She'd decided this was the best way to make an appointment with a husband who lives his job 24 hours a day. Some women are so unreasonable.



TV-Radio Production Centres

IN NEW YORK CITY . . .

Ben Gazzara, Sal Mineo and Peter Falk head the cast of "Cry Vengeance," the NBC-TV dramatic original by Robert J. Crean and which Sidney Lumet is directing and Robert Alan Aurthur producing for Feb. 21 exposure . . . Lou Wilson joins Bob Banner Associates to work on program development; he's an ex-personal manager . . . Chester Morris added to cast of NBC-TV's Feb. 7 production of "A String of Beads" with previously signed Jane Fonda, Glenda Farrell and George Grizzard . . . Fred Robbins' "Assignment Hollywood" guests this week are Jimmy Durante, Eva Marie Saint, Otto Preminger, Jill Haworth and Peter Lawford . . . WMCA this week received a citation from the President's Committee on Employment of the Physically Handicapped . . . Peter Fatovich returns to WNBC Radio production after a stint in Frankfort, Germany, with the Armed Forces Radio Network . . . Mort Lubow into WNBC Radio sales, replacing Arnold Starr who is shifting to NBC Spot . . . Jane Herbert back with "Monitor" after three years at William Morris . . . CBS-TV Coast program development boss Hunt Stromberg Jr. in for network meetings and casting sessions for new series . . . Johnny Carson got the Sales Executive Club of N. Y.'s Applause Award as performer of the year at a Waldorf-Astoria luncheon last Friday (16), and also set for two more weeks as a guest panelist on "To Tell the Truth," starting next Monday (27) . . . Joe Charles Friedman upped from copywriter to assistant manager of program promotion and merchandising at CBS Radio . . . Roger O'Connor, ex-Mutual sales staffer, moved to CBS Radio as an account exec . . . Jay Barney bicycling between an NBC "My True Story" stint and the Equity Library Theatre production of "The Front Page". . . Armed Forces Radio will broadcast worldwide WNEW's new "60-Second Soaps," the comedy takeoffs on the disappearing soapers . . . Mike Donovan, the CBS doorman, improving slightly at Knickerbocker Hosp. after critically wounding himself while cleaning a hunting rifle last week . . . Brooke Hayward, actress-daughter of Leland Hayward and the late Margaret Sullavan, set for a lead role opposite Dane Clark in the Jan. 25 "U. S. Steel Hour." She's done tv commercials, summer stock and had a major role last season in a "CBS Television Workshop". . . James Grau moved over from WABC to WNEW as promotion and advertising manager.

"Armstrong Circle Theatre" assistant director David Roth steps into director's role on tonight's (21) show, an adaptation of David Shaw's "The Immortal Piano". . . WINS general sales manager Lee Gorman appeared on a recent "To Tell the Truth" stanza; fooled panelists Polly Bergen and Kitty Carlisle into thinking he was editor of the Old Farmers Almanac . . . Dorese Bell, at one time with ABC-TV in Washington and most recently on the staff of KLAS-TV, Las Vegas, is back in the capitol with Mutual Broadcasting. She'll be covering the young marrieds and family groups that are beginning to accent Washington political life.

Mutual Broadcasting has appointed Frank Carman, prexy and general manager of KLUB, Salt Lake City, and Ralph J. McElroy, prexy and gm of KWWL, Waterloo, Ia., to vacancies on the 17-man affiliates advisory committee . . . Busy tv sked for Louise O'Brien, regular on the Jack Paar show. She's taping a Mitch Miller NBC-TV seg and was on last night's (Tues.) Garry Moore CBS show.

WPIX topper Fred M. Thrower off to Jamaica with his family for the holidays, returning to his post on Jan. 8. Lev Pope, operations v.p., takes over command in the interim . . . Hawaiian Room impresario Tony Cabot again slated as musical conductor of the Jan. 14 Cerebral Palsy telethon on WOR-TV.

IN HOLLYWOOD . . .

Wendy Barrie shook the snows of N. Y. for the sunshine of Hollywood after 15-year absence. She'll stay put here as long as they keep her busy in pictures and tv . . . Raymond R. Morgan Jr., agency veepee, won first prize in a promotion campaign for tv in Augusta, Ga., and carries off a set of matched golf clubs like Ike uses . . . Frank O'Connor, now on his own, will produce "Russell," the western-type show to be built around the artist's paintings, oils and bronzes. Borden Chase, one of the town's top western writers, will turn out the scripts . . . After paying Art Linkletter $150,000 for an hour colorfilm of "Christmas in the Holy Land," CBS-TV will let it go by the board this yule time. Claims it can't find time for it. Gene Lester, who accompanied Linkletter, shot 25,000 feet . . . Lloyd Brownfield, press head at KNX, was taken into CBS's 20-year club . . . Benton & Bowles' Lee Rich is trying to arrange a time swap on NBC-TV—"Peter Loves Mary" for Tab Hunter's slot . . . Roy Huggins, now calling the shots at 20th-Fox-TV, is searching for a western star to head up his hour-long "Jayhawkers." He'll keep a sharp eye peeled on the pro football and Bowl games, from whence came Johnny Mack Brown, Ty Hardin, John Wayne, the late Ward Bond and Frank Gifford . . . Bert Lown, CBS-TV's station relations man for the west, just happened to find things to do in Hawaii this month and in Alaska next July.

IN CHICAGO . . .

Fred Niles Productions clocked its fifth year last week and, looking back, its growth is something phenomenal. Niles hung out a shingle in '55 with $5,000 capital, a staff of three, a one-room office in the Eighth St. Theatre, and a contract from Oral Roberts. Today he has a big plant, a staff of nearly 100, a branch in Hollywood, and a mustache . . . WFMT notched its 10th anni as a fine arts station, with ad revenues at a peak . . . William Means, formerly with WICA-TV, Springfield (Ill.), joined WGN Inc. as supervisor of consumer advertising, under Jim Hanlon . . . Between stations, Alex Dreier is vacationing in Frisco, where he owns property and where his parents are readying their Golden Wedding celebration . . . WBBM-TV installing "Young Ideas," a talkfest with teenagers, every third Monday in the 9:30 p.m. slot. Carter Davidson will host . . . WAAF repeating its Christmas Day "gift" to its audience—no commercials . . . John Gouldin, onetime WGN-TV director, launching an early morning classical music show on WSBC-FM . . . John Burns in a Sunday night slot at WBBM with "Golden Moments of Music" . . . Irv Kupcinet landed Harry S. Truman for his "At Random" outing last Saturday (17).

IN LONDON . . .

Danziger brothers' skein of vidpix, "The Cheaters" with John Ireland in the lead, now runs on ABC-TV here . . . Television Society has invited Sir Harold Bishop, BBC director of engineering, to be president in succession to Sir George Barnes who died recently . . . Nicholas H. Cory, Conservative political agent, will be public relations officer to Westward Television, commercial web skedded to start transmitting next spring . . . According to TAM, Associated-Rediffusion Ltd.'s "This Week" was seen in 4,462,000 homes able to receive BBC-TV and commercial broadcasts on Oct. 28, thus topping the current affairs program ratings for the month . . . A-R skeds a 30-minute excerpt from a rehearsal of the Wembley Pool ice spectacular "Snow White And The Seven Dwarfs" Friday (23) . . . Starting Dec. 29, Sir Ralph Richardson reads his memoirs over six programs under the title "On Looking Back" on BBC's Home Service radio channel . . . Ulster Television presents its first regional play Saturday (24) with the traditional "Coventry Nativity Play". . . Kathryn Grayson, who did a "Showtime" live for airing next year.

IN SAN FRANCISCO . . .

Don Sherwood, who wound up his nightly KTVU show last Friday (16), says he's through with tv—for good. In past five years in Frisco area, he's earned $250,000 on tv (plus another $250,000 as a radio deejay—via Golden West's KSFO), but he says: "I'm used up, all through . . . it's a need on my part to lead a more normal life. TV is an abnormal life . . . you're constantly being reminded of yourself." In past half-decade he's been on camera just about 1,000 hours via KGO-TV and KTVU . . . Ira Blue on the mend after surgery for a kidney ailment . . . John Daly originated his ABC-radio newscasts from KGO-AM Monday (19) through Thursday (22) before marrying Virginia Warren . . . KTVU rerunning David Wolper's "Race for Space" . . . ETV KQED putting on a special six-hour entertainment package Thursday (23) for Christmas . . . Westinghouse press agent Mike Santangelo in Frisco for the holidays . . . KTVU moved long-running "Doctors' News Conference" into time slot just prior to NTA "Play of the Week" . . . KGO-AM added Eric Johnson to local programming with ski report.

IN DETROIT . . .

Joe Gentile, vet sportscaster who has been the public address "voice" at Briggs Stadium for football and baseball games for more than a score of years, returns to CKLW-TV to take over the across-the-board "Sports Report" . . . WDTM will feature commentaries on contemporary topics under the direction of Mary W. Carpenter, director of news and commentary for the FM station . . . NBC's Chet Huntley will lead a team of the net's foreign newsmen for a discussion of "Great Decisions of 1961" before the Economic Club of Detroit Jan. 9 luncheon meeting . . . WWS has received the Michigan Cancer Foundation's public service award in recognition of time and talent so "generously contributed."

IN CLEVELAND . . .

Ben Wechsler has been named public affairs director of KYW-TV by Chet Collier, program manager. He is a New York native and came here from WNBC-TV there. He replaces Les Biebl, who becomes traffic supervisor . . . Ruth Allen, McCall Magazine Gold Mike award winner for her WGAR radio shows, is quitting the station Jan. 1 . . . Tom Cullinan, one in only four tv writers to ever have won a Ford Foundation fellowship to advance his craft, wrote a Christmas special for WEWS-TV and Western Reserve, set in Ireland . . . Constantly ringing bells from a fire alarm system being tested loused up the taped (for radio and tv) speech here of V. K. Krishna Menon, India's ambassador to the UN . . . John Garfield, local sales manager of WJW-TV, greeted friends at Christmas by hiring a plane to sky-write the message across 10 miles of Cleveland air.

IN MILWAUKEE . . .

Four television panelists on WTMJ-TV, on a program noting the 12th Anniversary of the United Nations, discussed "What Is the Most Vital Human Right Violated in the U. S. Today?" Panelists were District Judge Christ T. Seraphin; former mayor Frank P. Zeidler; Albert M. Davis, executive director of the International Institute and Atty. Eisendrath, chairman, Human Rights Day Observance Committee . . . WRIT, Balaban station, has been doing a special "Give A Radio For Christmas," campaign. John F. Box Jr., managing director for the Balaban stations (including WIL, St. Louis, and KBOX, Dallas), informed the campaign, conducted by all three stations, has a two-fold purpose: A public relations effort to aid increasing sale of radio sets anl help increase radio's "sets-in-use" figures . . . On Christmas night at 10 p.m., WXIX-TV will show the 1960 "Pro Football Highlights Review." All of the outstanding plays and players in action of pro games will be telecast

'H'wood & Movies' Special to P&G

Procter & Gamble has ordered "Hollywood and the Movies," a two-hour special in which Gene Kelly will star. David L. Wolper, the indie pubaffairs producer whose "Race for Space" had to be shown via national spot after all the networks turned down the outside package, is producing and directing this quasi-documentary, and, with P&G so hot after the property, it's expected to appear sometime in February. All three tv webs have been approached, with ABC-TV the hottest present prospect.

Wolper and Sterling Productions are co-owners of "Hollywood and the Movies." The two-hour stanza, with the aid of footage from the Sterling library, will run through many of the silent film classics, and host-narrator Kelly will do interviews and offer observations on the contemporary scene in the motion picture capital.

Maletz for Antitrust Job? As 'Celler's Man' The TV Fur Could Fly

Washington, Dec. 20.

Herbert N. Maletz, chief counsel of Rep. Emmanuel Celler's house Antitrust subcommittee, is under consideration for head of the Justice Department's Antitrust Division.

He is understood to agree with Rep. Celler (D.-N.Y.) that tv option time is an outright violation of the antitrust laws. Also, he participated in Celler's 1954 hearings in New York which were hostile to Broadcast Music, Inc., and favorable to the American Society of Composers, Authors and Publishers.

Celler has given Maletz a strong push for the post of Assistant Attorney General in charge of the Antitrust Division and he reportedly has other political backing also.

Celler has been highly critical of NBC's Philadelphia-Boston station swap and Washington-San Francisco station sale and purchase, charging it an antitrust violation. Maletz' personal view on this multi-million dollar maneuver isn't known.

Sal Mineo

Continued from page 18

better to do than go to a Walt Disney picture and criticize this type of thing? . . .

Price: "Then you are very sensitive as to what is printed about you in spite of all the publicity, good publicity, you have received?"

Mineo: "I don't mind constructive criticism; even that hurts sometimes, but I can accept it. But, saying that Tonka, where I played an Indian boy in love with a horse, was the worst performance of the year shows no signs of constructive criticism and shows a lack of intelligence and is just not nice—these people are just not nice."

Price: "Would this be one of the things that motivated you to take a more profound role such as the one in 'Exodus'?"

Mineo: "It caused me to look up and say these idiots on that school newspaper, which I will never buy, they look at your past work. So I decided no more records and no more Indian pictures."

A Christmas Tradition...Las Vegas Style

The JACK KOGAN CHRISTMAS PARTY FOR ORPHANS . . .

telecast over KSHO-TV . . . has become a tradition dear to the hearts of all Las Vegas residents. The gamblin' man, the stunning showgirl, mechanics, waitresses, attorneys, homemakers and taxi drivers, annually contribute to help these unfortunate youngsters get a stake in life through the Orphans' Foundation established by Kogan.

Ten of these children, representing the many more who are being helped, appear on Kogan's TV show and then are taken on a three-day wonderland tour . . . Disneyland, Marineland, Pacific Ocean Park and other spots dear to the hearts of little children.

Why does this happen?

Because as Kogan has said, "I was an orphan myself and I know what it's like to be lonely at Christmas."

And it comes about because Las Vegas is a city with a great, large, wonderful heart.

Need Money?
KASKEL'S PAWNBROKERS
LEGAL RATES
LOANS on JEWELRY & FURS
SILVERWARE, STAMPS, CAMERAS, Etc.
Immediate Cash! No Red Tape!
Cold Storage on Premises
All Articles Insured
41 W. 57 St. Private Ent. thru Bldg. PL 8-1300

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. - Tel. PL 7-5800

THE SEASON'S GREETINGS TO YOU

with love
Phyllis Diller

Tokyo's Fuji TV 250G Spread On NBC Public Affairs Shows

Tokyo, Dec. 20.

NBC-TV's news and public affairs programs will soon start appearing on a regular basis in Japan. Fuji Telecasting Co. Ltd., a major Japanese network, has just concluded the signing of a three-year deal with the American network's international division for a continuous flow of film and tape footage that ranges from several "Project 20s," a select number of debates called the "Nation's Future," the NBC "White Papers," to whatever unscheduled news events Fuji considers important enough to show here and several other programs from the single U. S. source.

It is understood that the deal is firm for the three-year period and calls for an annual minimum expenditure of $250,000 by Fuji. This is the first time that an English-speaking tv outlet has ever sold a steady stream of news-pubaffairs programming to a foreign language outlet. Naturally, Fuji will supply translation (particularly during the "Nation's Future") whenever necessary, but the key part of the arrangement is the supply of picture material from the Americans.

Fuji wants particularly an insight on the American political and sociological scene, and that reportedly motivated the firm-up of the contract.

(NBC International in February, 1960, made a $500,000 per annum deal with two Australian commercial outlets, HSV, in Melbourne, and TCN, Sydney to supply the same kind of service as it's now supplying Fuji.)

It's believed that Hideo Fukuda, director of Fuji programs and production, had been meeting for several days with representatives of NBC International and that he performed the actual contract signing and most of the negotiating with Alvin Ferleger, who is in charge of NBC International sales. Talks began about the time that NBC gained eminence in the U. S. for its Presidential election coverage.

The contract calls for virtually all NBC's public affairs output during the three-year period. Fuji officials are said to feel that public affairs (including a large supply of home-made product) will become the source of high commercial revenue within the next several months.

Albany—Stanley Warner-owned WAST will telecast the Christmas Eve Mass of the Cathedral of the Immaculate Conception, this being the first time a Mass has been videoed from there. Radio pickups have been made from the Cathedral, but never a telecast.

SG'S POST-'48'S IN CANADA SALE

Toronto, Dec. 20.

First purchase of library of post-1948 features has just been made to the Canadian Broadcasting Corp., according to announcement of Steve Krantz, veepee and g.m., Screen Gems (Canada) Ltd.

Group of 209 films made by Columbia Pictures (of which Screen Gems is a subsidiary) will also be shown by three newly-licensed stations expected to get underway by Jan. 1 and granted a franchise this summer by the CBC board of broadcast governors, plus a CBC affiliate in Calgary. Latter are CHCT-TV, Calgary.

Fleischer's 2-Way Name-Drop Action

N. Y. State Supreme Court Justice Harold Baer has reserved decision on two seperate suits brought by film pioneer Dave Fleischer. In his suit, which resulted in a two-week trial, Fleischer seeks to test whether tv stations have the right to use his name for advertising purposes.

One action names, WPIX, N. Y., while the defendant in the other case is NTA Pictures. Both suits had been consolidated for trial purposes.

In the precedental suit, Fleischer wants an injunction restraining WPIX from using his name as director of "Out of the Inkwell," "Popeye," "Betty Boop" and other animated cartoons. He contends the use of his name for ad purposes violates his civil rights. Stations throughout the country, all sponsors, according to the complaint, are liable for damages.

Fleischer's suit against NTA also asks damages on a similar basis. Involved in this case is the cartoon, "Hoppity Goes to Town." Paramount Pictures formed Rainbow Productions to sell the cartoon to tv, but later sold the firm to NTA. In turn, NTA dissolved Rainbow, but absorbed its assets.

In reserving decision, Justice Baer directed attorneys representing both sides to submit additional briefs. Fleischer has similar suits pending in N. Y. Federal District Court. The State Supreme Court action was filed some four years ago.

Variety-ARB Feature Film Chart

Continued from page 28

Night: FRIDAYS 11:15-12:45 AVG. RATING: 10
Station: WCAU AVG. SHARE: 40
Program: LATE SHOW

		COMPETITION PROGRAM	STATION & AVG. RATING
Sept. 16	"THE END OF THE AFFAIR" Deborah Kerr, Van Johnson 1955, Columbia, Screen Gems, 1st run	News: Weather 11:00-11:15	WFIL 14
Sept. 23	"THE GRAPES OF WRATH" Henry Fonda, Jane Darwell 1940, 20th Century Fox, NTA, 1st run	Jack Paar 11:15-12:45	WRCV 5
Sept. 30	"ADVENTURES OF CAPT. FABIAN" Errol Flynn, Vincent Price 1951, Republic, HTS, 1st run	World's Best Movies 11:15-12:45	WFIL 9

Night: SATURDAYS 11:15-12:45 AVG. RATING: 19
Station: WCAU AVG. SHARE: 61
Program: LATE SHOW

		COMPETITION PROGRAM	STATION & AVG. RATING
Sept. 10	"ROAD TO UTOPIA" Bing Crosby, Bob Hope, Dorothy Lamour 1946, Paramount, MCA, 1st Run	Movie 3 11:15-12:45	WRCV 6
Sept. 17	"RAZOR'S EDGE" Tyrone Power, Gene Tierney 1946, Fox, NTA, 1st Run	World's Best Movies 11:15-12:45	WFIL 7
Sept. 24	"THE HEIRESS" Olivie deHavilland, Montgomery Cliff, Ralph Richardson 1949, Paramount, MCA, 1st Run		

Night: SUNDAYS 11:15-12:45 AVG. RATING: 6
Station: WFIL AVG. SHARE: 40
Program: WORLD'S BEST MOVIES

		COMPETITION PROGRAM	STATION & AVG. RATING
Sept. 11	"THE WILD HEART" Jennifer Jones, David Farrar 1952, RKO, NTA, 1st Run	Movie 3 11:15-12:45	WRCV 4
Sept. 18	"THE OLD MAID" Bette Davis, Miriam Hopkins 1939, Warner Bros., UAA, Repeat	Late Show 11:15-12:45	WCAU 5
Sept. 25	"BLACK LEGION" Humphrey Bogart, Ann Sheridan 1936, Warner Bros, UAA, Repeat		

'GOLF TIP OF DAY' INTO 42 MARKETS

Javelin Productions, new division of Independent Television Corp., sold its new production "Gold Tip of The Day" in 42 U.S. markets and entire Dominion of Canada.

Auto dealers lead the list of advertisers signing for the series. Among the car dealers are Valiant in Washington, D.C.; Ford, co-sponsoring with Pepsi-Cola, in Norfolk, Va.; Lex Mayer Chevrolet, Columbus.

Stations lined up for the sport show include WGN, Chicago; WHDH, Boston; WMAR, Baltimore; KPLR, St. Louis; CKLW, Detroit; WKRC, Cincinnati; WSPD, Toledo; KPRC, Houston; WLW-I, Indianapolis; WBNS, Columbus; WAVY, Norfolk, and WRC, Washington.

WPIX's M of D Show

WPIX, N. Y., on New Year's Day will telecast the hour March of Dimes show, slotting it at 8 p.m.

The variety filmed show, titled "What About Linda?", has Bob Cummings as emcee, with many talented performers lending an assist. Roster includes Louis Armstrong and his crew, the Crosby brothers, Juliet Prowse, Debbie Reynolds, Shirley Jones, Keenan Wynn, Efrem Zimbalist Jr., Craig Hill, Craig Stevens and others.

Ralph Nelson is producer-director.

PICK 'SALESMAN' TO KICK OFF POST-'48S

"Death of A Salesman" will kick off the Columbia Pictures' post-'48 run on CBS-TV o&o's in N. Y., Chicago and St. Louis. Preem date for the Frederic March starrer is Jan. 28, Saturday night.

Under the Screen Gems-CBS o&o deal, starting date for telecasting of the Columbia pix should be July 1. But a subsidiary agreement, allows the three stations to begin telecasting the post-'48's sooner. Under the arrangement, three CBS o&o's on rated Saturday nights can select certain pix for telecasting.

Arrangement apparently can be mutually beneficial to both parties. SG can use the ratings to help sell the pix in other markets, while CBS o&o's in the three markets are given a chance to hypo their ratings.

Deal for the 200 Columbia post-'48's, and 75 pre-'48 Universals, involved the five CBS o&o stations. Price for the package, it's been learned, runs closer to $12,000,000 for the five markets, rather than $12,500,000 as initially reported.

Japan's 5,535,800 Sets

Tokyo, Dec. 20.

Japan's registered tv sets as of end of October reached 5,535,800 an increase of 231,144 over the previous month.

Breakdown of major set areas: Tokyo, 1,972,851; Osaka, 1,341,288; Nagoya, 795,127; Hiroshima, 309,280; Kumamoto, 500,002; Sendai, 236,189; Sapporo, 225,260; Matsuyama, 150,858.

RESTORE HITCHCOCK TO JAPANESE SKED

Tokyo, Dec. 20.

Alfred Hitchcock makes his comeback of Nipponese tv next week when NTV resumes his series after a suspension of about 18 months. Interruption came when distributing MCA pulled program, saying Japan price ceilings—then averaging $300 for a 30-minute episode—were too low.

But with the average now up to $500 and further increases indicated, and with MCA set to open a Tokyo offiee, an additional 52 episodes are skedded to be seen here. There were 104 episodes of the high-rated Hitchcock show here before MCA pulled out.

Albany—WTRY, Troy, will do a simulcast of the Christmas Eve Mass which WAST-TV will videocast from the Cathedral of the Immaculate Conception in Albany.

ACTION! DRAMA!
Stories of the man hired to "KEEP TROUBLE OUT OF MIAMI!"
"Miami Undercover"
starring LEE BOWMAN as Jeff Thompson
with ROCKY GRAZIANO as "Rocky"
From Oceanfront to the Everglades, all of the adventure, excitement and romance of America's fabulous playground!
Produced by SCHENCK-KOCH ENTERPRISES Inc.
ZIV-UNITED ARTISTS INC. / 488 Madison Avenue, New York 22, N.Y.

Mgt. William Morris Agency

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

Nothing Outshouts Integrity and Quality AP

JINGLE BELLS FOR STEREO SETS

Diskers Fly High as Broadway Angels; 2 Spring Musicals Get Col, Kapp Coin

Record company angeling of legit musicals is gaining impetus. Two tuners set for spring production, "The Happiest Girl In The World" and "Donnybrook," have found diskery backing.

Columbia Records is reported to be going into "The Happiest Girl In The World" to the tune of $105,000, while Kapp Records is said to be supporting "Donnybrook" with a "substantial" investment.

Disk company investment in musicals reached new heights this season with Capitol going into "The Unsinkable Molly Brown" for $264,000. Cap also dropped over $150,000 in backing the Nat King Cole show, "I'm With You," which closed out of town. It's also been reported that RCA Victor has a substantial investment in "Do Re Mi" and also shelled out an over $100,000 advance to the "Wildcat" producers since they had all the backing money needed.

The investments by Columbia and Kapp in the spring musicals gives them the original cast album rights. "Donnybrook," a musicalization of the film, "The Quiet Man" by Johnny Burke, will be Kapp's first backing venture. Columbia, last season, put $50,000 into the current Broadway click "Bye Bye Birdie."

"The Happiest Girl In The World" is an adaptation of the "Lysistrata" story by Fred Saidy and lyrics by Yip Harburg to music by Offenbach.

According to Dave Kapp, who moved into the original cast album field for his Kapp label last season with "Once Upon A Mattress" and then followed with "Parade," the newer producers are more interested in getting financial backing for their shows from the disk companies than promises of a strong singles push on the songs from the score. Kapp also claims that there is solid business reasoning in a diskery investment in a Broadway tuner. "If the show clicks," says Kapp, "the payoff is tremendous in cast album sales and there's also money to be made as a backer." He concludes that it's a good business gamble.

"Donnybrook" is being produced by Fred Heber, while "The Happiest Girl In The World" is coming in under Lee Guber's aegis.

WELK FINALLY GETS HOT IN SINGLES FIELD

After 30 years in the band business, Lawrence Welk has finally made it as a teenage idol. Currently, he's riding with the two biggest disk hits of his career in "Last Date" and his latest for Dot Records, "Calcutta." According to Dot execs, "Calcutta" is one of their fastest-breaking numbers and shapes to top the 500,000 marker very shortly.

While big on personal appearances via his television shows, Welk has not been a factor in the single market until now.

Bobby Weiss to Coast For Conkling Confabs

Bobby Weiss, Warner Bros. Records' international director, is due on the Coast today (Wed.) for his first stateside visit in a year-and-a-half. He's here for confabs with WB prexy James B. Conkling. Prior to his arrival, Weiss wound up a tour of the various European licensees of WB Records for final discussions on production and promotion plans for the January-April 1961 period.

The WB label is represented globally under the WB trademark. One of the main discussion points between Conkling and Weiss will be to outline new foreign sales markets to be included in the '61 expansion of WB on the international level.

Deems Taylor's 75th

Deems Taylor, veteran member of the board of the American Society of Composers, Authors & Publishers and onetime prexy of the Society, was presented a watch by ASCAP last week to mark his 75th birthday Thursday (22).

The presentation was made by ASCAP prexy Stanley Adams for Taylor's "many contributions as a composer and for the interest he has created in the general public as a commentator in the world of music."

Capitol Sets Up Phono Division

Capitol Records has formed a new department to be known as the home instrument division. The new division's activities will include the design, engineering, manufacture and marketing of Capitol's console and portable phonographs, as well as other home instrument products which may be introduced in the future.

M. D. (Bud) Schuster, former veepee for distribution at Capitol Records Distributing Corp., will be general manager of the new division. He'll report to Daniel C. Bonbright, v.p. for administration and finance.

On Schuster's exec staff will be Oris Beuchler, national sales manager; Bill Mathias, director of the manufacturing department; Wally Powell, director of the merchandising department, and Richard Zuchowski, director of administrative services. All will be headquartered at Cap's Coast base except for Mathias, who will operate at Scranton, Pa., site of diskery's manufacturing facilities.

Schuster joined Cap in January, 1959, as national phonographic administrator.

XMAS MARKET BOOSTS RATIO

Once again, this year's Christmas buying is giving a powerful boost to the stereo market. It's expected that stereo sales will account for 40% of the total LP seasonal sales, although some companies are now selling more stereo disks than monaural.

Dot Records, for instance, is now selling more stereo LPs than monaural on packages that are available both ways. That confirms a prediction made more than 18 months ago by Dot prexy Randy Wood who stated then that stereo would draw abreast of monaural by the beginning of 1961. Last year, stereo accounted for about 25% of the Christmas LP market.

Stereo is due to keep forging ahead next year due to large number of new phonographs being sold during the holiday season. Manufacturing figures reveal that stereo phonos are being turned out in far greater quantities than the monaural sets and that trend will be reflected in next year's package sales.

The upbeat of stereo LPs has taken place in face of a general slack disk market for the past few weeks. Unless a terrific spurt develops in the next few days, there is a strong likelihood that retail sales this year will not reach the level of last year.

Overall sales, however, may be higher due to the tremendous growth of the disk clubs. The clubs are now of the prime movers of LPs and, while retailers and particularly the large discount operations are bemoaning the existence of the clubs, the manufacturers have found the clubs to be a solid on business enterprise.

Walton Joins Hampton As Veep of Glad Label

Hollywood, Dec. 20.

Kip Walton, CBS music director, has been named veepee of Lionel Hampton's Glad Records.

He'll be in charge of west coast operations for the indie label and opens local office next month.

U.S. Court of Appeals Affirms Decision Widening Liability for Illegal Platters; Fox, Abeles Warn All Pressing Plants

The fight against disk bootleggers by music publishers was given strong impetus last week by a decision of the U. S. Court of Appeals in New York upholding a lower court opinion that every stage in the manufacture and sale of an unlicensed platter is liable for damages.

The ruling stemmed from a suit brought by publishers' agent Harry Fox through his attorney, Julian T. Abeles. It involved an action pressed by Reeve Music and Robbins Music, of the Big Three, against Crest Records and Shelley Products.

The Appellate Court upheld an earlier order of N. Y. Federal Judge Matthew T. Abruzzo granting the plaintiffs summary judgment against the defendant; appointing a special master, George Hearn, to ascertain royalties and damages; and ordering the defendants to deliver up all infringing disks, masters, stampers, etc.

The cause of the suit was the infringement of a Reeve's copyright, "I'm in Love Again," and a Robbins' copyright, "Too Young To Go Steady." Both tunes were manufactured without a license under the Copyright Act and were included in an EP selling for 69c.

The defendants contended that they were only subcontractors for the disk manufacturer, Solitaire Recording Co. of Toronto, which, it was claimed, was the sole party liable for damages. It was pointed out that the label, Cameo Records, under which label the disks were manufactured and sold, was that of Solitaire; that Solitaire had sent the stampers to the defendants which Crest and processed and from which Shelley had pressed the records.

Upon instructions of Solitaire, the disks were shipped to RCA Victor Ltd.: in Ontario and then placed in jackets and distributed by Solitaire. An an anti-climax to their tale of woe, the defendants produced the check of Solitaire for $705, received in payment for their services and which had been returned for "lack of funds."

This was the first case involving the liability of a sub-contractor. It had previously been assumed that the only liability was that of

(Continued on page 44)

A Tree for Cats

A "jazz tree" will be growing in Manhattan. The tree will be planted on N. Y.'s 57th St. between 6th and 7th Aves. as part of the city's official "Salute To The Seasons" project and is a gift to the city from the Modern Jazz Quartet.

Presentation of the tree, a Ginko species and said to be "a living symbol of the growth of jazz as an American art form," will be made today (Wed.).

Fedderson Buy Of H'wood Palladium

Hollywood, Dec. 20.

Deal is brewing whereby Don Fedderson would buy the Hollywood Palladium from Southern Calif. Enterprise for figure reported to be upwards of $5,000,000. The corporation presently owning the ballroom is 76% controlled by producer Edward Small, with small slices of stock held by Irving Epsteen, who heads the realty division of National Theatres and Television and Earl Vollmer, onetime manager of the ballroom.

Entry of Fedderson into the picture indicates there is a possibility Lawrence Welk may shift from present perch at Aragon Ballroom, Pacific Ocean Park, to the Hollywood site, and also emanate his ABC-TV shows there. Fedderson long has been associated with the Welk telecasts.

Palladium, which operates for public dancing weekends only, is known to be a very profitable operation. During weekdays it is rented out for myriad purposes and has convention gatherings booked into 1965.

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JACK PLEIS IN SWITCH FROM DECCA TO COL

Jack Pleis has joined Columbia Records' artists & repertoire production staff. For the past six years, Pleis had been a&r producer for Decca Records.

As an indie producer he had been associated with RCA Victor and London Records and had been pianist-arranger for the Jimmy Dorsey and Benny Goodman bands.

Victor Eliminates Coast Publicity Dept.

Hollywood, Dec. 2

RCA Victor has abolished its Coast press relations department and its publicity director Annie Fulchino Freels, has exited the company. She came to the coast two years ago to head the little dog's publicity outlet. Since that time she has worked closely with the trade press and RCA artists, many of whom reside in Los Angeles.

Shutdown of its coast press department is reportedly due to keeping company's operating costs down. Earlier this year RCA, and its netwok subsid NBC, underwent a 10% personnel cut in various departments to tighten its budget. Now with no Coast publicity rep, all news henceforth will roll out of RCA's homeoffice in N.Y. Mrs. Freels exits her post effective Jan. 1. Dick Peirce is the local topper.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Judy Scott (Capitol): "A YEAR AND A DAY" (Stew-Dart), a strong rocking ballad, registers as a potent showcase for this promising newcomer. "JOHNNY DOESN'T TALK MUCH" (Stew-Dar) is an okay bright-tempoed side.

Jimmy Fontana (Vesuvius): "WORDS (Melody Trails-BIEM), an Italian import, is delivered slickly by this Italo singer with one chorus in English. Could bring back those Italian language hits. "DIAVOLO" (BIEM) is another fine import rating spins via this singer's projection.

Gary Owens (Warner Bros.): "WHAT IS A FREEM?" (Rosemeadow*) is a fair comedy disk with a nonesense angle. "YES, THAT IS SO TRUE" (Gary*) is a somewhat strained recitation.

Jerry Lewis (Dot): "SOMEBODY" (Famous*), a pleasing ballad from the pic, "Cinderfella," gets a restrained workover by this performer. "TURN IT ON" (Famous*), from the same pic, is an okay number.

Linda Hopkins (Brunswick): "I DIDDIE DUM DUM" (Merrimac†) is a swinging entry belted in effective style by this blues songstress. "ALL IN MY MIND" (Figure†) is a good slow ballad.

Carmel Quinn (Headline): "TWO RIVERS" (Inter-Continental*), a melodic folk-styled number with an interesting lyric, is projected with strong appeal by this songstress. "THE WHISTLING GYPSY" (Box & Cox*) is a pretty ballad item.

Mantovani (London): "MAIN THEME FROM 'EXODUS'" (Chappell*), gets a rich instrumental setting which may find additional impetus from the pic's recent opening. "KAREN" (Chappell*), from the same pic score, is also due for spins.

Johnny Ferguson (MGM): "NO ONE CAN LOVE YOU" (Cedarwood†) is an excellent country-flavored entry delivered stylishly by this singer. "THE VALLEY OF LOVE" (Cedarwood†) is another neat slice.

Gerry Blaine (Arvee): "MOUNTAIN OF LOVE" (Beechwood†), a teen-angled ballad with an ambiguous lyric, is delivered with commercial impact. "OVER AGAIN" (Arvee-Hidle†) is a fair ballad side.

Fifi Barton (Ace): "DANGER HEARTBREAK AHEAD" (Miller*) is the hit of several seasons ago brought back by a new thrush who could get it spinning again. "TWO LITTLE KISSES" (Miller*) is a brisk little item that's delivered in an amiable way.

Nat Adderley (Riverside): "THAT'S RIGHT!" (Upamt†) is strictly for the jazz jock but it's something they can hold on to for some time. "THE OLD COUNTRY" (Upamt†) flows in a swinging jazz vein that will serve as a good programming item.

Bobby Sheridan (Sun): "SAD NEWS" (Knox†) is an arresting instrumental with some good piano effects to draw spins. "RED MAN" (Hi Lo†) is an okay swinging slice.

*ASCAP. †BMI.

Best Bets

JAY EPAE ..... **PUTTI PUTTI**
(Mercury) ..... **Hawaiian Melody**

Jay Epae's "Putti Putti" (Brendat) parlays a rocking beat with an Hawaiian-flavored ballad for a fresh sound that could take off big. "Hawaiian Melody" (Eden†) is a more conventional island number.

* * *

MARGIE DAY ..... **IT STARTED ALL OVER AGAIN**
(Coed) ..... **Send For Me**

Margie Day's "It Started All Over Again" (Embassy†) bows this new songstress with a potent workover of an old Tommy Dorsey standard that's due for another big round of spins. "Send For Me" (Winnetont†) is a neat rhythm slice.

* * *

BAKER KNIGHT ..... **THE BEGINNING OF THE END**
(RCA Victor) ..... **I Can Tell**

Baker Knight's "The Beginning of The End" (Baker Knight†) shapes up as a solid teen-angled ballad slated for big returns with the coke set. "I Can Tell" (Baker Knight†) is a bright uptempo number also delivered in fine style.

* * *

JOHNNY CASH ..... **LOCOMOTIVE MAN**
(Columbia) ..... **Girl In Saskatoon**

Johnny Cash's "Locomotive Man" (Cash†) is a fine country number projected in standout folk style. "Girl In Saskatoon" (Cash†) is another side with chances in the pop market.

* * *

CHARLIE GRACIE ..... **SCENERY**
(Roulette) ..... **Sorry For You**

Charlie Gracie's "Scenery" (Shapiro-Bernstein) is a catchy rocking number with a cute lyric that the juke trade will go for. "Sorry For You" (Shapiro-Bernstein*) is an okay slow ballad entry.*

Music Man

Arnold Shaw

waxes satirical in

Wanted—Sincere Singers!

* * *

one of the many Editorial Features in the upcoming

55th Anniversary Number

of

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Carlton Adds Barrett For Rock 'n' Roll Boost

Carlton Records has added Richie Barrett to its artists & repertoire staff.

Barrett, a young Negro musician-songwriter, will bring several rock 'n' roll attractions into the Carlton-Guaranteed fold with him. Among the diskers will be the Chantels and Sam Hawkins.

WB Ups Woodruff

Stuart H. Woodruff has been upped to divisional sales manager of the eastern district for Warner Bros. Records. He had been operations manager at WB's Coast base.

Woodruff will headquarter in N.Y. and will be responsible for the sales and promotion of WB disks in eastern markets. Gene Benson replaces him as Coast operations manager.

Folk Duo to Reprise Tour

Chicago, Dec. 20.

Folksingers Ewan MacColl and Peggy Seeger, who clicked on a just-concluded concert tour together, will repeat next year from Oct. 1 to Dec. 20, with plans to include several Canadian dates as well.

Already firmed for the '61 tour are dates at the Hollywood Auditorium, Carnegie Hall, N.Y., Orchestra Hall, Chi, and Town Hall in Philadelphia.

LAWRENCE WELK

Has still another smash new Dot "Single!"

"CALCUTTA"—Just released and 200,000 sold in 2 weeks!

Bronhaha in Honolulu Over Maestro's Crack That Mayor Is a Boor

Honolulu, Dec. 20.

Claim by George Barati, conductor of the Honolulu Symphony Orchestra, that Honolulu's mayor and entire board of supervisors are "culturally ignorant," was "ill-advised," president of Honolulu Symphony Society said a few days later. "I do not condone these personal remarks and regard them as being ill-advised," prexy Owsley B. Hammond said.

Barati's candid crack was voiced during an oral melee pertaining to the city's long-proposed multi-million dollar municipal auditorium. Latest plan calls for an auditorium that would seat 9,400 persons for boxing or wrestling or convention meetings.

As an economy move, plans for a separate concert hall and/or theatre of up to 3,000 capacity have been postponed for future budget consideration. It is this action that drew Barati's comment that "we have leadership in the city government that has never heard of culture."

Meanwhile, a "letter to the editor" cracked that: "If Barati would expend as much effort in polishing up his musicians as he does mixing in politics, Honolulu would have a first rate symphony." Letter writer asked: "If the sound of Barati's orchestra often sounds soggy in McKinley auditorium, would it sound more professional in an acoustically-perfect concert hall?"

Mayer New Ad Manager For Cap's Distrib Corp.

Hollywood, Dec. 20.

Perry Mayer has been named advertising manager of Capitol Records Distributing Corp., replacing Steve Auld who is exiting company to enter the ad-agency field.

Stanley Gortikov, veepee in charge of merchandising, also revealed that all album-packaging functions, formerly performed by the creative services division of CRI, would now be handled via CRDC's merchandising department. Gortikov said that the entire packaging operation, including art and editorial departments and the photographic studio, will continue under direction of Marvin Schwartz, who now becomes administrator of graphic arts for CRDC. Responsible to Schwartz are Jim Silke, art director; Jack Smother, manager of the editorial department, and Ken Veeder, Cap's chief lenser and head of the photo studio.

Album Reviews

"An Evening With Mike Nichols & Elaine May" (Mercury). Included in this package are excerpts from **"An Evening With Mike Nichols & Elaine May"** currently clicking on Broadway. The satire is pointed and sharp and the duo approaches their material with a relish that grabs hold. It also hits the funnybone with sure strokes and will definitely fill the bill in the growing list of comedy-on-disk entries.

Andre Kostelanetz Orch: "The Unsinkable Molly Brown" (Columbia). This is virtually a new musical range for Andre Kostelanetz but he takes it in his stride for fine results. The Meredith Willson has many melodic points in its favor and Kosty builds 'em up with a colorful orch styling. Programmers will be sure to see that it gets plenty of spinning action.

"Dressed to the Nines" (MGM). This is probably the best of Julius Monk's nitery revues and MGM has given it a delightful original cast workover. The material is fresh and witty and the cast members, Ceil Cabot, Gordon Connell, Bill Hinant, Gerry Mathews, Pat Ruhl and Mary Louise Wilson develop it all into a happy prank. William Roy and Carl Norman supply a bright musical assist and the "plural pianos." It's the kind of fun that stands up under repeat play.

"Sound Effects" (Audio Fidelity). Audiophiles with a taste for unusual sounds can have their fill in this collection of non-musical noises and effects found in the real world. Doctored for stereo, this set projects with striking vividness sounds from jet planes, a ship's horn, racing cars, thunder, a sink draining, steam engines, opening pop bottles, an IBM electric typewriter. Each sound effect has been locked into the LP separately with no continuity between the grooves.

George Shearing: "The Shearing Touch" (Captol). A modern jazz pianist with his own small combo, George Shearing changes pace here as a soloist with a large string orch. The Shearing touch in the solos hasn't been completely lost, but this set is aimed for a broad, non-jazz audience. As such, it's a sweet and lush-sounding entry with easy - to - take arrangements of standards as "Autumn Nocturne," "Nola," "Misty," "Canadian Sunset," "Tonight We Love" and "Bewitched," Even "One O'Clock Jump" swings very politely.

"Theodore" (Coral). A post-midnight purveyor of spine-chilling yarns, Theodore effectively puts his special brand of macabre entertainment into LP form. An excellent elocutionist tinged with a Viennese accent, Theodore succeeds in alternating an out-of-this-world mood, which the mystery and horror story fans will recognize as the real McCoy, and some way-out humor in a grisly vein, such as the concept of "carbonated blood."

Billy Vaughan Orch: "The Sundowners" (Dot). Pic themes are providing a continuous stream of music to disk packages. In this set, Billy Vaughan has arranged a group of current and recent film tunes and some pop clicks in a highly listenable, symphony-flavored style. Besides the LP titles theme, tunes include music from "Dark At The Top of The Stairs," "Love Is A Many-Splendored Thing," "Never On Sunday," "The Alamo," plus numbers like "Volare," "Old Cape Cod" and others.

"Don Shirley Trio" (Cadence). This is a solid instrumetal package featuring pianist Don Shirley, bassist Ken Fricker and cellist Juri Taht. It's a fresh-sounding combo fronted by a keyboard artist with prodigious technique. In this set, Shirley and combo perform striking versions of "Water Boy," "In a Moorish Market Place," a medley in tribute to Billie Holiday and the folk song, "I Know Where I'm Going," among others.

"Great Motion Picture Themes" (United Artists). This is a highly commercial assemblage of sides based on pic themes, many of which were single hits. It's a strong reminder of how big pic themes have been in the last year or two. Included are numbers like Ferrante & Teicher's current "Exodus" hit, Don Costa's "Never on Sunday," and themes from about a dozen other items. The same idea has been exploited by **Helmut Zacharias'** fiddle orch in his rundown of picture themes for Decca Records.

George Wright: "Let George Do It" (Solo). Some striking colors are achieved in this pop organ recital by George Wright performing on a new Wurlitzer recording organ. This disk achieves a rich, varied sound with some effective stereo angles. The numbers are standard, including oldies like "What Is This Thing Called Love," "Continental," "Temptation," "Espanharlem" and "I'm Forever Blowing Bubbles," among others.

Marla Ray: "World's Greatest Fairy Tales" (Sea Horse). This is a good package aimed at the pre-school moppet market. Maria Ray, assisted by other players, narrates a group of classic tales in an effective, straightforward style that'll fix the kiddies' attention. Music by Tony Mottola is nicely keyed to such stories as "Jack The Giant Killer," "Beauty and The Beast," "Cinderella" and "The Pied Piper of Hamelin." *Herm.*

TAP LANIN, KING ORCHS FOR INAUGURAL BALL

Washington, Dec. 20.

Three orchestras have been signed to play for the two Inaugural Balls, Washington's dressiest events, Jan. 20. Between three and five more are still to be signed up.

The Lester Lanin and Henry King orchestras will alternate in Sheraton Hall of the Sheraton-Park Hotel, with one or two more bands still to be picked. Also, smaller musical groups may be selected to play in the hotel's Cotillion Room if the decision is made to have music there also.

The Meyer Davis orchestra will perform for the "main" ball in the National Guard Armory alternating with two or three bands not yet chosen.

The John F. Kennedys and Lyndon B. Johnsons will attend both balls, with other VIPs divided between them to give them equal rank.

Irving Caesar Bowing WNTA-TV Weekend Show

Veteran songsmith and publisher Irving Caesar will debut a new half-hour twice-weekly video show on WNTA-TV Saturday (24). The show will be repeated via tape the following day and that pattern will be repeated weekly.

Only other regular member of the Caesar cast will be actress Maggie Johnson. Bandleader Warren Covington and vet lyricist Otto Harbach will be guests on the opening show. Helena Sterling is producing.

Trudy Goth

details the why & how

Sicily Still Tops In Singing Tales

* * *

one of the many Editorial Features in the

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Longplay Shorts

Diahann Carroll, currently in Paris filming "Paris Blues," will cut an album of all-French tunes backed by **Eddie Barclay's** orch which Atlantic will release early next year . . . **Mitch Miller's-Columbia** LPs "Christmas Sing Along With Mitch" and "Still More Sing Along With Mitch" copped gold records for passing the 500,000 sales mark. His "Sing Along With Mitch" and "More Sing Along With Mitch" were also gold disk winners . . . **Joe Linhart**, RCA Victor's artists & repertoire staffer, headed the original cast album session of "Wildcat" Sunday (18). Also on his original cast album schedule are "Do Re Mi" for the first week in January and "The Conquering Hero" scheduled for a Jan. 15 session . . . **Richard Burton**, who costars in the legituner "Camelot," will be out on the Spoken Arts label with readings from **Dylan Thomas.**

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VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	6	ARE YOU LONESOME TONIGHT Elvis Presley	Victor
2	8	5	EXODUS Ferrante & Teicher	UA
3	3	10	LAST DATE Floyd Cramer	Victor
4	4	8	YOU'RE SIXTEEN Johnny Burnette	Liberty
5	6	7	WONDERLAND BY NIGHT Bert Kaempfert	Decca
6	5	5	MANY TEARS AGO Connie Francis	MGM
7	2	9	A THOUSAND STARS Kathy Young	Indigo
8	9	8	HE WILL BREAK YOUR HEART Jerry Butler	Vee Jay
9	7	13	NORTH TO ALASKA Johnny Horton	Columbia
10	23	3	CORINNA, CORINNA Ray Peterson	Dunes
11	10	6	PERFIDIA Ventures	Dolton
12	13	11	SAILOR Lolita	Kapp
13	18	5	FOOLS RUSH IN Brook Benton	Mercury
14	15	6	SWAY Bobby Rydell	Cameo
15	11	11	POETRY IN MOTION Johnny Tillotson	Cadence
16	14	8	MY GIRL JOSEPHINE Fats Domino	Imperial
17	12	10	NEW ORLEANS U. S. Bonds	Legrand
18	28	3	RUBBER BALL Bobby Vee	Liberty
19	39	4	YOU DON'T WANT MY LOVE Andy Williams	Cadence
20	46	3	RUBY Ray Charles	ABC Par
21	19	9	ALONE AT LAST Jackie Wilson	Brunswick
22	24	7	AM I LOSING YOU Jim Reeves	Victor
23	16	7	LONELY TEENAGER Dion	Laurie
24	38	5	OLD MAC DONALD Frank Sinatra	Capitol
25	17	7	LIKE STRANGERS Everly Bros.	Cadence
26	26	11	STAY Maurice Williams	Herald
27	25	6	GEE WHIZ Innocents	Indigo
28	32	3	BLUE TANGO Bill Black Combo	Hi
29	36	5	DOLL HOUSE Donnie Brooks	Era
30	20	8	I'LL SAVE LAST DANCE FOR YOU Damita Jo	Mercury
31	35	6	GONZO James Booker	Peacock
32	30	3	WONDERLAND BY NIGHT Anita Bryant	Carlton
33	49	4	KNOW WHAT YOU'RE DOING Lloyd Price	ABC Par
34	68	2	SAD MOOD Sam Cooke	Victor
35	50	3	A PERFECT LOVE Frankie Avalon	Chancellor
36	22	9	HUCKLEBUCK Chubby Checker	Parkway
37	44	2	ANGEL BABY Rosie	Highland
38	31	8	RUBY DUBY DU Tobin Mathews	Chief
39	78	3	HAPPY, HAPPY BIRTHDAY Wanda Jackson	Capitol
40	41	5	MAGNIFICENT SEVEN Al Caiola	UA
41	21	16	YOU TALK TOO MUCH Joe Jones	Roulette
42	37	7	RUBY DUBY DU Charles Wolcott	MGM
43	59	4	WINGS OF A DOVE Ferlin Husky	Capitol
44	56	9	NIGHT THEME Mark II	Wye
45	47	9	BALLAD OF THE ALAMO Marty Robbins	Columbia
46	—	1	CHRISTMAS AULD LANG SYNE Bobby Darin	Atco
47	42	5	SEND ME PILLOW YOU DREAM ON Browns	Victor
48	—	1	TOMORROW Shirelles	Scepter
49	27	15	SAVE THE LAST DANCE FOR ME Drifters	Atlantic
50	34	14	I WANT TO BE WANTED Brenda Lee	Decca
51	72	2	WONDERLAND BY NIGHT Louis Prima	Dot
52	58	4	BUMBLE BEE La Vern Baker	Atlantic
53	85	2	THERE SHE GOES Jerry Wallace	Challenge
54	57	2	COME RAIN OR COME SHINE Ray Charles	ABC-Par
55	86	12	SUNDOWNERS THEME Billy Vaughn	Dot
56	—	8	DON'T GO TO STRANGERS Etta Jones	Prestige
57	74	2	ROCKIN' ROUND CHRISTMAS TREE Brenda Lee	Decca
58	87	2	YOUR OTHER LOVE Flamingos	End
59	—	1	MAKE SOMEONE HAPPY Perry Como	Victor
60	95	2	YOU ARE THE ONLY ONE Ricky Nelson	Imperial
61	40	8	WAIT FOR ME Playmates	Roulette
62	73	4	LAST DATE Lawrence Welk	Dot
63	45	11	TO EACH HIS OWN Platters	Mercury
64	92	2	SO FINE Hollywood Argyles	Lute
65	51	13	TONIGHT'S THE NIGHT Shirelles	Sceptor
66	55	6	THEME FROM RAT RACE Richard Maltby	Roulette
67	43	9	GREEN LEAVES OF SUMMER Brothers Four	Columbia
68	65	2	CHILD OF GOD Bobby Darin	Atco
69	—	1	CALCUTTA Lawrence Welk	Dot
70	—	1	GEE WHIZ Bobby Day	Rendezvous
71	—	2	MY HERO Blue Notes	Value
72	—	1	LOVEY DOVEY Buddy Knox	Liberty
73	—	1	LITTLE DRUMMER BOY Harry Simone Chorale	20th Fox
74	62	2	SWEET DREAMS Don Gibson	Victor
75	91	2	HAPPY DAYS Marv Johnson	UA
76	75	7	ALABAM Pat Boone	Dot
77	93	3	CHERRY PINK Harmonicats	Columbia
78	—	2	I GOTTA KNOW Elvis Presley	Victor
79	82	7	SALVATION ROCK Marv Meredith	Strand
80	52	11	LET'S GO, LET'S GO, LET'S GO Hank Ballard	King
81	—	1	JINGLE BELL ROCK Bobby Helms	Decca
82	—	1	SOMEDAY Brook Benton	Mercury
83	94	2	TWISTING BELLS Santo & Johnny	Can.-Amer.
84	—	1	SPOONFUL Etta & Harvey	Chess
85	64	14	BLUE ANGEL Roy Orbison	Monument
86	79	2	JAGUAR & THUNDERBIRD Chuck Berry	Chess
87	70	2	I IDOLIZE YOU Ike & Tina Turner	Sue
88	—	1	GLORIA'S THEME Adam Wade	Coed
89	90	6	YOU TALK TOO MUCH Frankie Ford	Imperial
90	96	2	UTOPIA Frank Gari	Crusade
91	83	2	THE AGE FOR LOVE Jimmy Charles	Promo
92	33	14	MY DEAREST DARLING Etta James	Argo
93	—	4	CHILLS & FEVER Ronnie Love	Dot
94	99	2	LITTLE GIRL Frankie Farr	Inez
95	88	6	NATURAL BORN LOVER Fats Domino	Imperial
96	—	1	EVERY DAY Bobby Vee	Liberty
97	—	1	SUNSHINE GUITAR Guy Mitchell	Columbia
98	—	1	DANCE BY THE LIGHT OF MOON Olympics	Arvee
99	—	1	WHAT WOULD I DO Mickey & Sylvia	Victor
100	29	11	GEORGIA ON MY MIND Ray Charles	ABC Par

SUZIE WONG!

WILLIAM HOLDEN

in RAY STARK'S LIVING STEREO

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On The Upbeat

New York

Monte Kay takes off on a global trek this week with Paris as first stop to visit his wife Diahann Carroll who's filming "Paris Blues" there . . . Tenor Enzo Stuarti bought a 50% interest in the Bali-Hai restaurant in Dallas . . . Mike Shepherd now handling promotion for United Record Corp . . . Pianist Harold Quinn and his trio headlining the current bill at the Embers with Erskine Hawkins' Quartet alternating . . . Sarah Vaughan and the Dave Brubeck Quartet co-headline the new show at Basin Street East beginning tomorrow (Thurs.) . . .Warren Covington & the Tommy Dorsey Orch signed for three appearances on NBC-TV's "Saturday Night Prom" . . . Jackie Wilson tapped for five shots on Ed Sullivan's CBS-TV show starting in February.

Adam Wade, coed disker, comes back to the Living Room for two weeks beginning Jan. 9 . . . MGM's LP of Lionel Barrymore's "A Christmas Carol" will be aired over 300 stations of the ABC network Dec. 25. It'll be the 14th annual airing of this Christmas LP . . . The Brothers Four will appear at the Presidential Inaugural Ball at Washington's Mayflower Hotel Jan. 18 . . . Carmel Quinn at the Holiday House, Milwaukee, until Xmas . . . Thelonious Monk and Dizzy Gillespie sharing the podium at the Jazz Gallery.

London

Singer Matt Monro heading for Las Vegas next June . . . Maestro Victor Silvester gifted the eight members of his orch with gold wristlet watches Wednesday (14) when he himself was handed silver and platinum platters by Electric & Musical Industries chairman Sir Joseph Lockwood on completing 25 years of recording. Silvester disk sale total is 250,000 longplays and 30,000,000 singles . . . Lou Preager, 27 years a bandleader, goes into temporary retirement following surgery, this leading to a rearrangement of bands at the Mecca group's London dance halls. The late George Gershwin is "This Week's Composer" in BBC's Home Service starting Monday (26) . . . HMV musical director Frank Cordell completes the score of the Warner-Pathe comedy pic, "The Rebel" . . . RCA's Elvis Presley disk "It's Now Or Never" has now sold 1,000,000 since its Oct. 28 release.

The Sorrentinos, Italian-style band, has quit the Savoy for the Hungaria where it alternates with George Birch's outfit . . . Deejay David Jacobs signs for two further disk programs on Radio Luxembourg additional to his EMI chore on the station . . . Joe Harriott quintet will share the bill with Dave Brubeck when his quartet tours the U.K. in January . . . Reading, Berkshire, stages its first all-night jazz fest Jan. 20 . . . Anita O'Day being paged for a tour of Britain with the Johnny Dankworth orch.

Hollywood

Publisher Murray Wolf takes over Coast management of Bourne Music, post held by the late Sammy Friedman. . .Leonard Bernstein will pen liner notes for Andre Previn's Columbia album, "Hindemith Sonata #3," and Frisco columnist Herb Caen will ditto for 88er-composer on his other LP, "Thinking of You"...Theodore Bikel bought into Elektra Records . . . Bob Holiday has exited his Coast promo spot at Mercury for a new berth with Capitol Records. He'll concentrate only on single promotion between here and Frisco and work under Manny Kellem in Gotham. . . Joe Cerami, formerly district sales manager for Capitol in Cleveland, joined Kapp Records and is helping set up label's new L.A. branch . . . Jerry Fielding back in town following a Pigalle date with Dan Dailey in London . . . KRLA deejay Sam Riddle took a leave of absence from station for Air Force duty in San Antonio.

Gary Crosby will cut a single and new album for poppa Bing's Project Records. Decca's Joe Perry out of the hospital and recupping at home . . . Dick Lory has been tacked to a five-year pact at Liberty . . . Harry James cutting new waxings with Jesse Kaye at MGM's diskery . . . KLAC deejay neapolis, Dec. 27 . . . Clair Perreau Bill Bradley set for a role in Paramount's "Breakfast At Tiffany's . . . Maurice Chevalier here to cut a French version of "September Song" for Colpix Records. Actor sings the song in George Sidney's pic, "Pepe."

Chicago

Randy Sparks Trio set for the Playboy key club here, April 28 for three frames . . . Signatures to the Tidelands, Tucson, Jan. 6 for two . . . Danny Ferguson orch starts at the Radisson Hotel, Minorch, exiting the Radisson, backs the new ice show going into the Conrad Hilton, Chi, Dec. 29.

Anna Sosenko's LP Producing for Strand

Anna Sosenko will package albums of a "distinctive calibre" for the Strand label.

Idea is for offbeat artists, but not far-out, with tendency more to the melodic than the futuristic. Brock Peters (featured in "Porgy and Bess") is starred in Miss Sosenko's initial LP production.

'Grand Ol' Opry' Troupe Pulls 6½G in Albuquerque

Albuquerque, Dec. 20.

Minnie Pearl, Pee Wee King and the latest "Grand Ol' Opry" troupe to hit town, in a one-niter last week at Civic Auditorium, pulled one of the best houses marked in the hall this year. The show, sponsored by the Albuquerque Masonic Temple, grossed about $6,500, and pulled approximately 3,200 persons to the 6,000-seater.

Albuquerque sees a "Grand Ol' Opry" show booked into the house just about once a month, but this is the best gate pulled by any of them this year.

The HIT! OF THE WEEK

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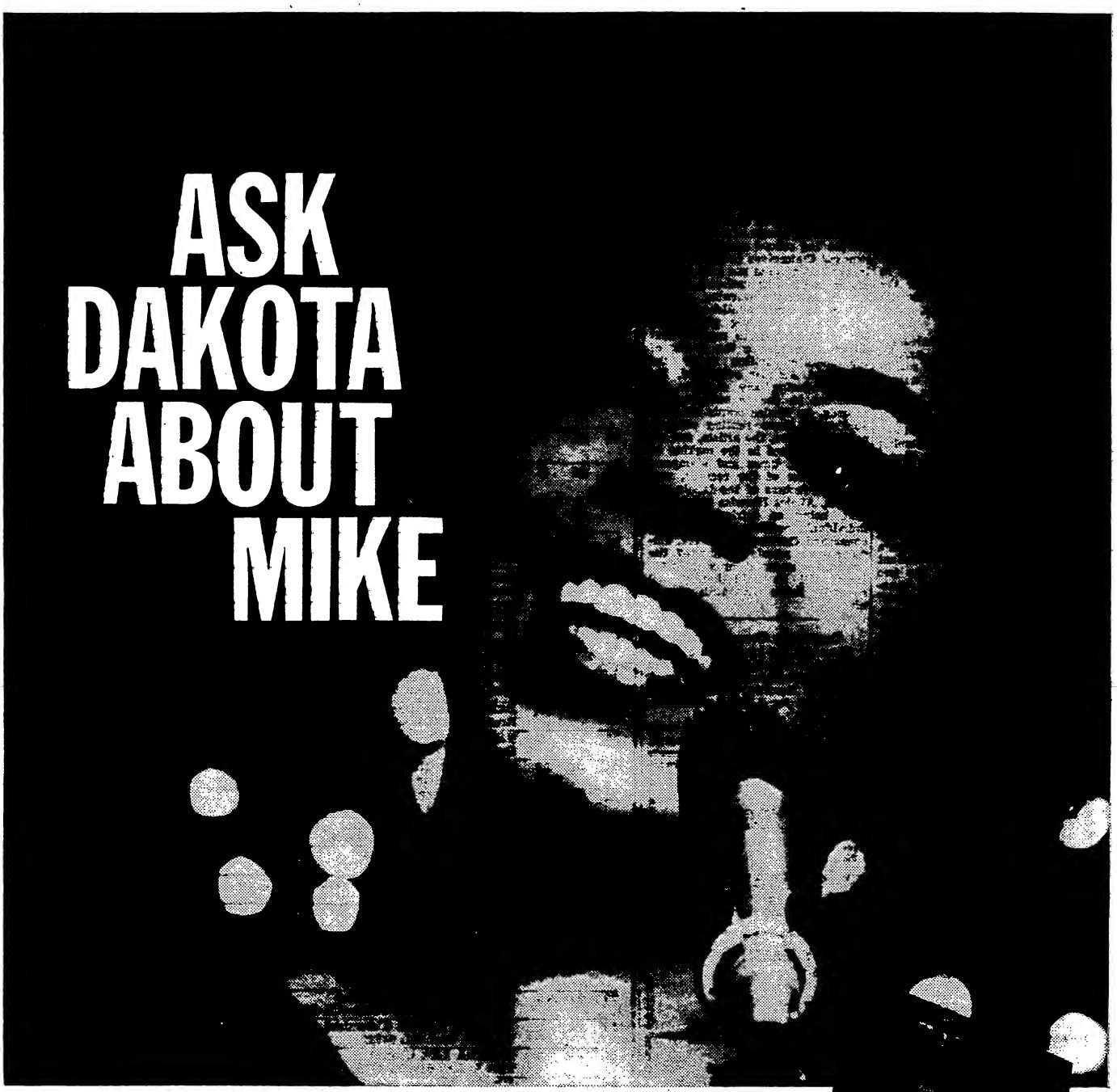

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Ruling Vs. Illegal Disks

Continued from page 37

the manufacturer which owned the label. The only other case concerning liability to a copyright proprietor, where more than one party was instrumental in producing the infringing records was G. Ricordi & Co. v. Columbia Graphophone Co., which had been decided by the same Court of Appeals in 1919.

However, in that case Columbia had taken all of the essential steps, other than the actual pressing of the records, in the U.S. and then had its Canadian affiliate press the records, which were distributed and sold under the Columbia label. The court determined that having its affiliate in Canada take the last step in the manufacture of the records did not relieve it from liability.

Prior Case

In the present case, Abeles argued that everyone who participated in the unauthorized manufacture, regardless of the nature or extent of such services, were liable to the copyright proprietor to the full extent of all royalties payable and all damages sustained. The Appellate Court in affirming the determination of Judge Abruzzo held, in accord with Abeles' argument, that "infringement of a copyright is a tort, and all persons concerned therein are jointly and severally liable as such tort feasors" and "We think it plain that here, whether or not the separate act performed by each defendant constituted 'manufacture' the two defendants, acting in concert 'manufactured' the infringing disks." Under the order of Judge Abruzzo the matter will now proceed to hearing before the Special Master, to assess the royalties and damages to which plaintiffs are entitled.

In a prior case of Shapiro-Bernstein, et al, against Sam Goody, brought by Abeles on behalf of Fox, the court determined for the first time that a dealer was liable for the sale of infringing records. In the subsequent case of Shapiro-Bernstein et al. v. Remington Records, likewise brought by Abeles on behalf of Fox, the court determined for the first time that the copyright proprietor could adduce expert testimony to refute the accounting of an infringing manufacturer. Under the present determination the publisher can now pursue its remedy against everyone concerned, in the manufacture of the infringing records.

It is understood that in the past the pressing plants of a number of the leading record companies have exposed themselves to such liability, for which suits are contemplated. It is likewise understood that Fox is issuing a warning, on behalf of his music publisher principals, to all pressing plants and others concerned, to require that either a license, or the giving of the required notice under the Copyright Act, be evidenced, before rendering any services for outsiders in the manufacture of records. As Abeles points out, this applies to those renting out recording studios, the artists, and all those concerned in the making of the masters, tapes and stampers, the pressing of the records, and the manufacture of the labels and jackets. Abeles likewise points out that, being an infringement, all individuals participating or being concerned therein, as officers, employees or agents of any of the companies engaged in such practices, will be held jointly and severally liable with such companies.

Caro Exits Grand Award

Howard Caro has exited his post as aide to Enoch Light at Grand Award Records and its subsid label, Command Records. Caro had been with Light for a little more than half a year.

Caro had been associated with Decca, Coral and Jubilee Records.

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BILLY VAUGHN . . . . . DOT

GREAT GREAT GREAT

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	10	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
2	1	8	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
3	3	19	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
4	4	21	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
5	5	34	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
6	8	18	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
7	6	23	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
8	12	18	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
9	7	36	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
10	10	27	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
11	25	3	**EXODUS** (Victor) **Soundtrack**
12	26	3	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
13	11	10	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
14	18	8	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
15	9	19	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
16	—	1	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
17	21	35	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
18	37	3	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
19	13	19	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
20	16	5	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
21	31	19	**BILLY VAUGHAN** (Dot) **Look for a Star** (DLP 3322)
22	30	36	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
23	17	11	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
24	—	1	**BING CROSBY** (Decca) **Merry Christmas**
25	15	10	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
26	24	12	**PLATTERS** (Mercury) **Encores of Golden Hits**
27	34	36	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
28	32	2	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
29	29	7	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
30	22	7	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
31	—	5	**BRENDA LEE** (Decca) **This Is Brenda** (DL 4082
32	19	25	**MITCH MILLER** (Columbia) **Sentimental Sing With Mitch** (CL 1457)
33	33	21	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
34	20	11	**RAY CHARLES** (ABC-Par) **Genius Hits the Road** (335)
35	36	3	**MITCH MILLER** (Columbia) **Christmas Sing with Mitch** (CL 1205)
36	27	34	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
37	39	3	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
38	23	19	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
39	—	1	**BILLY VAUGHAN** (Dot) **Sundowners Theme**
40	35	10	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)

Artist-Disk Deals

Coral: Ralph Flanagan

Ralph Flanagan, pianist-arranger-bandleader, has been inked to Coral Records. Flanagan has recently been widely touring his band around the college circuit.

About 10 years ago, Flanagan was a key personality in a move by RCA Victor to "bring back the bands." At the present time, Flanagan is aiming at a new stereo sound concept to boost his band's impact.

Columbia: Lincoln Chase, others

Columbia Records' artist & repertoire producers went on a pacting spree last week. Vocalist Lincoln Chase and the pop and jazz singing group, the John La Salle Quartet, were signed by a&r producer Teo Macero. Marty Hill, a young Canadian pop and folk singer, was tagged by a&r producer Bob Morgan and Vinnie (Mandrake) Rogers, guitarist-vocalist, was set by producer Ernest Altschuler.

MGM: Michael Allen

Michael Allen, 21-year old singer, will disk debut on the MGM label. His first sides will be "Someday" and "Lonely."

Gulf: David Wayne

Legit thesp David Wayne is branching into the pop disk field via a tie with Gulf Records. Wayne's first release will be "Send Me No Flowers" and "Jealous Judy" from his current Broadway comedy. Both tunes were written by George Weiss and Will Lorin. Herb Berger, who prexies Gulf, has tied in with London Records to handle distribution of his Gulf and Shell labels.

Candid: Toshiko-Mariano

Candid, Cadence Records' new jazz line, has added the Toshiko-Mariano Quartet to its roster. Also joining Candid is tenor saxist Booker Edvin. Toshiko is the Japanese femme pianist who soloed before teaming with the quartet. Erwin at one time played with Charlie Mingus.

Christmas Just Isn't Christmas Without . . .

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FERRANTE and TEICHER

on United Artists

LEROY ANDERSON'S

SERENATA

SARAH VAUGHAN

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No. 2 RUDOLPH THE RED-NOSED REINDEER

Paul Anka (ABC Paramount)

Chipmunks with David Seville (Liberty) Melodeers (Studio-20th Fox)

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Era Owners Cited In FTC Payola Order

Washington, Dec. 20.

Three Hollywoodites have been charged by the Federal Trade Commission with making illegal payola payoffs to have records they manufactured broadcast over radio and television.

Cited were Herbert Newman, Louis J. Bedell and Max Newman. The three were copartners trading as Era Records until May 1959, and now manufacture records under separate corporate entities. The complaint alleges payola while they were Era partners.

CHRISTMAS FAVORITE

SILVER BELLS

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N.Y. Copa 4-Day Suspension Off Until Court Rules on Rap

A stipulation was signed Monday (19) in the N.Y. Supreme Court specifying that the N.Y. Police Dept will not interfere with the operations of the Copacabana, N.Y., until the hearing on the four-day suspension given the cafe by the Police Dept. is disposed of in the courts. The N.Y. City corporation counsel has until Jan. 30 to reply to the appeal filed by the Copa operator Jules Podell through his attorney Jacob J. Rosenblum. Suspension was originally slated to start yesterday (Tues.) afternoon.

The appeal filed by the Copa is based on 400 pages of testimony developed during the six-day hearing over a couple of weeks before Deputy Police Commissioner Edward J. McCabe. Aside from constitutional grounds of discrimination entered into the appeal, the Copa attorney hopes through the testimony to show that the police department isn't too perfect in inspections either, and they are similarly capable of errors of omission and commission. Among the charges against the Copa was the failure of an employee of the cloakroom concessionaire to have the proper police identification card. Podell had contended that inasmuch as she wasn't an employee of the Copa, he wasn't responsible for her failure to have a card.

The appeal by the Copacabana is the fifth to be filed because of suspensions levelled by Dep. Com. McCabe. The first to appeal a suspension was the International Theatre Restaurant, which was then followed by the Palladium Ballroom, the Baby Grand and the Stork Club. All were given four-day suspensions by McCabe on charges resulting from sudden inspections by the police.

3 PERFORMERS TURN GOTHAM BONIFACES

Comedian Larry Storch and his brother Jay Lawrence, a mimic, are the latest entertainers to enter the bonifacing field. They're opening the Crystal Room, N. Y., which preems tomorrow (Thurs.). The spot's cabaret license hasn't come through as yet so it will operate as a straight eatery for the time being.

Singer-actor Johnny Johnston is operating The Entertainer, N. Y., which opened Monday (19) on the eastside.

AGVA's Weekend Vaude Hope Off

The Hillside Theatre, Jamaica, had one of the shortest lived vaude revivals on record. It folded even before its scheduled start on Jan. 13. The American Guild of Variety Artists had promised the theatre 10 weekend dates to be topped by a name performer who would work for three days at scale. First to have gone in was Alan King, with the union suggesting theatres would have subsequent headliners also at scale.

King, who had already agreed to play the three days for "less than $100," finally decided that he would contribute his services only for the Friday night preem, and the union would have to get someone else to work the other two days. He subsequently got a call from the union's president Joey Adams, originator of the idea, that the entire project was off.

New Jersey Spot

The Dunes, a new nitery located in Neptune Township, outside of Asbury Park, N.J., is slated to open next Tuesday (27).

Preem bill will be topped by Lloyd Price and the Andy Kirk orch. Spot will be on a sepia talent policy. Roy Hamilton and Dakota Staton will be subsequent headliners. Connie Immerman, onetime operator of Connie's inn.

Chicago May Kid You
But Don't You Kid It

Irv Kupcinet

Explains the Fixations of the Windy City In

55th Anni Edition

of

VARIETY

U. S. Air Force Limiting Freeloaders on Hope's USO Tour of Caribbean

Hollywood, Dec. 20.

Only those "essential to entertainment to be put on for the servicemen and technicians essential to putting on such shows," will be junketed by the U. S. Air Force with Bob Hope on Yule tour of American bases in the Caribbean.

So stated Maj. Ed Swinney, project officer on trek, here from the Pentagon. Thus, for first time on one of these Hope Christmas hops, not even Hope's or NBC press-agents can go along. Two years ago the Pentagon grounded newspapermen, some of whom rode along to cover prior Hope holiday tours.

Main effort, obviously, by all concerned is to allay any possible public or Congressional criticism of Hope's hop as being costly to taxpayers. Trek is under co-sponsorship of USO, but Hope Enterprises is paying the performers going along. Actually, only unusual cost is the one Air Force plane and crew. Aligned against this cost is the entertainment which will be provided free by Hope's show.

The "hot spot" to be trekked is, of course, Guantanamo Bay, U. S. Navy Base in Cuba. This will be played Christmas Day by troupe including Andy Williams, Zsa Zsa Gabor, Janis Paige, Anita Bryant, Jerry Colonna, Peter Leeds and Les Brown band. Footage all along the route will telensed for Hope's Jan. 11 NBC show.

The glide into Guantanamo already has been made by two Hope Enterprises advancemen—engineer John Pawlek and show's associate producer Sylvio Caranchini.

TV, Hi-Fi Competish Too Tough So Can. Nat'l Exhibition Cuts Prod. Costs

Toronto, Dec. 20.

In an attempt to cut down production costs from what he claims "there is a lot of featherbedding." He contends with the present efficient sound system at the CNE, is the "overexposure on tv of comics," Jack Arthur, producer of the 24,000-seat Canadian National Exhibition grandstand show here, may have no headliner next summer at all. He has also applied to the musicians union to pare the pit orchestra to 40 men from his previous use of 60.

On his move to trim the orch personnel, Arthur (who had held office in the Toronto musicians local for 30 years) claims that he doesn't need 60 men at a minimum $22.50 per performance. His alternative is to raise prices (at present $3.50 top) which he doesn't want to do.

"The big star names have outpriced themselves," he said, "and the CNE cannot compete with tv because the public is staying at home and watching—for free—comedians who have eight channel outlets in Toronto alone."

Arthur admitted that "it is becoming increasingly difficult to get people to leave their homes. So they stay at home where there are no baby-sitter probems, no traffic and parking probems — and you can also get a drink when you want it." Competing with an "unsympathetic Toronto press," he confessed that the CNE could not buck tv and hi-fi, that most of the top comics were on LP records.

TAX PAID, BUT COURT FINES WALTERS $300

Lou Walters, who had operated the defunct Cafe de Paris, N. Y., has finally cleaned up that spot's city tax delinquency. Appearing in Municipal Court, N. Y., last week, he told Magistrate Morton R. Tolleris that the tax arrears of $6,250 had already been paid to the city. The court subsequently fined him $300, which Walters paid.

Walters claimed that he sold out his interest in the nitery to Sy Pollack who should be legally responsible for the delinquency. Walters is now producer for the Tropicana Hotel, Las Vegas, and the Carillon Hotel, Miami Beach.

L'ville Suit Tests Govt. Cabaret Tax

Louisville, Dec. 20.

Is it a cabaret when diners are dining before the band strikes up its first tune? That's a question a local nitery seeks to determine in a suit filed in Federal Court here last week against the Government. Stanley and Mildred McDonald, doing business as Club Iroquois from Jan. 1, 1951 to Dec. 31, 1953, brought the action to recover $12,700 in exercise or cabaret taxes which they claim were illegal.

One of the few Louisville clubs presenting floor shows, the Iroquois supplied music for patrons in its dining room from 9 p.m. until closing according to the complaint. A 20% cabaret tax was collected "while music for dancing was being furnished." The impost, however, was not collected from diners before the entertainment began.

The McDonalds charge that the Internal Revenue Service erred in demanding that a cabaret tax on food and refreshment be assessed "prior to the tee off of entertainment in the dining room."

WIDOW, KATZ CARRY ON GREENHUT'S MGT. OFFICE

The personal management office of the late Johnny Greenhut, who died Thursday (15) will be continued by his widow, Mary Harris Greenhut and Jerry Katz. Katz has submitted his resignation to Music Corp. of America television dept. to take effect Jan. 1.

It's understood all the clients of the office, including Carol Lawrence, Jane Morgan, Julia Meade, Carol Haney, Peggy Cass, Peter Gennaro, Joan Holloway, Ron Hussman and Wisa D'Orso agreed to remain with the new office to be called Johnny Greenmut Enterprises.

Mrs. Greenhut, for some years was Greenhut's secretary and is familiar with the office. Katz, who serviced the Jackie Gleason show among others while at MCA, had once been in the agency's theatre and nitery division, and prior to that was with General Artists Corp. Katz and Greenhut were close personal friends.

Piaf Back in Action

Reims, France, Dec. 20.

Edith Piaf made a successful comeback in a recital Saturday (17) night before an audience of 1,500. The 45-year-old singer had undergone several operations since her collapse about a year ago.

Miss Piaf gave a 45-minute program in which 14 songs were rendered. Her plans this season include a theatre date in Paris and there is the possibility of a concert tour in the U.S. later this year.

Society Inks Roberts

London, Dec. 20.

A major switch in policy is to be introduced by the Society restaurant in the New Year, when it will have a male performer as headliner for the first time.

Songwriter Paddy Roberts has been signed for a stand starting on January 2.

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NICK LAPOLE
New York Journal American

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PROFESSIONAL COMEDY MATERIAL
for all Theatricals
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Nitery Ops Love New Year's Eve Biz But Want That Saturday B.O., Too

New Year's Eve in New York will be a sellout in virtually all cafes. Of that there is little doubt. But the hearts of the various bonifaces aren't in this one. The big night, this year, falls on a Saturday, and it's the general contention of some of the large rooms that they will take in considerably less than they would on a busy Saturday night.

As one operator put it, "on Saturday we sell out for three shows, sell a lot of liquor, and don't have to pay doubletime for the holiday." This year with all the business compressed into one show, the take, they say, will be considerably under that of a Saturday night.

What's more, under these circumstances, they feel that the prices charged don't begin to compensate for the lost Saturday night potential. The maximum charge in New York will be $30 as in former years. At the niteries, this includes Federal and other taxes. The hotels will tack on the imposts. Thus the niteries, even with the $30 tab, will realize around $28.50 per customer.

Many spots are operating on a hiked minimum, and others are maintaining open house. All, however, expect no difficulty in filling up at least for one show. The spots operating with minimums plan to get turnovers merely by charging the bottom price for every show.

Again, all major spots are insuring themselves against weather or disaster by confirming reservations only upon payment of the minimum amount. This prevents no-shows.

Sat. Nite the Loneliest Nite in Week for Ont. Holiday Fun Seekers

Toronto, Dec. 20.

With the holiday events falling on a Saturday night, Ontario clubs will be dark on Christmas Eve and there will be no entertainment after midnight on New Year's Eve, according to edict of the Ontario Liquor License Board.

Further detriment to Ontario nitery biz for New Year's Eve is that sale of booze ends at 11:30 p.m. with no setups. Customers will listen to playing of "God Save the Queen" at midnight when activity ends.

Knocking another hole in holiday biz, Ontario (with a population of some 6,000,000) will see its cocktail bars and taverns closing at 6:30 p.m. on Christmas Eve and at 11:30 p.m. on New Year's Eve. Liquor and beer retail stores close at 6 p.m. both days.

N. O. Holds Price Line

New Orleans, Dec. 20.

Top night spots and hotel ballrooms will hold to same couverts as last year on New Year's Eve. Roosevelt's Blue Room with Rusty Draper and Jan Garber's orchestra on tap will ask $25 per head same as in past.

Other after-dark spots holding line include Royal-Orleans Hotel with Ran Wilde's band at $22.50; Hotel Monteleone's Swan Room with Tito Guizar, the Lobato Dancers and Nick Stuart's band, $22.50; Jung Hotel's Tulane Room with Russ Papalia orch and floor show, $15; Hilton Inn Skyrider's Club with dancing and floor show, $12.50; Hotel Pontchartrain's Caribbean Room with Charlie Lucko's band, $16, and Sheraton-Charles Hotel with Al Ballanco orch and show, $12.50.

In all spots, tab covers dinner, cocktails, champagne, noisemakers and favors, and includes amusement and other taxes.

Bob Newhart Joining Comedy Concert Trail

Bob Newhart, who clicked this past year with two Warner Bros. LPs, goes out on his first concert tour in January.

He'll play 23 engagements in theatres and auditoriums on the Coast with additional dates set for the midwest and east running through April. Prior to the tour Newhart winds up his current string of nitery dates with three weeks at Mister Kelly's, Chicago, Dec. 12-Jan. 1.

Vaude, Cafe Dates

New York

Wences has been signed for Copa City, Miami Beach, Jan. 12 . . . **Gogi Grant** goes into the Shoreham, Washington, Jan. 31 . . . GAC-Hamid has nabbed the Oregon State Fair, Salem, Ore., Sept. 2 to 10 . . . Dancing Waters to install a fountain unit at the Claremont Hotel, Berkeley, Cal. . . . **Jackie Miles** and **Sallie Blair** booked for the Caribe Hilton, San Juan, Jan. 25 . . . **Smothers Bros.** go into the Blue Angel, Jan. 2 . . . **Gloria De Haven** tapped for Copa City, starting Christmas Day.

Billy Falbo booked for the International March 29 for three weeks . . . Comedian **Georgie Kaye** recuperating from an ulcer attack at the New York Hospital . . . **Lillian Briggs** tapped for the Holiday House, Jan. 2 for 10 days . . . **Hermione Gingold** and **Eric Berry** to narrate the Sitwell-Walton version of "Facade" being given at Town Hall, Jan. 20 . . . **Enzo Stuarti** has purchased a 50% interest in the Bali Hai restaurant, Dallas . . . **Julius Monk's** Upstairs and Downstairs Clubs to shutter tomorrow (Thurs.) for a Christmas party to the cast and staff . . . **William Marks**, formerly with the Coral Harbour Club, Nassau, named executive steward at the Commodore Hotel . . . **Joe Glaser**, head of Associated Booking Corp. returned Sunday (18) from a trip to Europe . . . **Bob Melvin** set for the Cocoanut Grove of the Ambassador Hotel, Los Angeles, April 1.

Chicago

Peggy King and **Guy Marks** co-billed for Mister Kelly's Feb. 13 . . . Trade Winds set **Billy Daniels** and **Bobbi Baker** to open Feb. 8 for two, with **Julius LaRosa** and **Gary Morton** down for Feb. 22 . . . **Jamie Lyn Trio signed** with the William Morris Agency . . . **Sophie Tucker** to the Holiday House, Milwaukee, April 21 . . . **Penny Pryor** inked with the Kaiser-Knickerbocker Hotel, Milwaukee, May 3 for two stanzas.

Philadelphia

Myron Cohen into Sciolla's Jan. 9 . . . **The Harlem Globetrotters** and **Olsen & Johnson's** "Hellzapoppin" set for Convention Hall, Dec. 28 . . . **Audrey's Riot Men**, featuring **Al Antonio**, inked for a 16-week return date in 1961, by the Dixie Pig, in Washington, D.C.

Darvas' $5,000,000 Suit Vs. N.Y. State Atty. Gen.

Paris, Dec. 20.

Dancer Nicholas Darvas (& Julia) has filed a $5,000,000 libel suit here against N. Y. State Attorney General Louis J. Lefkowitz for belittling his accomplishments as a stock market investor. Lefkowitz had charged that Darvas' book, "How I Made $2,900,000 in the Stock Market," contains fraudulent advice on the market, and Darvas' earnings as a result of his investments were only $216,000. Darvas termed Lefkowitz' allegation "monstrous and irresponsible."

Darvas brought suit in Paris so that "he will not be able to duck behind the immunity he enjoys in New York State because of his legal status." The dancer declared that he went to court to prove that "everything he set down in the book was true."

The tome describes how Darvas made a fortune with a start of only $37,000. Darvas also asserted that the Attorney General examined only one, the smallest, of his bank accounts.

Art Long Jr.
details the whyfore of
Lake Tahoe's Emergence As A Year-Round Resort
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VARIETY

Inside Stuff—Vaude

Gross for recent Johnny Mathis concert stand in Chicago, reported at about $60,000, was considerably under that for the seven performances, but still strong enough to net promoter Frank Fried a margin of profit. The gate was slow till the weekend, when biz spurted to assure a black ink signoff.

Nightclub upbeat in Milwaukee may cue the town's two top hotels to join the after-dark sweepstakes. It's understood the Schroeder is mulling a return to names for its Empire Room, while the Pfister may emerge with a chanteuse policy. Town's major showcases now are Holiday House and Gallagher's, both in a headliner scramble not seen there in years.

Adding to the woes of Jules Podell, operator of the Copacabana, N. Y., who last week was hit with a four-day suspension of his cabaret license, (now being appealed) was a run-in with Connie Francis, Wednesday (14) evening. A photographer who had been flashing bulbs in Miss Francis' dressing room was told to leave by the proprietor.

The row resulted in Miss Francis refusing to go on for final two shows. Podell subsequently got Sammy Davis Jr., in the audience, to do the dinner show, and Nat King Cole did the late show. It was announced that Miss Francis was ill. When Davis learned that she wasn't under the weather, he apologized to her.

Johnny Greenhut, veteran personal manager who died Thursday (15) in New York at the age of 46, collapsed on a Madison Avenue bus. It's believed the exertion of walking in the deep snow and attendant difficulty in getting cabs were factors in his death. On the bus he had been talking to Kappy Jordan, a former disk promoter, when he slumped over in his seat.

Miss Jordan, recalling that Greenhut had been with Music Corp. of America, phoned that office and Larry Gengo came down to identify the body. Because of city regulations, when a death occurs on a public conveyance, the matter must be handled through the police. A city ambulance removed the body, but it was subsequently released to his widow. Funeral services were held in N. Y. Sunday (18).

No Room at San Juan Inns So Betty Grable Cancels Her Fla. Date

The proximity of Puerto Rico to Miami Beach often benefits the Florida resort. Betty Grable had promised to do a date at MB's Deauville during the winter, but later called it off because she couldn't get a subsequent stand in San Juan.

Miss Grable felt it would be too strenuous to travel from Hollywood merely for one week. Had there been another engagement to buttress the Florida appearance, she would have made the trip.

This, of late, has been a typical situation in several instances. Inasmuch as the Florida niteries still have incomplete schedules, talent agencies have been turning to Hollywood to fill the gaps. The offices have been finding it difficult to get topliners to make the trek for only a brief stand. Occasionally they've tried to combine the Florida junket with dates in other cities. However, the Hollywoodites prefer remaining in the warmer climes.

Most top spots in the San Juan hotels have already been filled by headliners who normally work both areas. Since there are only two major hotels in Puerto Rico spending top money, the competitive situation there isn't as great as it is in Miami Beach, where a great number of hotels are trying to fill a name roster.

Los Angeles Eyeing World's Fair in 1966

Los Angeles, Dec. 20.

Los Angeles is planning its first world's Fair for 1966. As first step in projected year-long event, E. O. Rodeffer, chairman of the board of directors for International Exposition of Southern California, Inc., has filed a resolution of intention to operate the fair with the L. A. County recorder.

Fair, according to Rodeffer, would be built on a 500-acre site not yet selected but within eight miles of Civic Center in downtown L.A. Fair, which would have 200 acres for parking, would carry the theme, "The Planet of Man."

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New Acts

ANA MARIE REVUE (12)
Flamenco
45 Mins.
Chateau Madrid, N. Y.

Angel Lopez is one of the more prolific talent importers. This procedure maintains interest in his Chateau Madrid and at the same time spares him the necessity of going after expensive local names. The Latin dine-and-dancery currently is resounding to the revue headed by dancer Ana Maria who has brought in a troupe that has toured both in Latin American and abroad.

The senorita has a well-drilled and disciplined outfit. They do mainly basic folk dances and do them well. Their work has a sense of violence and a feeling for the soil. It's a hearty and earthy art they portray.

There are two lead dancers in the outfit. Ana Maria essays the slower dances. She does a simple and graceful Spanish waltz, an interpretation of a De Falla dance, and a flamenco turn. The more violent and striking numbers are by Angel Mancheno, who features a pair of zapateados, with vigor to spare in some places. He is an expert heel-clicker and pounds out these numbers with a proud demeanor. His routines are quite exciting.

The ensemble work is colorful. Four girls and three boys alternate between the jota, and malaguena to achieve picturesque terp patterns. For good measure, Fernand Sirvan plucks a guitar that romps between the delicate passages and the striking rhythms of the flamenco dances. *Jose.*

TOMMY HAZARD
Songs
18 Mins.
Living Room, N.Y.

Tommy Hazard, a newcomer to these parts, in his Living Room debut, indicates a wide experience in the song department. Youngster has the thrust of a veteran along with an exuberant style. There are times when he sounds like Sinatra, but it's an unwitting resemblance that doesn't seem to be cultivated in that direction.

Hazard is a nice looking lad with a good floor demeanor. There's some hep phrasing in his rendition of standards and he makes good especially in the rhythm tune dept. Hazard seems to have a good start in his New York appearance having come in with an act that warrants exhibition in a wide variety of spots. *Jose.*

PAULA MASON
Songs
25 Mins.
Three Palms, Los Angeles

Bow of Paula Mason, first act to intro Morris Singer's transition to an entertainment policy at this lounge, came off fairly well considering she is just breaking into the biz. Opening night nervousness can hit even more seasoned performers.

Management's idea of intro'ing new talent, at approximately union scale, is a good move. Like Marshall Edson's Ye Little Club, in Hollywood, this could become a launching pad for upcoming performers. Miss Mason, brunet cutie, showcased better on sight than sound. She still has some steps to climb, both vocally and in presentation, but with similar bookings could develop.

Turn, well-staged by Stuart Nathanson, brings chirp on-mike via a tablehopping bit, passing out sweet stuff while warbling "Candy Kisses." One of her more interesting routines is "Frankie and Johnnie," wearing a black wig. Her breathless manner of singing is quite evident on "Them There Eyes." Policy of one price for all drinks (60c) plus show should keep the house help busy. *Kafa.*

ELEONORE GUENTHER
Acrobatics
15 Mins.
Moulin Rouge, Vienna

Miss Guenther does her body twisting with supreme ease. This beautiful, 21-year-old Viennese has toured Australia and South Africa and is eligible for the U. S. by now. One of her stunts has her feet tied while balancing on her head. Another: taking her hat off with feet, so far not seen here.

She is completely sympathetic, with pleasant smile and calm mien. *Maas.*

LOS ROMEROS & ESTELITA (4)
Flamenco
25 Mins.
Bertolotti's, N.Y.

Los Romeros & Estelita is virtually a new act, although built on an existing turn. A short time ago, Trini Reyes essayed the femme role in this flamenco formation, but her place is now taken by Estelita, a former single. The act comprises two male dancers, plus Estelita and a guitar player. They offer, during their turn, three changes of costume, all resplendent, a wide variety of terps, plus the guitar solo to give the dancers a breather. Latter, incidentally, happens to be an expert plucker.

The dances are well designed. Most of them have an air of authenticity laced with enough commercialism to give them a wide variety of employment centres. They range from a hearty zapateado to the jota aragonesa, with varied shades of action between these two poles. At this point, the girl is still to be fully integrated in the turn. Some of the steps that the boys do easily are out of her league at this juncture, and there are times when she must lag behind them. Likelihood is that this is a temporary condition.

Their repertoire is fullbodied and suitable for hotel as well as cafe work, as soon as the integration takes place. *Jose.*

THE WANDERERS THREE
Vocal, Instrumental
10 Mins.
Tidelands, Houston

Although they have studiously tried to avoid the comparison label, Wanderers Three (John James, Ernie Mills, Tim Evans) still remind of the Kingston Trio. They have heavy list of folk type songs, some of which they wrote themselves, and their instruments are two guitars and a banjo. They have a fine sound collectively and also do ballads.

In their too-brief 10 minutes, Wanderers do "Happy Song," "Heave Away," and "All Alone I Wander," all of which they wrote, and "Clyde," written by comic Dick Curtis. They have recorded "Heave Away" on the Mercury label. They are young and personable, need only to develop stage presence to get top bookings. *Skip.*

JOAN EMARD
Songs
26 Mins.
Chaudiere, Ottawa

Joan Emard, Canadian thrush with plenty television and radio experience thus w.k. in eastern Canada, made her nitery preem at the Chaudiere when Dick Roman was snowbound in New York and missed his opener. While Miss Embard has had good returns from her piping via broadcasting, her best place seemingly is in a night club. Gal's a looker, shows a grasp of showmanship savvy from her airers and, while the sudden booking precluded much staging, she had the customers mitting solidly.

Miss Emard has two pipe styles. One is a soft, relatively low sound she uses for pops, the other a higher voice for show tunes. Both are clicko but she gets more impact from the pop style. There's no evil dent effort in switching from one style to the other and the effect is big in giving the stint variety. With more attention to staging and production, Miss Emard has plenty for niteries, disks, tv and AM. *Gorm.*

HI-LITES (3)
Songs
35 Mins.
Prince George, Toronto

With a new style—and a new partner—the Hi-Lites showed a blockbusting beat in their trio harmony break-in at the Prince George Hotel. New setup has Jimmie Nolan as lead singer, Larry Sturino, bass; Harry Harding, tenor, latter replacing Red Schacter, who has gone into the meatpacking biz on his own.

Boys had to beg off on opening night after their 35-min, stint which finished with their wham "When Vaudeville Was King," complete with clever song-stylings and impersonations of the greats of yesterday, plus a concerted softshoe routine.

Apart from "Till the End of Time" in ballad style, trio score on fast-tempo singing and their frenzied satire on rock 'n' roll, with their takeoffs on how the Scots, Chinese, Hawaiians etc. would do it.

From their opening "Happy Face" through their "Darktown Strutters Ball," plus a medley of oldies to "Sing You Sinners" and their feverish "Hands" routine, the Hi-Lites were an outstanding hit on opening night with their belting shout-style, youth and personality. *McStay.*

CASEY ANDERSON
Songs, Guitar
20 Mins.
Bertolotti's, N.Y.

Casey Anderson, a tall, handsome Negro lad, has voice, guitar and ivyleague attire. Although not a true folksinger, his work is based upon folk themes, with sufficient commercial twists to make him acceptable in many spots.

Anderson has a wide variety of tunes ranging from the folk music to interpretations of "Old Man River" and more in that genre to earn him the enmity of the purists in that field. However, he can also interest the squarer members of society and entertains sans the dogmatism that generally goes with many of the non-commercial folk. He seems ready for many spots frequented by the college trade and could also hit some of the uptowneries. *Jose.*

THE DUDAIM (2)
Singers
35 Mins.
No. 1 Sheridan Square, N. Y.

No. 1 Sheridan's management got this duo of Israeli folksingers right off the boat. Musically, Ben and Mathis (the Dudaim) are harmonically superlative; they spin the intricate and subtle webs, and the impact is strong and steady.

Their only support is a guitar, used only as a rhythm instrument. But going for these two boys is their virility, their ingenious musicality their multi-linguistics (Hebrew, English, Spanish, French) and good looks.

A strong turn for both commercial tv and theatre dates and for many of the joints that favor individuality and taste in their folk music. *Art.*

Mathis' 51G, Toronto
Toronto, Dec. 20.

Johnny Mathis scored a good $51,369 for his week at the 3,200 seat O'Keefe Centre here. House was scaled up to $4.50 and mail orders were heavy ahead of the show.

Gross is considered fine even though the maximum possible gross was $68,610. This is the last stop on the current theatre and auditorium tour by Mathis.

House Reviews

Apollo, N.Y.

"Sounds of Gospel" with Alex Bradford, Imperials (4), Jackie Verdel; Drinkards (7), Nightingales (5), Bradford's Men & Women of Song; "Story of Ruth" (20th).

Dean of the gospelers, Alex Bradford, has set the current religioso spread at this Harlem vaudery in a Christmas framework which provides a dimension of interest beyond the slim confinies of the regular gospel audience.

Show opens with Bradford onstage in an armchair. He's explaining the Nativity to a sepia smallfry, and in the course of it the various gospel groups are highlighted behind scrim in renditions of Christmas standards—"Hark, the Herald Angels Sing," "Away in a Manger" and so on.

Opening seg stands nicely on Bradford's sincere approach and the interesting gospel treatment of the yule fare, but the closeout with Bradford leading all groups in ensemble on "Silent Night, Holy Night" and "Joy to the World" is a sock highlight. The familiar carol, "Joy," is a particularly happy, swinging number in the gospel style. As another seasonal segment, Bradford inserts between the regular group appearances a bit from a gospel opera that he's composed based on the story of Ruth. Singers Bessie and Dorothy Lewis and Gloria Jones portray Ruth and her daughters in an aria that's interestingly unique even though it comes off as somewhat of a distortion for the free-wheeling gospel medium.

Show otherwise features various harmony groups and Jackie Verdel in familiar front-and-center Appolo-gospel runoff. Miss Verdel has the powerful pipes and maximum free style of the religioso soloists, but her very definite jazz blues gift stamps her as a modernist. The Imperial quartet and Drinkard Sextet are topnotch femme gospel groups, and both wail to begoff. The Nightingales, a male quint including guitar accomp, have a fine beat, but even for gospel lack a certain subtlety in such numbers as "Just a Closer Walk With Thee" (which, incidentally, is a fine dixieland instrumental).

Singing is excellently backed by various group pianists and the organ of Richard Mitchell. *Bill.*

Alhambra, Paris

Paris, Dec. 14.

Charles Aznavour, Jacqueline Boyer, Horaces (3), Akeff Trio, Bobby Lapointe, Dior Dancers (4), Morways (2), Paul Mauriat Orch (24); $1 *top.*

Charles Aznavour is due in for solid biz in his month stay at this big house. Having also become a film star since his last singing appearance, he has even greater draw.

Aznavour's self-cleffed songs are sharp, melodious and fit his temperament and dramatic bent. He is a little man but with big projection and flair. He can make it stateside with a few songs in English plus his more visual numbers such as a jam session and the story of a stage struck singer's climb to fame.

Jacqueline Boyer is a pert songstress with a fresh, high voice. A tendency towards cuteness can be overcome and she already shows signs of a poise and delivery that could make her a staple international singer. She as yet does not display a needed personalized style and songalog. Her pro aplomb probably comes from her mother, Lucienne Boyer, and father, Jacques Pills.

The Morways have a man jumping on a teeterboard to catch a young girl he sends into flight on one or both hands. She also somersaults into a one hand stand on his head and this a solid filler. Trio Akeff are a smooth risley act as one man backs to a table and spins the others with his feet.

Dior Dancers has three husky men throwing around a well-stacked girl in a clever updated apache number. Horaces essay white faces and black tights for a savvy songalog laced with panto bits. It is a good offbeat act and heightened by a very witty mime session on a ping-pong game. Bobby Lapointe gives out doggerel songs in a fey throwaway manner but his type of entry would be more effective in intime boites where he can have more give from the spectators. *Mosk.*

Empire, Glasgow

Glasgow, Dec. 7.

Calum Kennedy, Dave Willis, Robin Hall & Jimmie Macgregor, Anne Gillies, Charlie Sim, Four Jays, Will Hannah, Pipes & Drums of Highland Light Infantry, Gordon Rolfe orch.

Filling in the difficult booking period before annual Christmas season, Scotland's No. 1 vaude house is taking a chance with an all-Scot layout. Result is homely fare, pleasing if not a standout, and satisfying to local sentiment.

Calum Kennedy, Highland singer, headlining the bill, offers a tuneful songalog mainly composed of songs about the beauties of Scotland. He carries his colorful kilt brawly, and exits to good palming. Anne Gillies (in private life she's Mrs. Kennedy) also ranges through Scot melodies and adds some Irish ones for a similarly pleasing act that's probably more suited to the concert hall than a key vaudery.

Dave Willis, veteran Auld Lang Syne comedian, revives his wartime sketch, "My Wee Gas Mask," rousing memories of a classic comedy song that kept customers cheerful during the Hitler war days.

Robin Hall & Jimmie Macgregor, garbed in blue shirts and black jeans, are a pair of folk singers currently enjoying national tv spotlight via the BBC-TV program "Po night." They give it in such ballads as "Three Love Song" "The Craw (Crow) Killed A Pussy-O" and "Fitba' Crazy." Appeal of act is lively and brisk, but between-tune gabbing needs more polish.

Charlie Sim, local tv warbler, wins useful reception with pop tunes and comedy. Four Jays are male singing quartet who satisfy customers. Will Hannah fills in with accordion-playing spot, and finale has rousing blow from bagpipers and drummers. Gordon Rolfe batons the house orch. *Gord.*

Unit Review

Belafonte

Chicago, Dec. 5.

Phil Stein production starring Harry Belafonte, with Miriam Makeba, the Vocal Four, accompanists (4); musical director, Ralph Hunter; lighting, Ralph Alswang. Presented at the Opera House, Chicago; $6.50 *top.*

When Harry Belafonte dedicates himself to the proposition that he's an entertainer, he's a hard gent to beat. The evidence is his current tourer, which played the Chicago Opera House last week. It is a feast, if not a surefeit, for his admirers.

Though not without defect, it is in total a very entertaining show that exhibits a lot of obvious preparation. Indeed, the one certainty of "Belafonte" is that it is no throw-together affair for a fast dash on the concert circuit.

Despite a pretentious touch or two, this one has been staged with considerable style and color, and not the least of its endowments is an eminently skillful supplement of song and instrumental performers.

To his credit, Belafonte has leavened the social conscience stuff with much humor and charm. The protest and commentary songs (a chain-gang item, for one) are around to make their valid social and artistic points, but there's also a potent dose of fun and nonsense. His bed-bug number, for instance.

There are more notable moments, however, as when "Saints Go Marching In" is contrasted as an olde English madrigal viz. the updated rouser; and in a calypso mood there's the lusty "Woman Smarter Than Man."

There's satire and corny clowning in the finale "Matilda," converted into a marathon audience-onstage-pit conductor session. It's risky business in any medium, to be sure, and specially in a vast auditorium, not the least danger being the chance of impromptu tastelessness. Still, in this instance, it came off sufficiently engaging and intact.

Apart from taxing his wit a time or two, Belafonte keeps himself and the whole shebang admirably disciplined and the show does not tarry where it might be tempted to. Songwise, the star delivers mainly what the worshippers want to hear—another of his identifiers on tap being "Jamaica Farewell."

It becomes shrewd programming in view of the second-half appearance of featured singer Miriam Makeba, from South Africa (and lately in the jazz clubs), who is an ample injection of the fresh and novel.

She raises a barrier with some native dialect songs, yet manages to register off an Indonesian lullabye, and a Zulu wedding chant which in the American folk sphere turns out to be the familar "Wimoweh." If her appeal is limited, she is still fetchingly presented in her brief time on.

The Vocal Four serve an excellent obligato and are staged imaginatively. Four instrumentalists are also deftly integrated. A pit band of 22, led by Ralph Hunter, was sparingly and unobtrusively employed, which was all to the good. Ralph Alswang's lighting, including rear screen slide projection to complement or point up the vocals, is generally imaginative. *Pit.*

Weintraub Joins Directional

Jerry Weintraub has joined the staff of the personal management outfit Directional Enterprises, operated by Jerry Levy and Fred Amsel.

Copacabana, N.Y.

Sammy Davis Jr., Raye & Roman, Johnny D'Arc, Bonnie Marie, Copa Girls, Paul Shelley and Frank Marti Orchs; minimum, $5.50, $6.

For Sammy Davis Jr. an appearance at the Copacabana is equivalent to letting one's hair down in the livingroom of a close friend. He can do no wrong. There is no artificialty about his ease and assurance. The exuberance and warmth is wholesomely natural. And at the same time, there's an electrifying quality about the entire performance.

Davis is at a stage in his career that few performers attain. He has an ability to establish an immediate rapport. He does it with amazing simplicity and retains the relationship from come-on to beg-off.

Whether he's singing ,impersonating or terping, he projects solidly without straining or pushing. His arrangements—both orchestral and vocal—are important assets, but they are adjuncts and not masters. On opening night, Davis deplored "copping a plea" because the late arrival of his music and the necessity for him to go on without rehearsing with Paul Shelley's Copa crew. With the assistance of his own AFM'ers and with accompanist-arranger George Rhodes conducting the augmented orch, Davis breezed through the proceedings with the utmost perfection, making even the slightest excuse totally unnecessary.

One advanced of booking a member of the so-called "group," a term its practioners prefer, is that the performance frequently turns into a clan-bake. Thus the customers get more for their money, for it's not uncommon for one or more members of the inner circle to lend an assist without remuneration.

At the dinner show on the teeoff evening, the customers were treated to some byplay provided by Joey Bishop, a member in good standing. Moreover, Nat King Cole, although not a member of the Frank Sinatra-led troop, made a strong contribution out of personal friendship with Davis.

When headliner Davis asked Cole to sing a Christmas song, Bishop pounced out on the floor and cracked to Davis: "When you get a little nervous, you forget you're Jewish."

"But I'm not Jewish," said Cole. "It's only a matter of time," retorted Bishop. "If you're Sammy's friend, you'd sing 'Let My People Go'."

It's inevitable that any outing of a member of the "group" is accompanied by remarks about Davis' religion, the activities of the clan and the clan's participation in the recent Presidential election. But it's all done with a tongue-in-cheek spirit, and the customers—although cognizant of the circumstances—accept it with glee, as if they were attending a summit meeting.

An essential part of Davis' act is his carbons — "I victimize only my friends." Davis does not attempt exact impressions, but he catches mannerisms and eccentricities in a devastating manner. His victims include Sinatra, Cole, Elvis Presley, Tony Bennett, Billy Eckstine, Frank Laine, Sir Laurence Olivier, Jimmy Stewart, Cary Grant, James Cagney, Marlon Brando, and Dean Martin.

Another highlight is a group of tunes sung only to the accompaniment of a drum. Davis tallies, too, with his between-number asides, displaying a bright ad-lib technique.

Kicking off the show, which should do big holiday trade, are Raye & Roman, an accomplished acrobatic dance team. They are an exceedingly pleasing pair, the male half having an Ivy League-ish look. They score on lifts and twirls, garnering mitting after mitting for the more sensational turns. Although the act stresses the acrobatics, it's obvious that Raye & Roman are topnotch dancers, too.

The Copa girls, displaying more cleavage than usual, make their customary terping contribution. Johnny D'Arc lends an okay assist as the production singer. The Paul Shelley orch is on its toes in backing the show and alternates with the Frank Marti cha-cha band for the dance sessions. *Holl.*

Flamingo Lounge, L. V.

Las Vegas, Dec. 13.

Della Reese, Mercer Ellington Orch; no minimum.

When Della Reese made her lounge debut in Vegas several months ago at the New Frontier, she played to SRO at nearly every performance, and is doing the same fantastic business at her new perch behind the Flamingo bar.

In this outing, the songstress brilliantly weaves her distinctive styling in such numbers as "Getting to Know You," "Love For Sale," "Bill Bailey," "Ridin' High," "True To You In My Fashion," "Someday," and her trademark, "Don't You Know?"

The arrangements are outstanding, and Miss Reese shows a flair for comedy in working to individual members of her audience. The patter is good, and while singing, she has plenty of savvy in the vocal trick department.

A nine-piece orch splendidly backs the star, backboned by maestro Mercer Ellington, drummer Paul Gusman, and 88er John Cotter. *Duke.*

Shamrock Hilton, Houston

Houston, Dec. 15.

Jerry Vale, Lola DeCarle with Remy & Kelly, Paul Neighbors Orch (10); no cover or minimum.

Jerry Vale parlays fine set of pipes with a winning stage personality to draw top returns on his Continental Room opener. He disdains mike stand, preferring to roam the stage with mike cord trailing. He can belt or croon, and on the lower or higher notes each is as perfect as a child the day before Christmas.

Vale is on the mike for 36 minutes, doing a variety of tunes. Among them are "Give Me The Simple Life," "Over The Rainbow," "Angry," "Pear Butterfly," "Linda," "Me and My Shadow," "You're Driving Me Crazy," a medley and his begoff, "Sorrento."

Lola DeCarlo with Remy & Kelly are on for 12 minutes in a song and dance opener. Miss DeCarlo, in a gold gown with strip-away skirt, is a looker a la Marie Wilson. She and Remy & Kelly have been together for three years, having met in school in Montreal. All are capable with vocals or dance steps, but suspicion here is that most of mitting was for femme's looks—and that isn't to knock the act.

Paul Neighbors orch performs difficult backing job with its usual excellence. *Skip.*

Harrah's, Lake Tahoe

Lake Tahoe, Dec. 15.

George Gobel, Dolores Perry, Page & Bray, Dorben Singers & Dancers (14), Leighton Noble Orch (13); no cover or minimum.

For his Tahoe debut (on the south shore) George Gobel retains the basic format he's successfully used for prior dates in the Reno-Tahoe area — but there's a change of names in his supporting acts. Dolores Perry is a femme with both looks and a lot of vocal talent. For the opener the dance team of Page & Bray capably fill the spot with precision acro-terp routines.

Gobel brings in a couple of new stories for his initial stint in this plush 700-seater, but stays with other older routines that have scored repeatedly. In his non-hurried story-telling style, he gets the most with routines about him falling nude from a hotel window, re his father briefing him on the facts of life and his later associations with teen girls, etc.

In the vocal department, Gobel plays around with "That Old Irish Mother of Mine" (complete with preliminary story) but goes it straight on "Soon I'll Wed My Love."

For a break in routine, Gobel introduces Miss Perry (her first time out in the Reno-Tahoe area), who comes on with an impressive "Granada," then segues into a beautiful interpretation of "Till There Was You." She also displays good command in extreme ranges with "One Fine Day." Miss Perry handles herself with ease at the mike, and indicates much personality.

Page & Bray, also new to the area, skillfully execute precision and intricate routines in smooth style. The splits and twirls by the femme are done effortlessly, and the male half rates well for his ease in handling partner in the overhead routines.

The Dorben Dancers & Singers offer a production number following a winter-time theme with opening scene visible through large elaborate picture frame. As usual, the costuming is neat and in good taste, and the choreog and vocals show imagination. Leighton Noble capably handles the baton chores. New show due in Dec. 25. *Long.*

Hotel Plaza, N. Y.

Roberto Iglesias Ballet Espagnole with Rosario Galan, Emilio Prados, Juan Garcia, Antonio Ros Marba, Dancers (8); Ted Straeter & Mark Monte Orchs; $3-$4 cover.

Factotum Neal Lang of the Plaza has brought a change of pace into the Persian Room with the booking of Roberto Iglesias and his troupe of Spanish dancers. It's been a long time since the boards of the Persian Room resounded with the click of heels and the dash of violent movement. It's a salutory change, especially since the Iglesias menage brings with it the distinction of the concert hall and legit stage and more than incidentally, a session of entertainment that hits an exciting peak.

It's also been a long time since there were so many individuals booked for the Persian Room. Group comprises Iglesias, his premier ballerina Rosario Galan, four men and an equal number of women, two guitarists and a singer. Also he has his own conductor, Antonio Ros Marba. The elegantly costumed ensemble presents vivid dance pictures, and a sweep of action that bring oles from the assemblage.

There were times when more commercial application of the concert routines would have been more desirable for a nitery floor. There were also times when the cleanly-scrubbed look of the participants seemed incongruous to the wild gypsy work of the occasion. But the net effect is that of entertainment on a large scale.

Iglesias has an imaginative and lively set of routines which is set off well by individual dance contributions as well as excellent ensemble work. The entire proceedings spark a dream world of vigorous thin waisted men and fiercely passionate women with lustrous orbs and gleaming choppers.

Iglesias paces the crew through well executed versions of the gypsy dances including a wild zapeatado in conjunction with Miss Galan, and a colorful choreographic and singing version of Mallorquin folklore. There's also gypsy music with Emilio Prados and Juan Garcia at the guitars in a zorongo, and a delineation of classic dances in Brisas de Malaga.

The choreography has high sparkle; and although refined from the raw gypsy, the product loses little of its vitality in the Iglesias translation. There are several changes of costume, all of them appropriate to the action and lending color to the proceedings.

Antonio Ros Marba, helming the excellent Ted Straeter band, provides assured showbacking, while Mark Monte's Continentals supply danceable relief. Per usual, maitre John Fossati presides at the tape with aplomb. *Jose.*

Eden Roc, Miami Beach

Paul Anka, June Valli, Mattison Trio, Mal Malkin Orch; $5-$7.50 minimum.

The Cafe Pompeii of this "Tiffany" inn of the Beach is the first poshery to open for the annual winter run. Prexy Harry Mufson has come up with a solid set for initialer of his son; opening at a time when the holidayers are just beginning to drift into town was a calculated risk, but, to Mufson's way of thinking, worth it, for his spot will be first to establish a patron pattern among local spenders. Other big rooms start going from five to seven nights after.

The Cafe Pompeii has a solid entry in first-timer-here Paul Anka. The multi-talented lad could well become a big fave in this show-jaded town, going on reception from the tough first-nighters. These comprised the major portion of patrons in the comfortably filled 600-seater for the preem showing (17) and, they took to the youngster. The teenage set where his big pull is supposed to be, are not in yet, but they'll be around in plentiful numbers come this week.

Anka's grab on the vet-cafe settlers was evident from big palm returns following his first set of pops. The basic rock 'n' roll beat is shrewdly toned down in imaginative arrangements. What adds to Anka's potency is the book presented during first three-quarters of his stint: a melange of evergreens and torchants that struck familiar chord with the tablers. That the youngster can turn a softie tune as adeptly as his open-vocalistics bits, stands him in good stead. Thus, when he hit the climaxing, albeit longish medley of recording hits he's cleffed (and or lyric-rewritten) it adds to a continued build that led to demands for more. The personable, winning approach helped to beg off.

The Roc has Anka optioned for a return date next season, but he'll play at the rival Fontainebleau during the Easter Week.

June Valli is an odd booking on the bill, what with a song-topper getting the big play in publicity. Credit the attractive thrush with coming through with one of the best performances in this area where she's played many dates at this and other plush rooms. From current showing, Miss Valli has developed into an authoritative nitery performer with a sound rundown of cannily commercial arrangements. She projects ballads with every nuance extracted from the lyrics and turns a musical phrase with equal adeptness. Auditor's acceptance is solid all the way, and when she takes off on her high-sailing big numbers, she wraps up.

The Mattison Trio are an attractive two-male, lithe blonde femme who break up the song-act segments of the bill in smart fashion. Their terps are varied and bright, with modern-tap-angles themed in their three routines. The big one is a Rodgers-Hammerstein dedication that limns the choreo-ideas from several of the duo's biggest musicomedy hits. They add a zingy touch to a winning package. *Lary.*

Roosevelt Grill, N.Y.

Guy Lombardo Orch (12), Al Conte Trio; $1-$2 minimum.

Everything's back to normal at the Roosevelt Grill. After a day's delay in scheduled opening last Monday (12) because of the blizzard, Guy Lombardo & his Royal Canadiens boarded the podium and the management and the patrons have nothing to worry about for some time to come.

This is Lombardo's 30th engagement at the Grill. It's a record that's unmatched but understandable. The bulk of the Grill's clientele is made up of people who like to dance. The floor is large enough for comfortable terping and when Lombardo is around the beat is easy to follow. And the groceries in the Grill help round out an enjoyable evening.

Lombardo has been the butt of hipsters for years, but he can get along without them very well. His fan club is made up of solid citizens who can build a room's take with their wining and dining. It's a loyal following, too, and when Lombardo comes to the Grill it becomes a must visit to them.

There's nothing new in the Lombardo styling except perhaps for the bright red jackets the boys are wearing. The sound is the same and nobody seems to be asking for a change. The book is neatly constructed with arrangements by Larry Owens and Buddy Brennan. The five brass, four reed and three rhythm continually hit a smooth and sympathetic down-beat.

Kenny Gardner emerges from the bandstand every now and then for a vocal crack that's pleasant and unassuming. Through it all Lombardo remains a friendly and genial batoneer and that, too, keeps the tablers in good spirits.

Al Conte's trio (piano, bass, drums) fills the intermission sessions with a happy musical air. Group supplies a lighthearted beat that the terp fanciers take advantage of, too.

Gene, the maitre d', sees to it that everything starts correctly right at the door. *Gros.*

Crystal Palace, St. L.

St. Louis, Dec. 12.

Phyllis Diller, Jay Landesman, Jimmy William Trio; $1.50 admission.

Patrons of the Crystal Palace, a cabaret theatre, are more or less used to the suave little revue type of entertainment, but they can be weaned away from it with no trouble at all into the belly-laugh department as was resoundingly demonstrated by the brassy comedienne, Phyllis Diller, on opening night. Ringsiders howled all evening.

Besides having a potent load of material, ranging from domestic hi-jinks to just plain gags, Miss Diller has one of the world's most pliable faces, and she uses it for all its worth in luring the laughs. She also has a rousing, standup delivery that guarantees undivided attention from all hands out front. *Bob.*

Waldorf-Astoria, N.Y.

Dick Haymes & Fran Jeffries, Emil Coleman & Theo Fanidi Orchs; $3-$4 cover.

Dick Haymes, who scored what has been described as a comeback during his recent date at the Roundtable, has stepped up another notch with this booking at the Empire Room of the Hotel Waldorf-Astoria. His act with Fran Jeffries (Mrs. Haymes) is one that can traverse between the roistering rooms for the young and the more sedate centres of society.

Their revamped act, at the moment, indicates that a tug of war seems to be going on between the two poles. They appear to have compromised with their inclinations in this act. But it is also a fact that in striving to please opposing schools of thought, they seem to be pleasing both sides to some extent. The major casualty is the sock impact in this room.

They now work mostly in tandem, although both essay solo stints. Their duetting has verve and spirit and they do show a desire to swing way out. They provide offbeat touches that heighten interest. However, they are careful to stay within the limits to which the Waldorf trade is accustomed.

Haymes retains pleasant qualities in his songs. He is still a subscriber to the easy sell and a soft approach, even when the orchestral background calls for fortissimo. He recalls some of the songs he's been associated with for top effects.

Miss Jeffries, in a clinging sheath and later in a white wrap-around gown, is gaining status as a firstrate singer. She has a lot of exuberance and touches of wistfulness. "When I Fall In Love" and "More Than You Know" give her a strong hold on the assemblage.

Bobby Scott conducts the Emil Coleman Orch for this occasion and the Theo Fanidi Orch spells the main crew. Louis Siciardi handles the velvet rope with the accustomed Waldorf aplomb. *Jose.*

Mister Kelly's, Chi.

Chicago, Dec. 12.

Bob Newhart, Lorrie Bentley, Marx-Frigo Trio; $2.50 cover.

Bob Newhart, in his second Kelly's stand within a year (to hotsy reservation biz), is a more at ease and polished performer compared with his first time around. He's more confident in manner, and goes more to the ad-lib and joke. So far the maturity is a definite plus, though his handlers might caution against becoming too stagey for a comic whose image essentially is that of a wry fellow.

The more immediate concern, however, is keeping the monology a step ahead of the rounders. That isn't easy when much of his sketchbook has extensive preview disk exposure. It can get 'em into the clubs (no question, for instance, that platters helped hypo Shelley Berman turnouts), but it also means he usually has to top himself.

Inevitably there's head-nodding and lulls for the older "must" numbers (Lincoln, the U-boat, etc.), and while they carry a warranty of sorts, the comic helps them around the know-it-alls nicely by the simple device of editing in some fresh lines. Numbers of more recent vintage (including the army griper of '76) are scarcely less potent for the Newhart mixture of timing, ludicrous understatement and way-out premise.

Granting the material its fundamental due, Newhart has evolved a looser, more versatile performance that only enhances. For one thing, he sees the effectiveness of using the short-take situation as well as the more elaborate ones. And in all this, moreover, there's a sharper sense of Newhart as an actor, and that ain't gonna hurt him.

Chirper Sandy Stewart was snowbound in N.Y. at curtain, so the management subbed Lorrie Bently from the tab revue in its Happy Medium theatre down the street. Stint reportedly was her first in a nitery, as evidenced, so there's no point—or justice—to a stern scrutiny. That fairly ought to wait till, or if, she tackles bistros. It may be noted only that an agreeable theatrical soprano and some stylish tunes helped her over an uncomfortable assignment. Marx-Frigo threesome supported savvily.

Margaret Whiting and Dave Barry open Jan. 2. *Pit.*

La Nouvelle Eve, Paris

Paris, Dec. 10.

Rene Bardy presentation of revue, "L'Amour Madame," in 17 scenes conceived and staged by Tania Florey; choreography, Gene Reed; music, Paul Durand, Guy Magenta, Jack Ledru; lyrics, Jean Valmy; musical arrangements, Jacques Patory; costumes, Mauricio Monteverde; sets, Myck Bernard. With Gene Reed, John Schapar, Dieter Kaiser, Cyril Lafaurie, Jean-Pierre Charnas, Mademoiselles De Paris (16), Filles D'Eve (10), Jenny Astruc, Michele Claire, Henri Derbau, Cardinals (4), Constanze, Gil Dova, Dalrays (2); $1.10 cover, $6 minimum.

Rene Bardy has opened his plush medium sized Pigalle nitery to break in a show that will head for Las Vegas early next year. He will then bring another entry here for the season. His present production has a classic French revue mold in a series of well costumed tableaus. There are also many saucily inventive, interspersed acts and the prescribed walk-on nudity leavened with the more popular striptease. It is familiar, but minus the more dynamic, big scale aspects of the Lido with a "Gay Paree" flair which could make it an okay entry.

Mademoiselles De Paris are a good looking chorus line, though many are somewhat gauche in their dancing. But Yank choreographer Gene Reed has given them good movements and routines along with excellently executed costuming.

The Filles D'Eves, some 10 models, are notable for the lack of garb. Reed himself shows nimble shanks in solid Charleston and lowlife bohemian interludes.

An ancient Greek number has tasteful plastic quality, while a cat ballet and a roundup of typical Paris spots are also good production numbers. Jean-Pierre Charnas is a supple dancer who helps the airy can-can bit, and other chorus boys are adequate.

Henri Derbau has acceptable if limited pipes for this type of revue and Jenny Astruc is a fluffy, pert type whose voice purrs but tends to be weak. Michele Claire is more of a belter with a forthright delivery and stance.

Cardinals (4) essay a good interlude of acro-dance leavened with musical instrumental solos. Constanze is a rarity, a pert femme magico with no sleeves. She manages to bring off a neat series of tricks and is in for mitts. Ditto a knockabout hand to hand act, the Dalrays, who add a fillip in a take-off on two acrobats mixed up in an opera.

Gil Dova is a nifty, fast juggler. Chorus boys are Reed, John Schapar, Dieter Kaiser and Cyril Lafaurie and all perform well.

This nicely dressed but routine show will fit better in a more compact room, where its tableau-like aspects would show better. It has neither the pace, overall invention or size of the Lido. However, it is a solidly made up French frou-frou nitery package that could pay off in the U.S. if well handled, and pull biz locally on tourist and provincial trade. It is done on a small stage here. *Mosk.*

Camelot, N. Y.

Bobby Short, Joan Wile, Tom Pasle; $4.50 minimum.

The Camelot, after a slow start, has become a hot room with the engagement of Bobby Short. Even during the slushy pre-Christmas period, it's evident that the Negro singer is drawing mobs into the spot that haven't been seen since his last appearance in town. He appears to have a built-in audience comprising a chi-chi calibre crowd that selects its cafes. Seemingly, they select Short upon many occasions.

Short hasn't changed his basic act. He recollects the musical comedy tunes of this and former eras and researches into jazzed up versions of what have become oldies. It's not that the youngsters he brings are especially interested in the period pieces. But with his individualistic and modern treatments, he gives them a fresh viewpoint on tunes they have heard about through either the standard or rock 'n' roll idiom.

Short, backed by an instrumental combo, recalls infrequently heard Rodgers & Hart, Cole Porter tunes and many other show perennials. He also revives a 1940 antique, "Mme. La Zonga," which the crowd also digs. He provides a lot of amusement in return for a lot of applause.

Also on the bill are a pair of other singers, Joan Wile and Tom Pasle. It's a crowd that came strictly for Short and anything else to them is a stagewait. However, it's evident that both can turn into singers of quality.

Miss Wile has a piquancy of expression, both vocally and through her own piano accomps. she could make the grade with a crowd that wasn't so intent on the headliner.

Pasle, a guitar strumming balladeer, has an exceedingly sweet voice, and a keen feeling for ballads of many types. He needs more know how in the projection sector before registering more affirmatively. *Jose.*

Hotel Monteleone, N. O.

New Orleans, Dec. 13.

Dorothy Lamour (with Phil Della Penna), George Matson, Nick Stuart Orch (7); $2.50 weeknight minimum; $4 Sats.

Svelte warbler Dorothy Lamour, in one of her numerous hometown engagements, brings back cinema nostalgics that ring the bell all the way in a stint that's neither over-produced nor overdressed. She got off to a good start as prolonged applause greeted her entrance. Opening night (12) saw room comfortably filled for both shows.

Frilled in a striking white gown to enhance nifty chassis, thrush proves she is still a potent nitery attraction. She comes through with a clear-cut performance. Class and glamour are stamped all over on her act. If she ever had any qualms about continuing her career as a nitery star, she can safely toss them aside.

Miss Lamour is a hard-working and sincere trouper with much self-confidence. The tableholders have no trouble establishing contact with her. Her tunes for most part recall Crosby-Hope pix in which she appeared and she clicks heavily in her capable but somewhat limited voice. They include such numbers as "Moonlight And Shadows," "Moon of Manakura," "Tangerine," "An Apple For The Teacher," "Personality" and "My Man."

Teeing off show is George Matson, a youngster whose pantomime is clever and imaginative. With an assist from recorded words and music, he pulls belly-laughs from start to finish as he races through a hilarious stint that includes a flapper's Charleston, Spike Jones zanyisms, a lady driver, a stripper and others. Nets plenty of palm-pounding.

Nick Stuart and his crew back show nicely and make a contribution of their own in form of holiday musical salute. Orch provides music for dancing between shows and keeps floor crowded. The personable Stuart not only batons band but emcees capably.

Tito Guizar and Lobato Dancers are Swan Room's next bill. *Liuz.*

Trade Winds, Chi

Chicago, Dec. 15.

Pat Harrington Jr., Peggy DeCastro III (5), Joe Parnello Trio; $2.50 cover.

Pat Harrington Jr., who scored in various tele stints with droll characterizatin, fails to make the most of that identity in his nitery turn. Results are so-so. Act is a patchy and diffuse amalgam of yarns, maundering patter, and some (but not enough) dialect stuff—the total only sporadically funny. It has a play-by-ear quality, and obviously needs a concept.

His strong suit being delineation, it ought to be his format. He does serve up his "Guido Panzini" guise, but debatably makes the customers work by feeding him queries to deflect. Most promising bit of the turn is when he gets topical as a Dixie orator at a Demo parley. Some bright moments, but then it gets needlessly shocky.

Peggy DeCastro II offers a punchy comedy-and-songalog that kept the payees attentive. Bracketed by Vern Rowe and Gary Lemel (plus two sidemen backing), the ex-sister act belter from Cuba leads a bright line-out of such assorted chestnuts as "Smile," "Just in Time," "Bowl of Cherries," etc.

Distaffer is adept at the facial clowning punctuation, though the overall antics seem a bit too precious at times. There's a neat rib of the pop chart titles, and a globe-trotting medley is okay pace-changing if just competent songstering.

Joe Parnello's chaps cut their usual able show.

Layout's in till the 25th, when club goes dark. Billy Eckstine opens the 28th. *Pit.*

Desert Inn, Las Vegas

Las Vegas, Dec. 13.

Louis Prima & Keely Smith, Sam Butera & Witnesses (6), Donn Arden Dancers (16), Roberts-Freeman Singers (6), Carlton Hayes Orch (24); $4 minimum.

Louis Prima & Keely Smith bring in a dandy package of nostalgia in their third DI outing; this one is called "The Frantic '40s," and if it doesn't break records like the two previous "big room" romps of the team here, the "slow season" can be blamed.

Sam Butera & The Witnesses (6) are supplemented by 24 tunemakers for this musical shower, which is a salute to the big name bands of the '40s.

Themes and styles of the top band are reprised with care by Prima and Co., aided with some brilliant tonal blending by the Roberts-Freeman Singers (6).

Miss Smith does an outstanding "Silent Night" solo, and with Prima scores with their trademarked vocal clowning. Jackie Barnett's English adaptation of "Mustapha" serves as a rousing finale for the entire company. Show, produced and staged by Prima, is in for five weeks. *Duke.*

Beverly Hills, Cincy

Cincinnati, Dec. 16.

Goofers (5), Sid Krofft, Moro-Landis Dancers (12) with Charlie Hines, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Boniface John Croft's holiday session is amply filled by the musical and acrobatic Goofers, supreme puppeteer Sid Krofft, a sterling dollyland fantasy by the Moro-Landis ensemble and usual top-grade backing by Gardner Benedict's crew. Near capacity turnout at the opener and heavy listings of party reservations indicate a bumper fortnight for the 700-seat plushery. Running time of 60 minutes, a speed record for the course, is without entertainment lags.

First return of the Goofers since bowing here six years ago has not lessened their popularity with Greater Cincy nightclubbers. Neither have they lost any of the go, go, go which rates the zany turn as fast and surefire as they come. Dapper in black, the lineup is Jimmy Dell, smallest member, emcee and trombone; Frank Nichols, trumpet; Jack Holiday, piano and trumpet, and Tom Terry, bass fiddle. Sizzling 32-minute routine rocks with instrumental and vocal specialties, hitting high on a four-some pogo stick dance while playing horns and bass, and the trademark upside down trapeze swings of Terry and Dell while playing bass and trombone.

Krofft makes a production triumph of marionette manipulation. Figures, costuming, orchestrations and lighting for four numbers in 11 minutes smack of artistry. Assisted by his brother, Marty, Krofft scores with a dancing breakaway skeleton, a team of Lenox Ave. strutters and encores with the male carrying off his partner.

Jimmy Wilber's threesome takes over for intermission dancing and Larry Vincent regales at the cocktail room 88.

Four Aces and Dorothy Loudin open Dec. 30. *Koll.*

Bertolotti's, N. Y.

Charles Manna, Los Romeros & Estelita (4), Casey Anderson, Betty Joyce, Ted Quartel Orch; $5 minimum.

Bill Bertolotti's has long been a Greenwich Village landmark. Once an Italian eatery, it has now, under new ownership, transferred its cuisine and its operations format into a nitery. It has been an entertainment centre many times in the past, but this time it's evident that its an all-out bid. The room is gay and cheerful in a coral and silver decor. There's also an elevated stage and provisions for dancing.

It's location in the Village, however, presents several problems, inasmuch as there is scarcely a policy that will not put it in competition with another room. The proem bill reflects that fact. It encompasses a mixture of entertainment from many rooms. Headlined by comedian Charles Manna, there is also a flamenco team Los Romeros & Estelita, folk singer Casey Anderson and emcee Betty Joyce. Addition of a jazz combo would give it a few more spots to compete with.

The major effort is by Manna, who has operated in varied rooms around town. A clever funnyman, he can hit with squares as well as the cognoscenti and proves his value in the laugh department. He underplays most of the time, and thus forces his audience to keep up with him. Much of his material is repeat, but it's potent nonetheless.

Los Romeros & Estelita (New Acts) are in the flamenco orbit, and Casey Anderson, also New Acts, interprets folk singing. Betty Joyce, an amiable blonde, precedes the others with several songs and emcees. Ted Quartel Orch provides competent showbacking. *Jose.*

Bimbo's 365 Club, S. F.

San Francisco, Dec. 8.

Marya Linero, Gonzales-Gonzales, Roberto Navarro, Maria Caruso, Mario Peralta, The Gauchos (2), Barry Ashton Dancers (15), Roy Palmer Orch (9); $2-$2.50 cover.

Producer Barry Ashton hits the jackpot for 365 Club's Bimbo Guintoli and himself in this fast, visually striking 74-minute "Holiday in Rio."

Show opens with a frenetic "Got to Get Away" number and maintains pace throughout, interspersing short bursts of single acts to allow changes in scenery and costumes. Special music is not distinguished, but the sets, for such numbers as "Voodoo" and "Village Siesta," are tops, and costumes, scanty though they are in spots, are dazzling.

Top act, if this kind of show can be said to have one, is Marya Linero, bare-bosomed dancer who looks like Lili St. Cyr—and is an excellent dancer, too. She works with Ashton's well-rehearsed ensemble throughout and rates a huge hand from customers.

Gonzales-Gonzales, whimsical comic who does a little of everything (including dancing and playing songs on a marimba-like arrangement of inverted frying pans), does nicely, as does Mario Peralta, playing a bandoncon. Gouchos, husband-and-wife knife act, give audience chills, and Roberto Navarro and Maria Caruso handle the vocals competently, though Miss Caruso has a tendency to shrillness.

But the big things here are the ensemble numbers, choreographed by Ashton and allowing a maximum exposure of color, movement and, natch, girls. Ashton's whipped up half a dozen such numbers, one more stunning than the next, and they should keep SRO crowds very happy. Roy Palmer's orch does good work and show's booked through Jan. 1, with options that undoubtedly will be picked up. *Stef.*

Henry Grady, Atlanta

Atlanta, Dec. 12.

Phil & Nancy Erickson, Calvert Sisters (2), the Grace Notes (5), Johnny Morgan; Don Grimes Orch (6); no minimum, no cover.

This is the Paradise Room's Christmas show and was designed strictly for the Yuletide trade, when kids are out of school and college set is home for holidays. With this in mind, management waived its normal $2 minimum.

And what appears in italics above isn't exactly so, since it covers entertainment over a three-night period. It's a long story, but it goes like this:

The bill was booked and advertised as Grace Notes and Johnny Morgan. Morgan, who came up from Miami, showed for Monday night (1) opening, but Grace Notes were stranded in New York by blizzard which socked in plane travel. Monk Arnold, who books for PR, sent in localites Nancy & Phil Erickson, who do mime act to records. Tuesday came and still no Grace Notes who were trying to get aboard an airplane, any airplane, coming South.

Arnold got hold of Calvert Sisters, pair of blondes, who can sing and have a clever comedic routine to go with their thrushing. They won a good reception for their efforts. This was a tribute to their talent since they had to go on without rehearsal.

Just before last show went on Tuesday night (13), Grace Notes planed into town and dropped into their niche alongside Morgan.

Morgan is a standup comic. He has the material, delivery and timing it takes to make such an act go and he scores. In addition, he possesses an excellent singing voice and closes his turn with three tunes, "Rockabye My Baby," "I've Got My Love To Keep Me Warm" and "I've Got the World on a String." He has to beg off. Their act is a pleaser. *Lucc.*

Chez Nancy Holloway, Paris

Paris, Dec. 20.

Nancy Holloway, Art Simmons Quartet; $1.10 minimum.

Nancy Holloway is a Yank singer who has become known here after several years of nitery appearances. Backed by four silent partners, she has opened a neatly laid out boite that is spacious and airy and a change from the smoky intimers.

Plus her bountiful bonifacing, Miss Holloway has developed into a solid, personalized song purveyor who shows she was ready for her own club. Pert and saucy, she can handle suggestive special material with the right coyness and intimation to make it knowing rather than leering. She can also bend a pleasant voice around standards or turn kittenish and gently bawdy in torchy or downright lowdown numbers.

Her voice is pleasant, her poise assured and she looks to develop into a staple personalized made-in-America Paris regular. She knows the lingo, and the boite draws the Yank colony and French nightlifers wanting specialized warbling, dancing and food.

Art Simmons Quartet does okay listening and dancing medleys with records filling in on breaks. Place, which is reasonably priced, may be a fine addition to the more modulated boite and windjammery lists here. *Mosk.*

Fairmont, San Francisco

San Francisco, Dec. 15.

Kirby Stone Four, Ernie Heckscher Orch (13); $2.50-$3 cover.

This whacky comedy group, which has also developed into a pretty good musical unit, breaks up the crowd at the Fairmont Hotel's big Venetian Room.

Group comes on with "Everything's Coming Up Roses" and Stone, on trumpet, and rest of unit do a fairly straight "Volare." From this point on, it's mostly comedy with Stone cracking a lot of fast jokes as a sort of emcee, singer-accordionist Mike Gardner playing patsy for the group (and especially Stone), Larry Foster delivering a wildly diversified set of impressions and Eddie Hall socking over some funny lines in a high-pitched Bronx accent.

In between, group manages to knock out "S'Wonderful," "Lazy River," "Baubles, Bangles and Beads," a little r&r, a bit of "Mammy" and "Birth of the Blues." With all the music, however, there's plenty of comedy, some of it quite subtle and some of it about as subtle as a 1938 Ritz Bros. short. Subtle or no, it comes across big, and the audience loves it.

Ernie Heckscher Orch furnishes solid music for 45-minute show which will run through Jan. 4. *Stef.*

Ritz Carlton, Montreal

Montreal, Dec. 6.

Soocha Renay, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

Once again the elegant Ritz Cafe is graced with the vocals of Soocha Renay who brings plenty of warmth and spirit to an otherwise lack-lustre nitery scene. By no means her first appearance in Montreal, she evidences much more polish since last time around and her multi-lingual session fits nicely into this cosmopolitan room.

European born and in America since '51, Miss Renay is no longer groping around for a song pattern or an off-beat slot that would make her little more than a novelty than a performer as she was in her first time around several years ago.

A fashionable wardrobe and a well-endowed figure enhances visual impact. Her now-established songalog touches on many things (mainly amour), clicking with all comers.

About the only questionable number on night caught was her interp of a tune called "Julie" which seems more suitable for a male than a distaffer. Such special material items as "Revolving Credit" and a bit concerning foreign cars are more in keeping with her uninhibited personality.

Backing Miss Renay is the music of Paul Notar and his group, together with house pianist Johnny Gallant. Despite the pre-Christmas lull that usually hits this time every year, biz in the cafe maintains an okay level. *Newt.*

N.Y.'s 'Casbah' On The Subway

Continued from page 1

music is being played. When the moment siezes him or her, he'll get up and perform wildly on the floor—solo—or in company with another man or woman, and then provide a customary tip with a minimum of $2 for the band and entertainers.

Customer's Show

The dancing by the customers is equally as sexy as that of the belly ballerinas. A man will dance in a manner to show off his grace of body, his feeling for European culture, and perhaps to excite the attention of a female or two. Several trips to the floor are not uncommon in the course of an evening, and this may be repeated in several spots. The femmes have equally compelling reasons to respond to the inspiration that drives her to dance. They too open their purse at the conclusion of their solo. Per custom, another dancer from the audience will not invade the floor while it's occupied.

There are other customs for the audience — also expensive. The jangle of silver is never heard in these spots. The customers throw bills at the professional singers and dancers. Sometimes a dancer from the audience is pleasing to a viewer. He'll send over a drink to the one on the floor, who gulps it down in a single swig. Also Greek shipping magnates have been known to throw century notes on the floor.

The dancing by the audience members is encouraged by family groups. Mama and papa taking son and daughter, will encourage them to display their sexiest on the floor. But lest any of the outsiders get any ideas of walking off with the daughter—forget it. Papa will object. The general theory is that its okay to show their face, form and grace, but display only. Should anybody get courtship ideas, they can presumably be pursued in the manner of the old country with strict chaperoning.

Entire Cast

The entire cast is on the bandstand the entire night. The cooch terpers sit in street clothes, between their own turns, bang out rhythms on the tabouki, or work with finger cymbals (zileas). Frequently, they'll solo by voice and dance with their street clothes. Later in the evening, they change to the veil and bra and enlarged G string for their major efforts.

The dancers are no longer exclusively from the Greek and Mediterranean. At the Port Said, for example, a girl billed as Marlene has Portuguese antecedents, and used to be a member of the Ballet Russe. There is also Gloria who is a blonde Italian. At the Grecian Gardens, Samira is from Boston, but not Back Bay presumably. It is probably the hardest type of nightclub work, but for good operators, can be highly rewarding. The bills given to the entertainers and orchestras are placed in a waste basket on the bandstand. On a busy Friday and Saturday night, they have to tamp down the money several times during the course of an evening.

Under such a setup, union rules cannot apply, say the bonifaces, if performers are to maintain earnings. Besides, as the general feeling is among owners and operators "Howinell are you gonna tell a guy at 802 that you want an oud (pronounced oot) player." The girls do as many shows as necessary and the musicians go off one or two at a time, and for brief periods.

Trade Knacks

There are knacks of working the rooms by the dancers and orchestra. The dancers start off at a reasonable pace but as they progress, the music grows louder, wilder and more compelling. The dancers respond to the progressive upbeat, and the money is thrown on the floor in the same rapid progression. On a weekend, a girl will kick around quite a bit of bills, which is collected by one of her cohorts and put into the kitty. A performer never picks up the money herself. Appearances, you know.

The Casbah has a comparatively brief history. After the war, Maria Stevens ran a straight eatery on what is now the site of the Port Said. Getting tired of her jukebox, she invited a bazouki and an oud player to liven up the joynt. The resultant business started the new wave of entertainment. Mrs. Stevens later sold out the Port Said to its present owner, Maria Vassilakou, and next week opens the Arabian Nights Cafe, which is expected to be one of the largest in the area.

There is an earlier record of the belly spots. In 1938, a Levantine named Joe Levy ran a place on Allen Street. However, the modern-day revival stems from Mrs. Stevens venture. There are now about 12 spots in the area. Mrs. Stevens says that these places must be confined to the present area. She feels that it cannot be exported north of 34th St.

Other Spots

Meanwhile, the original idea has given rise to such spots as the Africana, Britania and on weekends the lines wait patiently to get in on all of them. Apparently, they're confined to the area by the presence of many Greek and Oriental residents in this neighborhood. They form the nucleus of the audience.

Very few dancers are from the old country. The operators are thinking of importing some dancers. They do upon occasion. Some have found that the authentic terpers from Greece, Iraq, Iran, Egypt and other middle-east countries take long to acquire the commercial qualities of those working presently. However, they need fresh talent upon occasion. The authentic dancers base their work on control. It's careful, studious and difficult, but lacks the wild sweep and passion of the present dancers in the U.S. But some feel that it's an important step that must be taken.

The Casbah spots have been operating virtually anonymously. Now there's a pro view. There is one major chronicler for the spots, Val Arms, a columnist and artist of the Greek-American newspaper, Atlantis, who writes of them through a love of its denizens, the Anatolian tradition of the dance, and for the general interest of the Greek and Oriental community in New York.

There is some feeling that too great expansion through publicity would cause a rash of spots, create conditions, under which they could not operate, and provide a scarcity of talent.

It's pointed out that this happened in the brief but wild calypso era, which lasted only momentarily after its discovery as a commercial venture. They wouldn't like it to happen to the Casbah.

English English

Continued from page 1

small towns which now in a number of instances are in trouble as a result of it.

Regardless of British films' merits, Field asserts, the Iowa smalltown public will not patronize them.

"The British pictures might as well be in a foreign language—it's so difficult for patrons to understand so much of what the characters are saying," he declares. "No matter how good the pictures or how well we exploit them the smalltown boxoffice results are nil."

There has been only a single recent exception, Field reveals. It's "Carry On, Nurse" (Gov.).

"Years ago all of Leslie Howard's fine pictures flopped in these Iowa towns because few could understand what Howard was saying," Field told Morning Tribune columnist Will Jones after returning from a two months' European trip.

Claude Philippe

Continued from page 1

executive of the Loew's Hotels' foreign subsidiary operations.

Meantime the same sort of rivalry which the Zeckendorfs envisioned with their abortive plan for the "biggest hotel" in Rockefeller Center (since taken over by Uris Bros. for an office building) will be renewed on a Tisch versus Hilton basis.

The new 800-room Summit on the site of Loew's Lexington Theatre is diagonally opposite the Lexington Ave. side of the Waldorf. And the new Tisch (Loew) Americana Hotel (2,000 rooms), on 7th Ave. and 52d-53d street, will also be one avenue block away from the proposed new Rockefeller-Hilton-Uris hotelry (also some 2,000 rooms), plotted for 6th Ave. and 53d St.

Each is keying its activities to the fruitful banquet business, with indoor giant elevators for unloading of exhibits, subterranean motor-hotel check-in facilities, and the like. This is the metier in which Philippe's banquet catering savvy has long been dominant when at the Waldorf.

Philippe is currently v.p. and g.m. of the Hotel Commodore, for Zeckendorf, since his "consultative" duties are minimal in light of the Zeckendorfs' unloading of many realty properties.

The back-to-back proximity of both the 6th-7th Ave. and the east side (Lexington Ave.) competitive hotels augurs a unique stimulus to the Gotham scene in 1962, on the threshhold of the 1964 N.Y. World's Fair.

Army Censors

Continued from page 1

owner), the plays are rewritten to give the soldiers "pure" entertainment.

When "Hellzapoppin" was presented by the 7th Army Entertainment Branch some time ago, the title was actually altered to "Hecksapoppin."

When the Frankfurt Playhouse presented Maxwell Anderson's "Bad Seed," lines were intruded to explain why the little girl in the lead role had a British accent.

Brass Penmanship

Everyone in the military gets a crack at re-doing a play. Usually the base chaplains are called in to "recommend" which dramas should be done. Their suggestions are toward the pure in spirit. While their suggestions do not have the effect of force, their recommendations are usually followed by the base commanders, who do have the right to ban any play.

"Anything that may be offensive is cut if it is not an integral part of the play," John Berssenbrugge, head of the Special Services theatre division said.

Offensive to Whom?

And the official word from the Army's European headquarters in Heidelberg is that the plays must be "in conformity with good taste." Entertainment Branch did a production of "Mister Roberts," which cost a considerable outlay and was heralded locally with much favorable comment.

But when the Navy play was performed for the top brass in Heidelberg, it was quietly set aside.

"Language too salty," one army official explained.

Similarly, it's just about impossible for the military theatre groups overseas to present any Tennessee Williams plays because his dramatic situations are considered "too strong." Likeliest to get through is "Glass Menagerie," because Special Services feels "it is the cleanest of them all."

The local Frankfurt Playhouse is planning to see how far it can go by producing "Streetcar Named Desire" soon, and so far hasn't had any instructions to drop the project.

"The Moon is Blue" was banned until recently, may be done.

"Stalag 17" was banned on the grounds that it might upset the Germans in this current era of friendship, but it has been permitted by Army groups in France.

Although the nix still exists in Germany, it's an amusing insight on the facts that the Germans themselves have staged "Stalag," and that the American film version, which was banned until last year, has now played in Germany without causing serious objections.

Requests for play scripts go through command channels to the Dept. of the Army. If there have been complaints about the play in other commands, Army passes these along.

The attitude in the Army is like that of a small town. While the authors of plays have every right to object to cuts and changes in the scripts, neither they nor the Dramatists Guild in Manhattan are informed.

When Josh Logan got word of the changes the military was making in "Mister Roberts" he withdrew the play, but it's still being produced quietly in out-of-the-way locations.

VARIETY BILLS

WEEK OF DECEMBER 21

NEW YORK CITY

MUSIC HALL
Marvin Roy
Helen Wood
Alan Cole
Bruce Peyton
Rockettes
Maria De Gerlando
Choraleers
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan

SYDNEY
Tivoli
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Foote
Arnaud Bonnet
Ronald Austron
Peter North
Gordon Wilcock
John Kendall
Jeanne Battye
Pamela French
Ron Chambers
Ross Coleman
Mary Mackie
Julie Worthy
Camilla Christenson
Jean Brunning
Addie Black
Merle Taylor
Joan Corbett
Warrick Russell

SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

BRIGHTON
Hippodrome
David Kossoff
Joe Church
Warren & Chick
Peter Cavanagh
Harry Jacobson
Fuller & Janette
Veronica Martell
Keefe Bros. & Ann.

EDINBURGH
Empire
Robert Wilson
Joe Gordon 4
Murray & Maidie
Jimmy Shand Jr.
Aileen Manson
Isobel James
Desmond Carroll
Jeannie
Sydney Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry O'Duffy

GLASGOW
Empire
Craig Douglas
Dallas Boys
Johnny Beattie
Aly Wilson
Trio Vitalites
Will Starr

LOS ANGELES

Band Box
Billy Gray Rev
Gil Boyne
Jackie Gale

Ben Blue's
Ben Blue
"Les Corps de Paree"
Ivan Lane Orc (5)

Ciro's
D. Washington Rev
Brian Farnon Orc

Cloister
Belle Barth
Robinson Bros.
Geri Galian Orc

Cocoanut Grove
Betty Johnson
Matty Malneck Orc

Crescendo
Mort Sahl
The Limeliters
Billy Regis Orc

Dino's
Diane Booth
Jack Elton
Steve La Fever

Slate Bros.
Jerry Lester
Powell Twins
Tommy Oliver Trio

Statler Hotel
"Playmates of '61"
Skinnay Ennis Orc

Ye Little Club
Nichelle Nichols
Trini Lopez

LAS VEGAS

Desert Inn
Louis Prima
Keely Smith
Sam Butera & Witnesses
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3

Dunes
"Minsky's Follies of 1961"
Lili St. Cyr
Ink Spots
Ray Peterson
Starr Sisters
Bill Reddie Orc

El Cortez
Spencer Quinn
Banjo Aces
Barbara Neece Trio

Flamingo
Harry James
Della Reese
Edi Domingo

Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays

Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wst

Hacienda
Four Tunes
Johnny Olenn
Keynotes

Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc

Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall

New Frontier
Harry Ranch
Sawyer Sisters
Allison McKay
Nighthawks
Ann Weldon
Micki Lynn

Riviera
Billy Williams Rev
Bob Crosby Bobcats

Sahara
Ken Murray
Marie Wilson
Leo Diamond
Rod Lauren
Don Rickles
Freddie Bell
Tunejesters
Louis Basil Orc

Sands
Dean Martin
Brascia & Tybee
Morrey King
Hal Loman Dancers
Garr Nelson
Copa Girls
Antonio Morelli Orc

Showboat
Polly Possum
Johnny Cash
Merle Travis

Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lari Phillips
Don Santera
Geo. Redman Orc

Stardust
Lido De Paris
Billy Daniels
Helen O'Connell
Hawaiian Revue

Thunderbird
Fred & Marcy

Tropicana
Folies Bergere
Kathy Barr
Bernard Bros.
Lily Niagara
Florence-Frederic Dancers
Perez Prado

MIAMI-MIAMI BEACH

Americana
Eydie Gorme
Steve Lawrence
Pat Henry
Jack & Jan Archer
Lou Adler Orc
Pupi Campo Orc
Ross Trio

Carillon
Lou Walters Rev.
Johnny Puleo Co.
Chiquita & Johnson
Janine Claire
Mons. Choppy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc

Castaways
Ralph Font Orc
Buddy Lewis Orc
Jerry & Lesley
Candi Cortez

Copa Theatre
Alan Gale
Roberta Sherwood
Baron Buika
John Conrad Dncrs.
Boots McKenna Line
Dave Tyler Orc

Deauville
Bobby Darin
Myron Cohen
La Playa Sextette
P. & M. Alicia
Dante Trio

Eden Roc
Paul Anka
June Valli
Mattison Trio
Mal Malkin Orc
Bobby Cole 3
Luis Varona Orc
Jack Kasse Orc

Fontainebleau
Joey Bishop
Latino Extravaganza
Los Romeros
Estelita
Raquel Bardisa
Isidro Camara
Singing Amigos (4)
Lenny Dawson Orc
Varadero Sextette
Ziggy Lane

Montmartre
"Jolson" Revue
Norman Brooks
Jolsonettes
Don Elliott

Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Carolly
Patti Lynn
Eddie Bernard

Saxony
Casa Diosa Revue
Diosa Costello
Don Casino Orc
Ivory Tower Revue
Fawzi Amir
Guili Guili
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group

Seville
"Fillies & Sillies"
Nejla Ates
Fisher & White
Melino & Hollis
Barry Elliott
Guy Taro
Ronnie Leonard
Lee Martin Orc

Versailles
Latin Scandals
Manola Torrente
Rudy Faneity
Gladys Rebau
Freddy & Dancers
Manteca
Gordino's Voices
Juliette

RENO-TAHOE

Golden
Herbie Kae
Barons

Harold's Club
Carmen Cavallaro
Helen Boice
Don Conn Orc

Harrah's (Tahoe)
George Gobel
Page & Bray
Dolores Perry
Dorben Dancers
Leighton Noble Orc

Harrah's (Reno)
Kim Sis
Ross Lane 4
De Fuentes Bros.
George Rock
Abbie Neal
Modernaires

Holiday
Nick Lucas
Joe Maize
Trio Smeed
Charles Gould

Mapes
Esquires
Sabres
Back Room Boys
Joe Karnes

Riverside
Sarah Vaughan
Bob Melvin
Ink Spots
Starlets
Commodores
Buddy La Plata
Lou Levitt Orc

Wagon Wheel (Tahoe)
Gaylords
Darias
Norman Brown
Bobby Page

SAN FRANCISCO

Blackhawk
Earl Bostic

Earthquake McGoon's
Turk Murphy Orc

Fairmont Hotel
Kirby Stone 4
E. Heckscher Orc

Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers

Hungry i
Jack Douglas
Reiko
Joe & Eddie

Jazz Workshop
Charlie Mingus Orc.

On the Levee
Kid Ory Orc

Neve
Red Norvo
Jackie & Roy

365 Club
Gonzalez Gonzalez
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncs
Roy Palmer Orc

Purple Onion
June Ericson
Mel Young
Jerry Music

Cabaret Bills

NEW YORK CITY

Basin St. East
Lenny Bruce
Pat Morrissey
Al Hirt
Georgie Auld

Bertolotti's
Charley Manna
Casey Anderson
Terrace Alita
Betty Joyce
T. Quartet Orc

Blue Angel
Kay Ballard
Odetta
Ted Markland
Reyneaux
Jimmy Lyon 3

Bon Soir
Sallie Blair
Tony & Eddie
Gina Wilson
3 Flames
Jimmie Daniels

Camelot
Bobby Short
Tom Pasle
Joan Wile

Chardas
Janine Puret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath

Chateau Madrid
Ana Maria Rev
Ralph Font Orc
Panchito Orc

Copacabana
Sammy Davis Jr.
Ray & Roman
Jackie Mason
Johnny D'Arc
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc

Entertainer
Johnny Johnston
Gladys Johnson
Joe Saye

Hotel Astor
Eddie Lane Orc

Hotel New Yorker
Ada Cavallo
Bob Kasha 3
Milt Saunders Orc

Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Eyck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc

Hotel Plaza
Roberto Iglesias
Ted Straeter Orc
M. Monte's Continentals

Hotel Taft
Vincent Lopez Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Bud & Travis
Milt Shaw Orc
Walter Kay Orc

International
Al Kelly
Joey Adams
Tina Robin
Lane Bros.
Little Buck
McKenna Line
Mike Durso Orc
Aviles Orc

Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Novelites
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
B. Harlowe Orc

Left Bank
Alice Darr
Danny Apolinair
Mickey Manners

Living Room
Felicia Sanders
Bobby Cole 3
Tommy Hazard
Cootie Williams Orc

No. 1 Fifth Ave.
Harry Noble
Clara Cedrone
Nina Dabore
Damian Mitchell
Joan Bishop

Roundtable
Deep River Boys
Gloria Lynne

Sabbra
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld

Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley

Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc

Upstairs/Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jack Fletcher
William Roy
M & C Allen

Viennese Lantern
Yvonne Constant
Pawel Prokopeine
Ernest Schoen
Paul Mann
Joe Troppi

Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc

Village Gate
Cannonball Adderly
Art Farmer
Benny Golson
Nina Simone

Village Vanguard
Lambert, Hendricks & Ross
Ray Bryant 3

Waldorf-Astoria
Dick Haymes
Fran Jeffries
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
Mighty Panther
"Calypso Voodoo"
Marliza & Latlongo
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc

Conrad Hilton
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)

Drake
Henny Youngman
Jimmy Blade Orc

Edgewater Beach
Rodgers"
Betty Benee
Larry Douglas
Felix Knight

Gate of Horn
Shai K. Ophir

London House
Kai Winding (7)
Audrey Morris 3
Eddie Higgins

Mister Kelly's
Bob Newhart
Sandy Stewart
Marty Rubinstein
Marx & Frigo

Palmer House
Anna M. Alberghetti
Marc Alden
Jimmy Huntley
Johnny O'Brien
Ben Arden Orc

Trade Winds
Pat Harrington Jr
Peggy DeCastro III
Joe Parnello 3

ANOTHER BLAH B'WAY SEASON

Expect Change in Partnership Law; May Simplify B'way Legit Financing

If certain changes take place in the law regulating limited partnerships, Broadway productions may soon have a broader avenue of financing. These anticipated revisions would permit a corporation to become a limited partner. An indication of a trend toward such an acceptance by the courts are new Government tax regulations recognizing that a corporation can be a general partner.

Investors in limited partnerships have previously been confined to individuals. But the longstanding rule which has barred corporations from being limited partners should and will soon end, according to David Sive, co-author of the second volume of the revised edition of "Rowley on Partnership," a standard law work published this week by Bobbs-Merrill.

Sive cites two recent cases in which courts have indicated that the reason for the rule under which, in most states, a corporation may not be a general or limited partner, no longer exists. It is the attorney's opinion that courts in most states should go all the way and permit corporations to invest in limited partnerships as limited partners.

This may be an important development for Broadway. For years the usual method of financing stage productions has been through limited partnerships. The limited partners, who are liable for losses only to the amounts of their investments — like stockholders of corporations — are the investors. The general partners manage the business.

For many decades, the prevailing legal rule, Sive points out, has banned corporations from being

(Continued on page 58)

Hurricane Damage 30G But 'Lost Colony' Racked Season Profit, First Time

Greensboro, N.C., Dec. 20.

"The Lost Colony," outdoor drama, will reopen next season despite severe blows from Hurricane Donna, per General Manager J. Sib Dorton. The 25th anni of the pageant will be observed July 1, 1961, in a rebuilt Waterside Theatre on Roanoke Island. The first season was in 1937, but the drama was not presented during four World War II years due to the coastal blackout.

"Colony" wound up the 1960 season with a surplus of $4,230, the first time it has finished "in the black" in the past 14 years. Then Donna hit the waterside theatre at Manteo, causing damage estimated at $30,000.

Admissions during 1960 yielded $72,741. Concessions netted a profit of $1,388.26 and souvenir programs returned $2,420.17. Total income amounted to $98,467.52 compared with expenses of $93,696.72.

Sked 3 Hellman Plays For Mex City Company

Mexico City, Dec. 13.

Mexican-resident U. S. attorney Robert Lerner will open a local production of Lillian Hellman's "Toys in the Attic" as his new season starter in January. Mexican versions of the same playwright's "The Little Foxes" and "The Children's Hour" will follow. Lerner also plans to produce the new Tennessee Williams comedy, "Period of Adjustment."

In twin premieres here and in London the Yank producer also hopes to stage "Marriage-Go-Round. Film veteran Pedro Armendariz will have the starring role in this, Lerner says.

Liza Productions, Lerner's Mexican producing unit, also has the rights for "Irma La Douce." Apart from all this, the producer will go to Buenos Aires in April to stage "My Fair Lady," with Rosita Arenas, Argentine-born but a nationalized Mexican, in the lead role.

Noel Behn in Bowout

Noel Behn has withdrawn as producer of the Edgewater Beach Playhouse, Chicago. Behn, who operates the Cherry Lane Theatre, N. Y., had been producer at the Chicago summer theatre for the last four years.

It's believed spot will be supervised next summer by Arthur Morse and Robert Kamlot, general manager and business manager, respectively, under Behn. Kamlot was also formerly with the Cherry Lane.

$135,000 Loss As Road Audiences Reject '3-Penny'

Los Angeles, Dec. 20.

The touring edition of "Threepenny Opera" has failed to repeat the success of the off-Broadway production, now in its sixth year at the Theatre de Lys, N.Y. The road company folded Dec. 11 at the 784-seat Music Box Theatre here at an estimated $135,000 loss.

The production, which put in eight weeks at the Music Box, preceded its local stand with a four-week run in San Francisco. The Carmen Capalbo-Stanley Chase road presentation was capitalized at $100,000, with provision for 20% overcall. Capalbo and Chase are also the producers of the off-Broadway offering, which was mounted for a fraction of the cost of the touring presentation.

The book and lyrics for "Threepenny," which has music by Kurt Weill, was adaptated by Marc Blitzstein from Bert Brecht's original text, in turn borrowed from John Gay's 18th Century "Beggar's Opera."

SHOWS LIVING ON THEATRE PARTIES

By JESSE GROSS

Broadway legit is in an artistic and economic decline this season. Production is also likely to hit a record numerical low unless there's an unexpected flurry of winter and spring entries, as occurred last semester.

A count of 26 presentations unveiled thus far this season equals the tally for the comparative period in 1959-60. Of the new shows, none, except the offbeat "An Evening with Mike Nichols & Elaine May," has had the critics doing unanimous flips. Some have been accorded individual cheers, however, mostly imports.

Despite the generally mild reviewer reaction to the new entries, some have been racking up substantial rceipts. They are mostly musicals. In most cases, the hefty boxoffice is attributable to advance ticket sales involving benefit parties, theatre clubs and mail orders.

However, a number of the new entries have also been running at 50-75% of capacity and the combined gross for all Broadway shows thus far this season has fallen nearly $3,000,000 below the record take for the comparative period last year. Contributing substantially to that drop is the coin lost on the 12-performance theatre shutdown during the first two weeks of the semester.

The total take for that fortnight was $1,363,000 less than the gross for the first two weeks of the 1959-60 frame. The decline since then has been another $1,600,000 or so below the comparable period last season. Two principal factors are figured responsible for the b.o. drop. One is the failure of the critics to toss up their hats in a manner that would stimulate legitgoer enthusiasm and the other is the traditional pocketbook problem.

Evidence has been mounting that the country is having a modest recession, which could be responsible for a tightening of legitgoer purse-strings. There's little doubt that

(Continued on page 56)

Oughta Have Right to Work For Yourself As a Legit P.A., Argue Those Turned Producers

A move to scratch the Assn. of Theatrical Pressagents & Managers regulation restricting producer-members from employing themselves was initiated at the union's overall membership meeting in New York last Thursday (15). About 50 of the members present at the meeting signed a petition for the submission of an amendment to the entire membership to change the existing rule to allow any producer-member of the union to employ himself in the capacity of either manager or pressagent.

The contested ATPAM regulation states, "Any member of the union in good standing, whose status changes from employee to employer, may with the consent of the board of governors, be permitted to function in any one position under the jurisdiction of the union during such period." The amendment sought would substitute "is" for the words "may, with the consent of the board of governors, be."

Thus, there would be no need for a producer-member to get the board's permission if he wished to employ himself on his own production. Spurring the move for the abandonment of the existing regulation is Alexander H. Cohen, a member of the union for the last 12 years and currently producer of the Broadway presentation of "An Evening With Mike Nichols and Elaine May."

Cohen's burn over the present rule, which, incidentally, does not prohibit a producer-member from working for other managers while actively engaged as a producer, stems from the union's refusal to permit him to represent his Nichols & May presentation as pressagent. Cohen initially applied for an okay to handle the show last

(Continued on page 60)

ANTA's Coast Workshop

Hollywood, Dec. 20.

American National Theatre & Academy (ANTA) has set up an actors' workshop under Raikin Ben-Ari; enrollment for members and pro actors to cost $125 for three-month semester. Registrations will

Registrations will be held Jan. 2.

British Equity: Stage Sanitary Level Ghastly

London, Dec. 20.

Sensing "an immediate possibility of legislation," British Actors' Equity Assn. has sent to the Home Office information on backstage conditions in the United Kingdom. Reviewing 156 theatres, Equity concluded that in only 15 were these conditions "really adequate," while 67 were classed as "fairly good" only because of a low general standard. The remaining 74 left much to be desired, and some were "very bad indeed."

Per Equity, 78% of the sample surveyed had neither bath nor shower, while 20% didn't even have wash basins. Six theatres had no backstage water closet facilities of any kind, a further seven had one closet only, and 22 had no separate provision for men and women.

Equity last conducted a questionnaire on backstage facilities in 1945 and subsequently made representations to the Gowers Committee which, in 1949 recommended that conditions of employment in theatres should be brought within the protection of the law. Result has so far been snafu.

Eddie Leslie Settles; Stage-Broken Kneecap Ended Slapstick Capers

London, Dec. 20.

A "mutual satisfactory agreement," terms undisclosed, ended on second day a High Court hearing of a claim for damages by comedian Eddie Leslie against Williamson Music. He, skidded on soapsuds into the footlights while playing the Luther Billis role in "South Pacific" in a touring company in Manchester, five years ago.

The accident happened at the Manchester Opera House after Patricia Hartley (playing Nellie Forbush) had "washed that man right out of her hair." Player slipped on soapsuds which had been scattered over the stage. Leslie claimed that the broken kneecap that ensued had ended his career as a slapstick comedian.

The Lord Chief Justice, who was hearing the action, congratulated both parties on ending "what would have been a troublesome and rather long case."

George Gobel to Star In '3 Men On a Horse'

Hollywood, Dec. 20.

Another musical version of the John Cecil Holm-George Abbott comedy, "Three Men on a Horse," is in the works. The property which had its Broadway bow in January, 1935, has been acquired by Gomalco Productions for Broadway presentation with George Gobel as star. The musical, for which Jay Livingston and Ray Evans are writing the songs, would mark Gobel's Main Stem debut.

The play was also the source of the tuner, "Banjo Eyes," which opened on Broadway in 1941 with Eddie Cantor starred. Responsible for that Albert Lewis presentation were Joe Quillan and Izzy Ellinson (book), Vernon Duke (music) and John Latouche (lyrics).

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Shows on Broadway

Wildcat

Michael Kidd & N. Richard Nash presentation of two-act (19 scenes) musical with book by Nash; music, Cy Coleman; lyrics, Carolyn Leigh. Staged and choreographed by Kidd; settings, Peter Larkin; costumes, Alvin Colt; lighting, Charles Elson; musical direction, dance and vocal arrangements, John Morris; arrangements and orchestrations, Robert Ginzler & Sid Ramin; hair styles, Ronald De Mann. Stars Lucille Ball; features Keith Andes, Edith King, Paula Stewart, Clifford David, Don Tomkins, Howard Fischer, Swen Swenson, Charles Braswell, Al Lanti, Bill Linton, Bill Walker, Ray Mason, H. F. Green. Opened Dec. 15, '60, at the Alvin Theatre, N.Y.; $9.40 top.

Jane Jackson	Paula Stewart
Wildcat Jackson	Lucille Ball
Sheriff Sam Gore	Howard Fischer
Barney	Ken Ayers
Luke	Anthony Saverino
Countess Emily O'Brien	Edith King
Joe Dynamite	Keith Andes
Hank	Clifford David
Miguel	H. F. Green
Sookie	Don Tomkins
Matt	Charles Braswell
Corky	Bill Linton
Oney	Swen Swenson
Sandy	Ray Mason
Tattoo	Bill Walker
Cisco	Al Lanti
Postman	Bill Richards
Inez	Marsha Wagner
Blonde	Wendy Nickerson

Singers: Ken Ayers, Lee Green, Jan Leighton, Urylee Leonardos, Virginia Oswald, Anthony Saverino, Jeanne Steel, Gene Varrone.

Dancers: Robert Bakinac, Barbara Beck, Mel Davidson, Penny Ann Green, Valerie Harper, Lucia Lambert, Ronald Lee, Jecqueline Marie, Wendy Nickerson, Frank Pietri, Bill Richards, Adriane Rogers, John Sharpe, Gerald Teijelo, Marsha Wagner.

Musical Numbers: "I Hear," "Hey Look Me Over," "Wildcat," "You've Come Home," "That's What I Want for Janie," "What Takes My Fancy," "You're a Liar," "One Day We Dance," "Give a Little Whistle and I'll Be There," "Tall Hope," "Tippy Tippy Toes," "El Sombrero," "Corduroy Road," Finale.

Lucille Ball made it home to Broadway, where she was last seen as a chorus girl, but not the Michael Kidd-N. Richard Nash vehicle in which she was travelling. The comment is a tribute to her authority as a trouper and her appeal as a personality even though some stock-in-trade from "I Love Lucy" is to be detected. Suffice that she has the stuff of powerhouse talent for the modern musical stage. The practical question remains as to how long Miss Ball and the advance sale can keep "Wildcat" running at the Alvin.

In the main Miss Ball respects characterization, as written. She does not over-mugg or distort. In a sense the role is tailored for her and she for it but the telling moments are too few and too far apart. The failure rests upon the shoulders of the co-producers. Broadway will certainly remark that Nash badly needed editing which Kidd failed to enforce and that Kidd as director did not sufficiently goad Kidd as choreographer to his own former standards.

"Wildcat" may prime discussion as to whether the latterday Broadway fancy that a choreographer can handle everything is fully warranted. It is meanwhile easy to imagine a film version correcting the faults of the stage production, fattening up the script, augmenting the thin Cy Coleman music score, above all injecting some punchlines. Criticism must come down hard on Nash's deficiencies as a gagman. The lines with which the performers must work are seldom if ever amusing in themselves, only in the reading and stage business. The book is probably not as bad as the lack-lustre dialog makes it seem. There are resemblances to the same author's diverting nonmusical work, "The Rainmaker." For rain, subsitute oil.

The two main plot ingredients are tomboy heroine and prospecting. As the female terror lovable Lucy works throughout in slacks, though there is one hoke interlude when she is half seriously, half mockingly dressed in finery for a Mexican village fiesta. Theatrically this is not a glamorous situation or setting, though not thereby invalid for today's offbeat musical stage.

Surgical sutures on some of the characterizations suggests radical if not too successful operations along the way to Broadway. Much of the dialog which seems so tired may well have been written by a very tired author on the road. Oh for a producer not emotionally involved in the creative processes.

What can salvage a talky $9.40 musical? This one comes alive at a number of points. At least three, perhaps four, numbers possess authentic show-stopping impact. The male lead, Keith Andes, gives a versatile and attractive performance which matches and counterpoints the star. There are several talent-revealing small roles, notably Edith King as a fay village dowager and Don Tomkins, of Schwab and Mandel happy memory, as a dirt-loving, soap-abominating varmint. Tomkins and Miss Ball team to manufacture true theatrical power in a song and dance, "What Takes My Fancy" that gets a nominal assist from Carolyn Leigh's lyrics, pace from Michael Kidd but its gusto, one suspects, from the conditioned reflexes of the old firehorses themselves.

Kidd's own best contribution is "El Sombrero," which has much zing, some choreographic novelty along with reprises out of the Mexican dance idiom. The songs in general seem at first hearing, unlikely to become catalog standards. Paula Stewart as the slightly lame sister of Wildy and Clifford David as the hazily-written Mexican romanticist have only fleeting opportunities for vocalizing, their affair being in a minor key indeed.

John Morris conducts the pit orchestra. He's separately credited with dance and vocal arrangements. Otherwise the orchestration is by Robert Ginzler and Sid Ramin. All of which impresses as okay professional work. The sound amplification at the Alvin, too, seems under intelligent control.

Peter Larkin's scenery is ingenious, climaxing at the finale when boards from a prairie shack are recombined and raised as an oil derrick, then driven by Wildy's Stutz bearcat motor. However the constant shifting of scenery within full view of the audience is open to the suspicion that it further breaks illusion in a talk-tedious musical.

The costumes of Alvin Colt are appropriate to the place and era and Charles Elson's lighting is knowing, though Kidd seems to have preferred a number of slow blackouts. There's a program title-page credit for hair styles by Ronald De Mann. This reviewer will have to pass.

One further word about Lucille Ball: she should come again another time. *Land.*

Critic's Choice

Otto Preminger presentation of comedy in three acts, by Ira Levin. Staged by Otto Preminger; setting, George Jenkins; clothes, Oleg Cassini. Stars Henry Fonda; features Mildred Natwick, Virginia Gilmore, Georgann Johnson, Murray Hamilton, Bille Allen, Eddie Hodges. Opened Dec. 14, '60, at the Ethel Barrymore Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Parker Ballentine	Henry Fonda
Angela Ballentine	Georgann Johnson
John Ballentine	Eddie Hodges
Dion Kapakos	Murray Hamilton
Essie	Billie Allen
Charlotte Orr	Mildred Natwick
Ivy London	Virginia Gilmore

If all audiences were first nighters, "Critic's Choice" would be a smasheroo. The Ira Levin comedy, which opened last Wednesday night (14) at the Ethel Barrymore Theatre, is packed with funny jokes, maybe even funny enough to compensate for the fact that they're mostly special.

On the theory that there's a public, at least in New York, for inside humor about show business, this Otto Preminger production may have a fair run. A loudly friendly premiere audience greeted every quip with shouts of laughter, and considering the dearth of major comedy competition, square playgoers may also be amused. There's probably a lively picture in the play, too.

"Critic's Choice" inevitably brings up reference to Walter Kerr, drama critic of the N. Y. Herald Tribune, and his playwright-authoress wife, Jean Kerr. In case the audience didn't already know, a program note makes the point with a quote from Kerr's book, "How Not to Write a Play," and the drama critic-hero is shown dictating the text of a book of that title. Actually, that's about the limit of any similarity to life.

Taking the gag suggestion in Kerr's treatise at face value, Levin has steamed up an antic about a drama critic whose wife writes a play and who is numbskull enough to decide to review it. The complications are fairly predictable, involving a crisis in the marriage and an attempted coup de revival by an amorous actress ex-wife. Other accessory characters include the critic's bright-eyed but deadpan son and sagely humorous mother-in-law, and an egocentric stage director with a lech for the wife.

Although the basic situation is diverting and the dialog is studded with laughs, the story is obvious and, at least to anyone who knows the Broadway theatre, transparently unbelievable. If such a thing is possible, the characters are intrinsically true as people, but the plot is implausible.

While frankly crediting "How Not to Write a Play" as the genesis of his comedy, Levin issued the customary disclaimer that the characters of the critic and his wife are in any way based on the Kerrs. Nevertheless, to anyone versed in the folklore of Broadway, several angles of "Critic's Choice" are intriguing.

Quite a share of the laugh lines are about critics, but none of the references is immediately identifiable in terms of any actual reviewer. That's pretty much traditional, but occasional plays in the past, notably "Arsenic and Old Lace," have had references to critics, though without mentioning them by name. In Levin's case, he presumably preferred discretion to easy first-night yocks.

One element of "Critic's Choice" may have a sort of fanciful reference to popular mythology. Planted in the opening scene and referred to several times in the subsequent action is the fact that the critic's small son sells him trenchant quotes for use in subsequent reviews.

That's about as wildly imaginative as Broadway producer David Merrick's recent assertion that during opening night performances Jean Kerr "nudges" her husband significantly and whispers humorous comments which he then includes in his Herald Trib reviews.

As with almost all plays about writers, "Critic's Choice" is stuck when it has to show its hero actually working. Since the sight of anyone using a typewriter is, per se, hardly theatrical, and in any case doesn't easily allow the audience to know what's being written, the usual device is to have the writer dictate his stuff.

As one other aside observation, it may be noted that like almost all non-critics, including those who deplore the "destructiveness" of criticism, Levin seems to take delight in composing elaborately savage fictional reviews. Most of the critic-style comments in the dialog tend to be barbed, and the quoted portions of the hero's notice of his wife's play is much more caustic than would normally appear in an actual newspaper.

Preminger, besides presenting "Critic's Choice," has provided cohesive, sharply edged direction. Henry Fonda gives one of his expertly casual comedy performances as the husband who insists on being a critic, and Mildred Natwick gives a delicious portrayal of the sagely observant mother-in-law who can use either diplomacy or severness when necessary.

Georgeann Johnson gives an admirably spirited interpretation of the irritating part of the wife, Virginia Gilmore is capable as the actress whose career is in such a state that she's eager to settle for remarriage to a critic, and Eddie Hodges is commendably unprecocious as the loyal son who's too cagey to tell everything he knows.

George Jenkins has designed a turntable setting representing a handsome Greenwich Village duplex apartment interior. It's obviously playable, but since it's ac-

(Continued on page 60)

Broadway Expatriate

John Byram

in a humorous dissertation details how

Broadway Follows One Ex-Showman From Naples, Fla., To Naples, Italy

* * *

one of the many Editorial Features in the upcoming

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From New Haven's Vantage Point

Harold M. Bone

discourses on

Yale's Expanding Theatre Collection

* * *

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Shows Abroad

Fairy Tales of New York

London, Dec. 7.

Pembroke Theatre and Spur Productions presentation of a comedy-drama in four acts (seven scenes) by J. P. Donleavy. Staged by Philip Wiseman; decor, Susan Gorely. Stars Barry Foster, Harry Towb, Robert Ayres, Susan Hampshire. Opened Dec. 6, '60, at the Pembroke Theatre, Croydon, England; $1.05 top.

Helen

Cornelius Christian	Barry Foster
Customs Man	Robert Ayres
Stevedore	Harry Towb
Norman Vine	Robert Ayres
Elaine Musk	Susan Hampshire

The Interview

Cornelius Christian	Barry Foster
Steven Mott	Robert Ayres
Howard How	Harry Towb
Miss Kelly	Susan Hampshire

The Knockout

Cornelius Christian	Barry Foster
Michael O'Rourke	Harry Towb
Admiral	Robert Ayres
Gertrude Gentle	Susan Hampshire

Peach Shoes

Cornelius Christian	Barry Foster
Charlotte Groves	Susan Hampshire
Fritz	Robert Ayres
Charlie	Harry Towb

The Pembroke theatre-in-the-round, a recent enterprise in the London suburb of Croydon which imported "Inherit the Wind" prior to its West End transfer, has within its limitations a courageous and imaginative policy. Its current presentation is an offbeat four-acter by J. P. Donleavy, who possibly earned more critical acclaim than actual royalties for his "Ginger Man."

"Fairy Tales of New York" is, on the surface, a lightweight contribution, yet follows the current vogue of plays with concealed meanings. It could be interpreted in various ways, though, it's reasonable to presume the author is making some sort of a case for conformity, that modern society makes its demands and man must accept them.

As a device for developing his theory, Donleavy retains one character for the four cameos that make up the play, tracing his experiences from the time he returns from Europe to New York (his wife dying on the journey) until he finally condescends to fall in line. It's an undeniable weakness to have so much of the incident clouded in obscurity, but the author's wit and facility for raising a laugh out of the most bizarre situation, is fair compensation.

The progression of the young hero is described in four easy stages: a session at the funeral parlor, an interview for a job as an ideas man when he reveals an alliterative flair for slogans, a boxing bout, and his last desperate bid to defy convention by wearing peach-colored shoes in a ritzy restaurant.

The first two items could well be pruned to improve their dramatic stamina; the third appears to be a pointless but diverting trifle; and the final episode makes the maximum impact with the minimum of dialog.

The four players all give good performances under Philip Wiseman's thoughtful direction. There's no decor in the conventional sense, but just a few props changed in full audience view. *Myro.*

The Tinker

London, Dec. 8.

Donald Albery & H. H. Wingate presentation of The Bristol Old Vic Production of a comedy drama in three acts (10 scenes), by Laurence Dobie and Robert Sloman. Staged by John Hale; designer, Jane Graham. Features Edward Judd, Richard Gale, Annette Crosbie. Opened Dec. 7, '60, at the Comedy Theatre, London; $3 top.

Reggie	Mark Heath
Arthur	Peter Birrel
Dai	Robert Fyfe
John Grant	Richard Gale
Harry Brown	Edward Judd
Phil	Ewan Hooper
Muscles	Terence Davies
Yvonne	Stephanie Cole
Sam	Norman Tyrrell
Charlie	Derek Newark
Alf	Malcolm Gerard
Josie	Annette Crosbie
Sarah	Sally Layng
Gilby	Christopher Gilmore
Prof. Chown	Dennis Chinnery
Virginia Chown	Jill Johnson
Edgar Tibbs	Barry Wallman
Town and Gown	Jeffrey Biddeau, Marion Fiddick, Margaret Perry, Roy Semley, Jill Simcox

First staged by the Bristol Old Vic less than a month ago, "The Tinker" is an absorbing but erratic story of life in a provincial university. Laurence Dobie and Robert Sloman have cannily captured atmosphere, though their plot construction is uneven in its switch from bawdy humor to high drama. The show should have a moderate run in town, but would need considerable doctoring to be suitable for Broadway.

The three act comedy-drama is presented without standard sets, and is played against a plain blackcloth with a few props. The scenery is shifted by minor players, frequently in full view of the audience. It's a device that works smoothly, and doesn't detract from the stage action.

The plot develops slowly, with the entire first act and part of the second devoted to establishing the characters in the throes of their "second year blues" at a Midlands university. In the initial scenes the students are depicted as typical beer swillers, who enjoy bawdy songs, indulge in an occasional kiss and a cuddle in the summer-house and are involved in petty rivalries and jealousies.

The principal character finally emerges as a class-conscious rebel against authority. The conflict is adroitly presented, though there is a false note about the rebel's eventual expulsion after his roommate is involved in a fatal accident as a result of a spire-climbing escapade.

Despite its obvious faults, the production justifies its transfer into town, as the authors show promise and Edward Judd impresses as potential star material. Annette Crosbie is appealing as the young student who has hitched her wagon to the hero's star, even though she realizes it's a one-sided affair. Richard Gale as the principal conformer among the undergraduates, Dennis Chinnery as an uncompromising professor and Sally Layng as another student, give competent portrayals. There is one Negro student but the only element of race prejudice is a minor incident in a pub.

John Hale's free-wheel staging is excellent for this type of play, enabling the action to be more or less continuous, although there are at least three scenes to each act. There's a refreshing ingenuity about Jane Graham's designs.

Myro.

L'Idiote
(The Idiot)

Paris, Nov. 22.

Simone Berriau presentation of comedy in three acts, by Marcel Achard. Staged by Jean Meyer; set, Georges Wakhevitch; costumes, Cardin. Stars Annie Giradot. Opened Sept. 25, '60, at the Theatre Antoine, Paris.

Camille Sevigne	Jean-Pierre Cassel
Julian Morestan	Christian Marin
Antoinette Sevigne	Nicole Denis
Edouard Lablanche	Henri Nassiet
Josefa Lanthenay	Annie Giradot
Policeman	Pierre Duron
Elie Cardinal	Michel Vocoret
Marie-Dominique Beaurevers	Liliane Patrick
Benjamin Beaurevers	Daniel Ceccaldi
Another Policeman	Segal

Marcel Achard's latest play is the big hit of the Paris legit season, a clever, laugh-crowded comedy-thriller with a juicy role for a young comedienne who can manage down-to-earth humor.

The plot involves the police questioning of a lady's maid who is accused of murdering her lover, a chauffeur in the same swanky Parisian household. Joking at the charge, the girl turns the tables on her interrogators, solves the mystery and marries a policeman. Among the secrets revealed is the fact that the maid has also been having an affair with the master of the house.

Georges Simenon, the Belgian detective-story writer, is said to have assisted Achard on details of thriller technique, but play scores as comedy rather than as creepy whodunit. The entire action takes place in the public prosecutor's chambers and there are no flashbacks, the story of the crime being relayed in dialog.

The show belongs almost completely to the star, Annie Giradot, who scored here last season in a local version of "Two for the Seesaw." She plays the maid from the provinces with a winning, robust good-nature, and others in the cast are for the most part her straights.

The best supporting performance is by Daniel Ceccaldi as a slightly dim-witted but charming society man. He also doubles as the policeman who wins the suspect at the final curtain.

Jean Meyer's direction keeps things ajump, and the dialog is studded with amusing Achard epigrams. The play is a deliberate star vehicle and the role of the servant girl has more substance than the story.

Georges Wakhevitch has designed a set of a rather dusty office which is authentic rather than showy. "L'Idiote" is an attractive export possibility, and the London stage rights are under discussion, as is an American film sale.

Curt.

(U.S. legit-film-television producer Leland Hayward has the English rights to "L'Idiote" and has commissioned Harry Kurnitz to adapt the comedy for Broadway production next season.—Ed.)

Santa, Snow Combo Cripples B'way, But 'Camelot' Hits Record $84,233; Lucille $38,816 (5), Fonda $22,283 (7)

It was murder on Broadway last week. The traditional pre-Christmas business collapse hit staggering proportions with a number of shows dropping $5,000-$10.000 below their takes of the previous week and others falling off substantially more than $10,000. The seasonal slide was further aggravated by the winter's first blizzard.

Hit particularly hard by the b.o. bust were the marginal entries, some of which will probably be forced to toss in the towel unless there's a hefty rise in receipts over the customarily bullish holiday period. B. o. activity appears to be improving this week and is figured to hit full steam Christmas eve (Sat.) and next week. However, on the basis of past performances, business is expected to topple again the first week in January.

Increases were registered last week by only two shows, "Camelot" and "Sound of Music." The "Camelot" gross, a record for the Majestic Theatre where it's berthed, is also believed to be a Broadway record for a regular-run entry during a week other than a New Year's Eve spread. Both shows hit their capacity marks, as did "Irma La Douce."

"Sound" and "Gypsy" are laying off this week and will resume next Monday (26).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (5th wk; 36 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $38,400 with parties.

Last week, $36,337 with parties.

All the Way Home, Belasco (D) (3d wk; 21 p) ($6.90-$7.50; 967; $38.500). Previous week, $26,045.

Last week, $15.546.

Becket, St. James (D) (11th wk; 85 p) ($6.90-$7.50; 1,615; $59.114) (Laurence Olivier, Anthony Quinn). Previous week, $50,416. Exited the St. James after the evening performance last Saturday (17) to move to the Royale where it begins performances tonight (Wed.).

Last week, $41,513.

Best Man, Morosco (CD) (37th wk; 288 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $29,368. Leon Ames is subbing for Douglas, who returns from a two-week vacation next Monday (26).

Last week, $21,535.

Bye Bye Birdie, 54th St. (MC) (35th wk; 272 p) ($8.60-$9.40; 1.434; $60.172). Previous week, $49,357. Moves Jan. 16 to the Shubert.

Last week, $37.551.

Camelot, Majestic (MC) (2d wk; 17 p) ($9.40; 1.626; $84.000) (Richard Burton, Julie Andrews). Previous week, $82,258.

Last week, $84.233 with parties, believed to be a record for a regular-run Broadway entry.

Critic's Choice, Barrymore (C) (1st wk; 5 p) ($6.90-$7.50; 1.067; $40.000) (Henry Fonda).

Opened last Wednesday night (14) to two endorsements (Aston, World-Telegram; Watt, News) and five generally unfavorable notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $22.283 for first five performances and two previews.

Evening With Mike Nichols and Elaine May, Golden (R) (10th wk; 81 p) ($6.90-$7.50 773; $30,439). Previous week, $30.676.

Last week, $26,664.

Fiorello, Broadhurst (MC) (35th wk; 436 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $54,133.

Last week, $43,875.

49th Cousin, Ambassador (C) (8th wk; 60 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $24.537 with parties.

Last week, $21,636 with parties.

Gypsy, Imperial (MC) (76th wk; 599 p) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $39,469. Laying off this week.

Last week, $24,219.

Hostage, O'Neill (CD) (13th wk; 103 p) ($6.90-$7.50; 1,076; $45,052). Previous week, $18,566 at the Barrymore.

Last week, $8,160.

Invitation to a March, Music Box (C) (7th wk; 57 p) ($6.90-$7.50; 1,101; $40,107) (Celeste Holm). Previous week, $29,135 with parties.

Last week, $21,322 with parties.

Irma La Douce, Plymouth (MC) (12th wk; 92 p) ($8.60; 999; $48.250) (Elizabeth Seal, Keith Michell). Previous week, $49,578 with parties.

Last week. $48,704 with parties.

Miracle Worker, Playhouse (D) (60th wk; 476 p) ($6.90-$7.50; 994; $36.500) (Anne Bancroft, Patty Duke). Previous week, $30,888. Karen Lee subbed last week for Miss Duke, who returned to the cast last Monday night (19) after a week's vacation.

Last week, $21,127.

Music Man, Broadway (MC) (156th wk; 1.240 p) ($8.05; 1.900; $73,850). Previous week, $34,080.

Last week, $25,786.

My Fair Lady, Hellinger (MC) (248th wk; 1.975 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $40,920.

Last week, $28,342.

Period of Adjustment, Hayes (CD) (6th wk; 44 p) ($6.90-$7.50; 1.139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $24,893.

Last week, $15,752.

Plough and the Stars, Phoenix (D) (2d wk; 16 p) ($4.60; 1.150; $29,382). Previous week, $14.097 for first eight performances. "She Stoops to Conquer," which ended a four-week run at the Phoenix last Nov. 27, will be put on again at the theatre for two weeks starting Jan. 3 to fill open time between the Jan. 1 closing of "Plough" after a four-week stand and the start of previews of "The Octoroon," which opens officially at the house Jan. 27.

Last week, $14.055.

Send Me No Flowers, Atkinson (C) (2d wk; 16 p) ($6.90-$7.50; 999; $40,000) (David Wayne). Previous week, $14,089 for first eight performances.

Last week, $12.799.

Sound of Music, Lunt-Fontanne (MD) (54th wk; 428 p) ($9.60; 1.407; $75.000) (Mary Martin). Previous week, $75.903. Laying off this week.

Last week, $75.953.

Taste of Honey, Lyceum (D) (11th wk; 87 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $25,693 with parties.

Last week, $19.688 with parties.

Tenderloin, 46th St. (MC) (9th wk; 72 p) ($8.60-$9.50; 1.342; $65,331) (Maurice Evans). Previous week, $60.804 with parties.

Last week, $47,930 with parties.

Tenth Man, Booth (D) (58th wk; 455 p) ($6.90-$7.50; 807; $32,000). Previous week, $15,921 with twofers.

Last week, $11.853 with twofers.

Toys in the Attic, Hudson (D) (42d wk; 328 p) ($6.90-$7.50; 1.065; $39.600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, $16,203.

Last week, $12.872.

Under the Yum Yum Tree, Miller's (C) (5th wk; 37 p) ($6.90-$7.50; 912; $30,486). Previous week, $21,056.

Last week, $11,620.

Unsinkable Molly Brown, Winter Garden (MC) (7th wk; 52 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $65,680 with parties.

Last week, $60,939 with parties.

Wall, Rose (D) (10th wk; 79 p) ($6.90-$7.50; 1,162; $46,045). Previous week, $20,715.

Last week, $15,650.

Wildcat, Alvin (MC) (1st wk; 3 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball).

Opened last Friday night (16) to three favorable reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror) and four pans (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $38,816 for first three performances and two previews.

Closed Last Week

La Plume de Ma Tante, Royale (R) (105th wk; 835 p) (8.05; 1,050; $44,500) (Robert Dhery). Previous week, $32,583. Exited after the evening performance last Saturday (17) for the Riviera Hotel, Las Vegas, having earned around $330,000 profit thus far on its $150,000 investment.

Last week, $24,892.

Little Moon of Alban, Longacre (D) (3d wk; 20 p) ($6.90-$7.50; 1,101; $39,800) (Julie Harris). Previous week, $19,956. Closed last Saturday night (17) at an estimated loss of its entire $125,000 investment.

Last week, $16.880.

Take Me Along, Shubert (MC) (57th wk; 448 p) ($8.60-$9.40; 1,453; $64,000) (William Bendix, Eileen Herlie, Sidney Blackmer). Previous week, $32,800 with twofers. Closed last Saturday night (17) at a loss of approximately $130.000 on its $325,000 investment.

Last week, about $16,800 with twofers.

STARLIGHTED $14,784 ON $641,000 GROSS

Kansas City, Dec. 20.

Starlight Theatre's outdoor presentation of 10 musicals in Swope Park netted $14,784 on a gross of $641,000, it was reported by Maurice S. Breyer, president, following an executive meeting last week. Figure is regarded as highly satisfactory for the theatre which is operated as a non-profit civic enterprise.

The committee also cut the proposed budget for next season to $591,000, from the 1960 budget of $659,000, most of the cut to come out of production costs, Breyer said, although he did not specify the exact areas of the cuts. The 1961 production budget is set at $425,000, against $471,000 for 1960.

The 1960 figure breakdown: plant operations, $30,700; assets, $2,500; box office costs, $29,150; promotion, $13,120; publicity $33,720; administration $56,750.

The committee also raised the prices on some seats in Arena A from $2.50 to $3 and Arena B from $2 to $2.50. William N. Symon, business manager, said that ticket sales for the 1961 season are approaching $100,000 although no drive has yet been mounted and no announcement of coming shows has been made.

Touring Shows

(Dec. 18-Jan. 1)

Andersonville Trial—Capitol, Binghamton, N.Y. (19); Masonic, Scranton (20); Symphony Hall, Allentown (21); Rajah, Reading (22); National, Wash. (26-31).

At the Drop of a Hat—Layoff (19-24); Alcazar, S.F. (26-31).

Conquering Hero (tryout) — Forrest, Philly (19-31).

Destry Rides Again—Rehearsal (19-24); American, St. L. (26-31).

Fiorello (2d Co.)—Municipal, Lafayette, La. (19); Municipal, New Orleans (20-28); Ellis, Memphis (30-31).

Five Finger Exercise—Royal Alexandra, Toronto (19-24); Blackstone, Chi (25-31).

Flower Drum Song—Shubert, Chi (19-31).

Holiday in Japan—Shubert, Boston (19-31).

How to Make a Man (tryout)—Cass, Det. (29-31).

J.B.—Geary, S.F. (19-31).

Julia, Jake & Uncle Joe (tryout)—Playhouse, Wilmington (28-31).

La Plume de Ma Tante—Riviera, Las Vegas (23-1).

Majority of One—Erlanger, Chi (19-31).

Midgie Purvis (tryout)—Locust, Philly (26-31).

Midsummer Night's Dream—Biltmore, L.A. (19-31).

Music Man (2d Co.)—City Aud., Oklahoma City (19-24); Music Hall, Dallas (26-31).

My Fair Lady (2d Co.)—Shubert, Philly (19-31).

Once Upon a Mattress (Hurok)—Layoff (19-24); Riviera, Det. (26-31).

Once Upon a Mattress (bus-and-truck) —West High School, Phoenix (19-20); Fox, California, San Bernardino (22-23); Fox, San Diego (26-27); Memorial, Fresno (28-29); Memorial, Sacramento (30-31).

Pleasure of His Company—Layoff (19-24); Ford's, Balto (26-31).

Raisin in the Sun—Hartford, L.A (20-31).

Show Girl (tryout)—Colonial, Boston (26-31).

World of Suzie Wong—Colonial, Boston (19-24); Her Majesty's, Montreal (26-31).

Road Spotty; 'Lady' Strong $71,114, 'Girl' $32,713, 'Hero' $24,777, Philly; 'Do Re' $59,165, 'Japan' $10,308, Bost.

The road was uneven last week. Receipts were skimpy for a few shows, while others played to satisfactory business. There were some solid grossers, with "My Fair Lady" topping the list in the second week of a return engagement in Philadelphia.

Carol Channing, star of "Show Girl," is ill with a throat virus and the show's scheduled Baltimore stand this week has been cancelled. The revue is scheduled to resume next Monday (26) in Boston. Also cancelled this week was the scheduled booking of "Destry Rides Again" today (Wed) through next Saturday (24) at the Auditorium, Denver. The musical resumes in St. Louis next Monday.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Do Re Mi, Colonial (MC-T) (3d wk) ($6.50-$7.50; 1,685; $62.000) (Phil Silvers). Previous week, $61,214.

Last week, $59,165.

Holiday in Japan, Shubert (R-RS) (1st wk) ($5.40-$6.25; 1.717; $52,000) (Izumi Yukimura). Previous week, $39,668, O'Keefe, Toronto.

Opened here Dec. 13, after scheduled preem the previous night was cancelled because of snowstorm, to one favorable review (Doyle, American), two yes-no (Maddocks, Monitor; Maloney, Traveler) and three unfavorable (Durgin, Globe; Hughes, Herald; Norton, Record).

Last week, $10,308 for seven performances.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (5th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $61,467 with Theatre Guild-American Theatre Society subscription.

Last week, $58,885.

Majority of One, Erlanger (C-RS) (12th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $31,484.

Last week, $26,323.

LOS ANGELES

At the Drop of a Hat, Hartford (R-RS) (4th wk) ($4.85-$5.95; 1.024; $35.000) (Michael Flanders, Donald Swann). Previous week, $15.929.

Last week, $13,000. Did not layoff as scheduled.

Midsummer Night's Dream, Biltmore (C-RS) (1st wk) ($4.85-$5.40; 1.636; $46,000) (Bert Lahr). Previous week, $24,182, seven performance split.

Last week, $21,579 with TG-ATS subscription for seven performances.

NEW HAVEN

World of Suzie Wong, Shubert (D-RS) ($4.80; 1,650; $44.000). Previous week, $33,042 with twofers, Forrest, Philadelphia.

Last week, $20.241 with twofers.

PHILADELPHIA

Conquering Hero, Forrest (MC-T) (1st wk) ($5.40-$6; 1.760; $56,000). Previous week, $40.182 with TG-ATS subscription, National, Washington.

Opened here Dec. 13 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $24.777 with TG-ATS subscription for seven performances.

My Fair Lady, Shubert (MC-RS) (2d wk) ($6.60-$7.50; 1.876; $69.000) (Michael Evans, Caroline Dixon). Previous week, $68.761.

Last week, $71,714.

Show Girl, Locust (R-T) (1st wk) ($5-$5.50; 1,418; $43,000) (Carol Channing). Previous week, $39.757, Shubert, New Haven.

Opened here Dec. 12 to three endorsements (Fox, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $32,713.

SAN FRANCISCO

Destry Rides Again, Curran (MC-RS) (6th wk) ($5.75-$6.50; 1,758; $60,000) (John Raitt, Anne Jeffreys). Previous week, $52,216 with CLOA subscription.

Last week, $51,010 with CLOA subscription.

TORONTO

Five Finger Exercise, Royal Alexandra (D-RS) (2d wk) ($5-$5.50; 1,525; $43,733) (Jessica Tandy, Roland Culver). Previous week, $29,000 with TG-ATS subscription.

Last week, $29,263 with TG-ATS subscription.

TULSA

Music Man, Municipal Aud. (MC-RS). Previous week, $41,784, Forum, Wichita.

Last week, $47,028.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $12,171, Shubert, Detroit.

Last week, $26,135 for seven performances with Broadway Theatre League subscription: Lafayette, Buffalo, Monday (12), two, $7.566; Stanley, Utica, Tuesday-Wednesday (13-14), two, $6.432; Poli, Worcester, Thursday (15), one, $5,691; Veterans Memorial, Providence, Friday-Saturday (16-17), two, $6,446.

Fiorello (MC-RS). Previous week, $34,960, six-performance split.

Last week, $29,346 for six BTL performances: City Auditorium, Baumont, Monday (12), one, $6.508; Texas Theatre, San Antonio, Tuesday-Wednesday (13-14), two, $9,866; Civic, Harlingen, Tex., Thursday (15), one, $5.853; Del Mar, Corpus Christi, Friday-Saturday (16-17), two, $7,119.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Federic Worlock). Previous week, $24,918, seven-performance split.

Last week, about $18,000 for six performances: Moore, Seattle, Sunday (11), one, $1,400; Temple, Tacoma, Monday (12), one, $2,400; Queen Elizabeth, Vancouver, Wednesday-Thursday (14-15), two, BTL, $10,000; Civic, Portland, Ore., Friday-Saturday (16-17), two, $4,200.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $31.808, six-performance split.

Last week, $37.109 for seven performances: Auditorium, Dallas, Sunday (11), two, of which one BTL, $5,781; Municipal Auditorium, Amarillo, Tuesday (13), one BTL; $6.545; Ector High School, Odessa, Tex., Wednesday (14), one BTL, $5.092; Liberty Hall, El Paso, Thursday-Friday (15-16), two BTL, $11,790; University, Tucson, Saturday (17), one BTL, $7.901.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, $24.077, six-performance split.

Last week, $36.918 for eight performances: Orpheum, Madison, Wis., Sunday (11), two, $6,150; High School, Appleton, Wis., Monday (12), one, $4.850; Orpheum, Davenport, Ia., Tuesday (13), one BTL, $6,391; Regent, Grand Rapids, Thursday (15), one BTL, $3.908; Memorial Hall, Dayton, Friday-Saturday (16-17), three, $15.619.

Raisin in the Sun (D-RS) (Claudia McNeil). Previous week, $23,232 with TG-ATS subscription.

Last week, $27.960 for six performances: KRNT, Des Moines, Monday-Tuesday (12-13), two, $4,100; Auditorium, Denver, Thursday-Saturday (15-17), four, $23.860 with TG-ATS subscription.

Future Productions

BROADWAY

"Sunday Woman," drama by Ted Willis, adapted from his tv and picture scripts. "Woman in a Dressing Gown." Producers, Meyer M. Hunter and Edward Schreiber. For late spring.

OFF-BROADWAY

"The Immoralist," drama by Ruth & August Goetz, based on the novel by Andre Gide. Producer, Bruce Becker.

Off-Broadway Reviews

When I Was a Child

M. Edgar Rosenblum & Arnold Tager presentation of three-act (six scenes) dramatization of stories by Dylan Thomas, Shirley Jackson, Virginia Woolf, Katherine Anne Porter, Frank O'Connor and Sholem Aleichem, adapted and staged by Arnold Tager; lighting, Ruth Esherick; incidental music, Stephen Richards Jr. Features George Bartenieff, Crystal Field, Gaye Glaeser, Nancy Jones-Henry, Robert Stattel, Jerry Weiss. Opened Dec. 8, '60, at the 41st Street Theare, N.Y.; $4.60 top.

Cast: Gorge Bartenieff, Crystal Field, Gave Glaeser, Nancy Jones-Henry, Robert Stattel, Jerry Weiss.
Clarinet Solo ..... Scoville Browne

"When I Was a Child" is a poetic excursion into the mind's eye of that miracle known as the child. It is a program of adaptations of Dylan Thomas, Shirley Jackson, Virginia Woolf, Katherine Anne Porter, Frank O'Connor and Sholem Aleichem, interpreted by producer-director Arnold Tager and performed by six versatile actors.

It is also an entertaining and often charming presentation, despite the fact that the original pieces weren't written for the stage and in some cases proved stubbornly unadaptable. The appeal is generally more in the material than the presentation. In each case the story is told by one of the east while the rest sometimes speak, sometimes mime and sometimes dance portrayals of the characters and events.

The device works to perfection in O'Connor's "The Genius," an account of an urchin who's decided he's uniquely gifted. In this instance the lad is both narrator and integral part of the action and the result is cohesive. The same is true of Porter's "The Downward Path to Wisdom," in which a moppet experiences the confusion of feuding parents, a doting grandmother, a foolish uncle and first love.

But in the case of Thomas' "A Child's Christmas in Wales," for example, the device falters. It is a beautiful piece, well narrated by Robert Stattel, but the other actors intrude rather than add to its effectiveness. In this scene, the narrator is not really part of the Yuletide in a small town in Wales as seen through a child's eyes, for the writing is pictorial rather than dramatic.

Similarly, Aleichem's "A Page from the Song of Songs" and to a lesser extent Jackson's "After You, My Dear Alfonse" seem imposed upon by the presentation. Woolf's "The Waves" comes across hardly at all.

"When I Was a Child" is, nonetheless, an entertaining evening. The character of its various pieces is innocent and charming, even though the delight is more audible than visual. The cast, including George Bartenieff, Crystal Field, Gaye Glaeser, Nancy Jones-Henry, Stattel and Jerry Weiss, are earnest and generally delightful performers. Tager's staging is imaginative and Stephen Richards Jr. has composed pleasant background music, which is well-executed by clarinetist Scoville Browne. Ruth Esherick's lighting is atmospheric.
Kalt.

The Torchbearers

Equity Library Theatre presentation of three-act comedy by George Kelly. Staged by Edward Payson Call; settings, Clarke and Barbara Dunham; lighting, Barry Hoffman; costumes, Joe Codori. Opened Dec. 6, '60, at the Lenox Hill Playhouse, N.Y.; admission by contribution.

Jenny ..... Pat Maguire
Mr. Frederick Ritter ..... George Cohen
Mrs. Paula Ritter ..... Geraldine Rehrig
Mrs. J. Duro Pamphnelli ..... Justine Johnson
Mr. Spindler ..... Joe Runner
Mrs. Nelly Fell ..... Martha Greenhouse
Mr. Hartley Hossefrosse ..... Giles Robinson
Teddy Spearing ..... Patrick Desmond
Miss Florence McCrickett ..... Diana Frothingham
Mr. Ralph Twiller ..... Ted Chapman
Mr. Stage Manager ..... Bob Buchanan
Mrs. Clara Sheppard ..... Jeanne Maruechi

Amateur theatre, in its absurd glory, is given a gentle and often hilarious chiding in Equity Library Theatre's recent presentation of George Kelley's 1922 comedy, "The Torchbearers" at the Lenox Hill Playhouse, N.Y.

The story of a community theatre group's comedy-of-errors attempt to mount a successful production has the standard figures: the housewife-star, disgruntled husband, the self-impressed drama coach, the disinterested stagehand and an assortment of aspiring performers. The second act, behind the scenes at the performance, is a howl throughout, largely through the efforts of Edward Payson Call's slapstick direction and hilarious overplaying by the cast. As a whole, the evening is enjoyable.

Among the actors who cavort through Kelly's somewhat dated play are Geraldine Rehrig as the "star is born" actress, Justine Johnson as the director, George Cohen as the husband, Martha Greenhouse as a flamboyant widow and Bob Buchanan as the deadpan stagehand, all with lighthearted, if sometimes over-ambitious effectiveness. Others who add to the fun are Joe Runner, Giles Robinson and Ted Chapman.

Clarke and Barbara Dunham have provided functional settings and Barry Hoffman's lighting and Jor Codori's costumes are complementary.
Kali.

The Summer Pygmies

A Craig Schweikardt & Richard Mardirosian three-act drama by Gerard Marchette. Staged by Marchette; settings, Bertram Heckel; lighting, Stephen Woodworth. Opened Dec. 12, '60, at the Jan Hus House, N.Y.; $4.50 top weekends and $2.90 weekdays.

Amy Rhem ..... Robin Crotty
Bucky Sablon ..... Roy Thinnes
Dion Sablon ..... Katherine Gregg
Flora Harmony ..... Frances Baird
Hannibal Rath ..... Frank Valenza
Jerome Constable ..... Bob Gentry
Ansil Tucker ..... Angelo Del Rossi
Myra Harmony ..... Gayle Toren
Domino Boyd ..... Kurt Beiber

When "Summer Pygmies" premiered in Buffalo earlier this year it reportedly drew sell out business, supposedly induced by notoriety it obtained over its subject matter. As a recent off-Broadway entry at the Jan Hus House, however, it isn't likely to enjoy such success.

Gerard Marchette's drama of homosexuality and nymphomania in an up state New York resort community is a naive and senseless play which tries to be sensational and ends up being silly. It's characters, including a 23-year-old boy who feeds people to man-eating piranha fish, and its situations, involving the boy's twisted relations with family and acquaintances, are undefined and improbable.

It is as though the playwright took a cue from Tennessee Williams and actually wrote a play about a cannibal, rather than a drama about a person who's motivations seem cannibalistic. "Pygmies" lacks the penetration and emotion which is the core of Williams' dramas and the result brings titters from the audience at some moments which are obviously meant to be serious.

As the head-hunting homosexual, Roy Thinnes does the best he can with the garbled role as do Angelo Del Rossi and Bob Gentry as invited "playmates" and Robin Grotty is an attractive 12-year-old.

Bertram Heckel's scenery is strange and Stephen Woodworth's lighting unobtrusive. Marchette directed.
Kali.

OLD VIC IN OXFORD 99% OF CAPACITY

London, Dec. 20.

Average audiences of 80% capacity, with a peak of 99.4% at Oxford, have been chalked up by the Old Vic in its first provincial tour since 1951.

In the 10 cities so far visited, business has been so encouraging that the Old Vic is considering staying a fortnight in each place next year instead of a single week. After two weeks break for Christmas, the company flies to Russia for its first visit.

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Borak, Martinique (12-13-60).
Connection, Living Th'tre (Rep) (7-15-59).
Dance of Death, Key (9-13-60).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Emmanuel, Gate (2-4-60).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
Kraps's Zoo, Cricket (1-14-60).
La Ronde, Marques (5-9-60); closes Jan. 1.
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rules of Game, Gramercy Arts 12-19-60).
Stewed Prunes, Showplace (12-14-60).
Summer Pygmies, Jan Hus (12-12-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55).
When a Child, 41st St. (12-8-60).

SCHEDULED OPENINGS

Beautiful Dreamer, Mad. Ave. (12-27-60).
Epitaph for Dillon, Actors (12-28-60).
White Cargo, Players (12-29-60).
Ballet Ballads, E. 74th St (1-3-61).
Montserrat, Gate (1-8-61).
Anne Cinquefoil, E. End (1-10-61).
Donogoo-Tonka, Mews (1-11-61).
Banquet of Spoon, Marquee (1-18-61).
Call Me, 1 Sheridan Sq. (1-30-61).
Ladies Night, Provincetown (2-6-61).
King Dark Chamber, Jan Hus (2-9-61).
Electra, Gate (2-12-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Rosemary, Alligators, York (11-14-60); closed last Sunday (18) after 40 performances.

Xmas Morality Story

By Tom Weatherly

The onetime star sits in her room
In a crummy, old hotel;
And conjures back those gaudy years—
That once she knew so well.

The ancient scrapbook's in her lap,
Its pages torn and sere;
With many a streak on many a page—
From many a bitter tear.

So just remember this, you dames,
It's better, much, by far;
To be some guy's old sparring mate—
Than some old, lone ex-star.

Stock Review

A Waltz in the Afternoon

Paul Baker presentation of drama in two acts (10 scenes) by Jason Miller. Staged by Paul Baker, in association with David Martin; scenery and costumes, Virgil Beavers. Features Mary Sue Fridge, Charles McCally. Opened Dec. 8, '60, at the Dallas Theatre Center, Dallas; $3.25 top.

Madge ..... Mary Sue Fridge
April ..... Robyn Baker
Eve ..... Pat Starr
Harry ..... Cliff Ebrahim
Sam ..... Charles McCally
Demitri ..... William Whitehead
Man ..... David Pursley
Danny ..... Ryland Merkey
Neighbors ..... Sara Jane Croft, Brenda Solnick, Connie Constantin

"A Waltz in the Afternoon" is the fifth script by Jason Miller, but the first submitted for production. It was written especially to take advantage of the elaborate technical facilities of the new Kalita Humphreys Theatre in the Dallas Theatre Center. It's a good drama, and with tightening would be better.

The story, located in a fifth floor flat in a rundown Manhattan residential neighborhood in 1949, involves a self-centered woman with an obsession for highschool class reunions and an exasperating insistence on reminding her husband that she won a silver slipper in a dancing contest 20 years before. The husband, a film projectionist harassed by the rash of theatre closings of the period, finally leaves with his mistress of five years, and the daughter also walks out.

Mary Sue Fridge, an acting coach at the theatre, gives a commendable performance as the mother, and Charles McCally is excellent as the slow-to-rebel husband, particularly in the scene in which he deserts his wife because he's merely "something to endure between highschool reunions." Robyn Baker, daughter of producer and co-stager Paul Baker, makes the most of the limited role of the daughter who dances on the rooftop, William Whitehead is capable as her lover and dancing partner.

The play runs through Dec. 17, but will be repeated subsequently in repertory.
Bark.

Scheduled B'way Preems

Do Re Mi, St. James (12-26-60).
Rhinoceros, Longacre (1-9-61).
Conquering Hero, ANTA (1-11-61).
Show Girl, O'Neill (1-12-61).
Gilbert & Sullivan, Center (1-17-61).
Midgie Purvis, Beck (1-26-61).
Odore of Penic (1-27-61).
Hamburg Playhouse, Center (2-7-61).
Comedie Francaise, Center (2-21-61).
Happiest Girl, Beck (4-1-61).

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Antonio, Royalty (11-30-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude (11-25-60).
Carefaker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
D'Oyly Carte Opera, Princes (12-19-60).
Emil & Detectives, Mermaid (12-15-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Irma La Douce, Lyric (7-17-58)
Life of Party, Lyric H'smith (11-28-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52)
My Fair Lady, Drury Lane (4-30-58).
Naked Island, Ats (11-28-60).
Oliver, New (6-30-60).
Peter Pan, Scala (12-16-60).
Playboy W. World, St. Mart (10-12-60).
Progress Park, Tire Royal E. (11-16-60).
Repertory, Aldwych (12-15-60).
Repertory, Old Vic (9-3-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Prince Wales (11-17-59).
Tiger & Horse, Queen's (8-24-60).
Tinker, Comedy (12-7-60).
Toys in Attic, Piccadilly (11-10-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Apollo (2-24-60).
Way to the Tomb, Arts (11-2-60).
West Side Story, Majesty's 12-12-58).

SCHEDULED OPENINGS

Hooray for Daisy, Lyric Ham. (12-20-60).
Toad of Toad Hall, W'sm'st'r (12-20-60).
Young at Heart, Vic. Pal. (12-21-60).
Lion in Love, Royal Court (12-21-60).
Imperial Nightingale, Arts (12-21-60).
Cinderella, Adelphi (12-23-60).

Inside Stuff—Legit

Many Americans in show biz are reimpressed at Yule season with tardy glory of the Broadway stage upon receiving Christmas cards dispatched by staffers of London's Drury Lane Theatre. Whereas most Manhattan playhouses date to the 1920s, or to the turn of this century at the earliest, current Drury Lane card features repro of charter signed by Charles II granting Thomas Killigrew permission to establish the Theatre Royal. Document is dated 1663!

On subject of greeting cards, members of at least one Broadway production are sending holiday messages on card designed by a cast member. Opening scene of "Camelot" is depicted in a woodblock created by Laurie Archer, one of the tuner's dancers.

Another Blah B'way Season

Continued from page 53

the high cost of Main Stem tickets, plus other expenses related to attending the theatre, is responsible for shrinking business. This is particularly noticeable in the case of shows which get only so-so reviews.

Unless the critical notices generate excitement there's little chance of a presentation catching on. The public apparently would rather watch television for free than shell out the price of tickets to a production touted as being only moderately diverting.

Despite the reputedly tight money situation, there are the enormous advance sales registered by offerings that loom as potential hits on the basis of the past performance of those connected with the venture. This pre-opening sale of ducats, which reached a peak of perhaps nearly $3,000,000 in the case of "Camelot," continues to keep alive certain shows that might fold if they had to rely solely on post-opening b.o. revenue. It's not unusual for a production to cave in once the advance sale evaporates.

The new presentations also reflect a serious shortage of American playwrights, Of the 26 fresh entries, only seven have been dramas and two of those imports. The other five were adapted either from books or television scripts. Not one original drama by an American author has opened on Broadway as yet this season and none is due during the next few weeks.

The season has been particularly heavy with comedies, 10 having been unfolded thus far. Those include adaptions and originals, including two by playwrights previously identifed mostly with dramatic works. They're Tennessee Williams and Arthur Laurents. Of five new musicals, two are orlginals, one is an import and two are adaptations.

Of the product presently earmarked for Broadway production later this season, not one is regarded as having the blockbuster potential of, say "Camelot," which received generally disappointing reviews from the critics. The show, however, built up its tremendous advance on the strength of the past performance record of its creators, notably the powerhouse, "My Fair Lady."

Two of the other musicals, "Tenderloin" and "Unsinkable Molly Brown" involve talent represented by the longrunning Main Stem tuners, "Fiorello" and "Music Man." However, the hottest of the new productions, exclusive of the pre-sold "Camelot," is the French-originated musical, "Irma La Douce."

Also big in the straight play field is another French original, "Becket." Of the homemade product, the strongest thus far are the Nichols and May presentation and the politically controversial "Advise and Consent" adaptation of the similarly-titled bestseller.

All but three of Broadway's 33 theatres are currently occupied, one with a show giving previews prior to its official opening next Monday (26). However, a number of the current entries don't appear likely to last out the season and for the first time in years there doesn't seem to be a drastic booking shortage. Of the shows that have opened since the start of the current semester, eight have collapsed thus far. That compares to the failure of 10 during the same period last season.

Several established Broadway managements have been represented by productions thus far this season. But about 30% of the output to date reflects the contribution of two managements, David Merrick and the Theatre Guild. Each has independently or in partnership with others been responsible for four new productions, a total of eight out of the 26, which have already bowed on Broadway this season.

Opera Review

Boston Opera Group

(OTELLO)

Boston, Dec. 12.

Verdi Festival performance. Staged by Sarah Caldwell. Settings and lighting, Wolfgang Roth; conducted by Osbourne McConathy; costume supervision, Harold George and Olga Pertzoff; chorus master, Theodore Marier. At Donnelly Memorial Theatre, Boston; $8 top.

Otello ..... Leonard DelFerro
Iago ..... Tito Gobbi
Cassio ..... Howard Fried
Roderigo ..... William Flavin
Lodovico ..... Louis Sgarro
Montano ..... Robert Gregori
A Herald ..... Robert Watson
Desdemona ..... Lucine Amara
Emelia ..... Eunice Alberts

Verdi's next-to-last opera, "Otello," was given first rate production by the Sarah Caldwell's Opera Group before a near capacity audience in the 3,400-seat Donnelly Memorial Theatre, the former Loew's State film house on Thursday (7) and Sunday (11). Local organization brought together an array of opera stars of top echelon stature. Tito Gobbi, principal baritone of the Rome Opera and La Scala, made his Boston debut impeccably, singing the role of Iago. His voice was effortlessly superb and his dramatic interpretation realistically brilliant.

It was as if he were conforming to Verdi's own idea of Iago: "His manner should be vague, nonchalant, indifferent to everything, skeptical, pungent." Also making his first contact with Boston audiences was Philadelphia-born tenor Leonard DelFerro, who scored with his singing of the powerful and most difficult title role. It was his debut in America as the Moor. His vocalizing is clear and powerful, and he played the jealousy-obsessed husband with emotional tensity. Also rating was Lucine Amara of the Metrolopitan Opera. Possessed of a pure soprano voice and a flair for acting, she sings the role of the ill fated "Desdemona" in fine style. Louis Sgarro, also of the Met, sings the role of Lodovico, coming through handsomely. Eunice Alberts as "Emelia," Howard Fried as "Cassio," and William Flavin as "Roderigo," managed their roles competently.

Production was expertly staged by Sarah Caldwell, the group's artistic director. Osbourne McConathy competently conducted the orchestra. Wolfgang Roth's scenery and lighting were most effective.

This marks the second offering in the Opera Group Verdi Festival series. It will be followed by "Falstaff," Jan. 25-28. With this production, the Opera Group has boosted its prestige considerably. The Group is not to be confused with Boston's other opera-producing body headed by Boris Goldovsky which has been touring "Don Giovanni."
Guy.

YIDDISH MUSICALS HIT MIAMI BEACH

The Variety Theatre, Miami Beach, will operate as a showcase for Yiddish presentations this winter. A series of abbreviated Yiddish legit musicals is planned for the film house beginning early in January. The legit offerings will be part of a double-bill, which will include American-made Yiddish-language films, as well as Israeli-produced pictures.

The programs, which will be presented nightly, will change each week. The Hebrew Actors Union in New York will co-sponsor the project with Jacob Jacobs and Sol Dickstein.

Pitts' 'Make-Up-Your-Mind' Strike

Not Completed, Arena Victim of Maintenance Jurisdiction Blow—Damages an Issue?

Pittsburgh, Dec. 20.

Show business unions here are taking a neutral stand in the dispute between the Building Trades Council and the nearly-completed Civic Arena here. Work on the new auditorium came to a halt recently when the BTC went out on strike recently in an effort to gain assurance that it would maintain the building after construction has been completed.

Edward C. Fraher, executive director of the arena, does not want to commit himself, preferring to keep 'the maintenance contract open until he can make the best deal for tenants of the auditorium. The strike is now in the hands of the National Labor Relations Board, but Fraher claims that even if work were to resume immediately it would still take about two weeks to have the building in the shape it was when the work stoppage started.

Winter weather has caused considerable damage since open-air dome was not completely closed. Fraher also fears that most of the expensive electrical equipment which had been left exposed has also been damaged. The local Civic Light Opera Assn. is nervous about the situation since its possible they won't be able to open their season in June as scheduled.

Poets' Theatre Gutted; Fire Chief as Prophet; Had Warned of Hazard

Cambridge, Mass., Dec. 20.

Poets' Theatre, just off Harvard Square, was completely gutted in a two alarm fire Sunday (11). Casting of its newest production, "The Hammer of the Mountain" by Firman Houghton, had just been completed, Alan Fox, manager said.

The nonprofit theatre group lost all its records and subscriber lists. Temporary headquarters were set up at 140 Mt. Auburn St., while the group seeks a new theatre.

Last Aug. 20, the Cambridge deputy fire chief forced cancellation of three one-act plays in the second floor loft theatre because, he said, "in case of fire, it would be difficult to evacuate people—and it would be difficult to fight a fire in that narrow street."

The acting company complained bitterly about the arm of the law holding the curtain down at that time.

Kronenberger Retiring As Time's Drama Critic

Louis Kronenberger, who's been talking about it for several years, now says he's definitely going to retire as drama critic for Time magazine at the end of the current season. "If I'm ever going to do any serious writing, now's the time to do it," he explains. He may also teach.

Kronenberger, who's been covering the Broadway theatre for Time for 23 years, declined to speculate on who his successor might be. "I don't want to go into that," he said.

Jim Monos, Toni Gilman Team in Chicago Legit

Chicago, Dec. 20.

Another local attempt at producing legit shows for the Main Stem is being made by Jim Monos and Toni Gilman, who have formed Medallion Productions and a subsidiary for children's fare, Storybook Theatre. Latter will be launched next Sunday (25) with a one-week production of "Wizard of Oz" at the Civic Theatre downtown. Local actor-deejay Chuck Francisco will star.

Monos is resident director of Drury Lane Theatre, a stock operation, and Miss Gilman is a legit and tv actress. With the children's programs as its "bread and butter" fare, Medallion plans to mount adult plays in the Loop in 1961 and perhaps to bring in, occasionally, New York and West Coast packages.

DOOLITTLE CLARIFIES

Leases Back Biltmore, L.A., From New Owners

Biltmore Theatre Corp., owned by Louis R. Lurie and James Doolittle, has leased back the Biltmore, Los Angeles, which it sold about three months ago to a realty investment group. Doolittle, in New York en route to the Coast from Europe, clarified the situation following a report in last week's VARIETY that the theatre had been sold by Lurie.

Lurie, who's president of the Biltmore Theatre Corp., owns two-thirds of the firm, and v.p. Doolittle owns one-third. Doolittle, who actively operates and books the house, is now lining up shows into 1962.

For 20-40 Years: Same Old Faces Beset Lisbon

Lisbon, Dec. 13.

Lisbon legit is suffering from a staleness of talent. The same faces have been turning up on local stages for the last 20-to-40 years. That takes in principals, comedians and chorus girls. On the scripting side, not more than 20 individuals have been responsible for the local output of musicals, revues and light plays during the last 30 years.

New performers, authors and composers, who've bowed in the last 10 years, have not yet given evidence of being able to replace the vets. This lack of fresh, impressive talent is regarded as one of the principal problems of local legit, which the press and show bizites generally consider to be in poor condition.

Many of the summer projects here were unsuccessful and government subsidies have not been as generous as a year ago. However, actress-manager Amelia Rey Colaco will continue to run Teatro Nacional with a subsidy from the Ministry of Education. Playwright-producer Olrando Vitorino has a subsidy for his "Teatro de Arte de Lisboa" and will occupy the Teatro Trinade for at least six months.

Producer Antonio Pedro will continue to receive money for his "Teatro Experimental" of Oporto. Pedro, who lived for years in London, has been presenting a repertoire of American and British plays for the last six years. Actor-manager Francisco Ribeirinho, who received a subsidy from the Information Ministry for two years to run the Teatro Trindade, has moved to the Variedades Theatre with a repertoire of farces.

FEATURED BILLING TO SWIFT, THO OFFSTAGE

Actor Allen Swift will get featured billing in the upcoming Broadway production of "How to Make a Man" without having to appear on stage. He'll appear as a commentator on film and he'll also imitate the voices of several established newscasters on record for use at various times throughout the presentation.

His contract calls for him "to receive featured billing on a line by himself. It also specifies "his presence in the theatre shall at no time be required." As for curtain calls, his picture is to be flashed on a specially prepared screen when the rest of the cast take their bows. Swift, known for his ability to project a wide range of voices, is frequently employed for radio and tv commercials.

"Man," adapted by Bill Welch from a story by Clifford Simak, is being produced by Jay Garson and Morgan Wilson in association with Robert K. Adams and Spice Wood Enterprises. It's scheduled to begin an out-of-town tryout Dec. 29 at the Cass Theatre, Detroit, prior to opening Jan. 28 at an undesignated Broadway theatre.

Abbott's Sound Rule

Apropos discussions current in the legitimate theatre as to soundengineering — the "to blast or not to blast" issue—showman who will have no part in a public address system is George Abbott. His slogan: *"If they can't hear 'em get a new company.*

Only "exception" for Abbott was the scene in "Fiorello" where Mayor LaGuardia is seen reading the comics over WNYC. But that use of amplification was strictly for the illusion of radio, not to project the actor's voice.

Form Milwaukee Show Enterprise

Milwaukee, Dec. 20.

A new producing outfit has been formed here for the presentation of musicals and straight plays, which may be toured if succesful in their local engagements. The firm, New York Productions, Inc., is a Wisconsin corporation set up by Thomas L. Dersinzki, John De Werd, attorney Edmund Zeisig and Robert Kaminski.

The outfit intends presenting "Li'l Abner" as its initial production. The musical is to be put on for two weeks sometime in January at the Pabst Theatre here. Peter Palmer, who originated the title role in the Broadway production of the tuner and subsequently repeated the assignment in the "Abner" film, is considered a prospect to play the part again in the show's local outing.

Dersinzki, who'll be producer-director for the outfit, previously staged a production of "Kismet" here for Renaissance Productions, Inc.

Pabst Doomed in June; Milw'kee, Baseball Burg; Losing Sole Playhouse

Milwakee, Dec. 20.

Pabst Theatre Foundation Inc., has decided to end the playhouse, Milwaukee's only showcase for legitimate plays, musicals and symphony concerts. It will shutter forever with the end of the current season. High costs of operating was the given cause for the decision.

Pabst has been the town's main legiter since 1896. Moral: Milwaukee is a great baseball burg.

Last spring, the Pabst and adjacent property was sold to the City of Milwaukee, for $250,000. City then leased it to the Foundation, with options of renewal possible to June, 1964. It was hoped to continue pending new Music Hall, long contemplated. To date, a definite site for this Hall, has not been established.

Attorney Paul Noelke, president of the Foundation, revealed a deficit of $20,000. Bookings for 43 out of 365 days for the fiscal year ending on June 30, next loom as a discouragement. Previous fiscal year bookings were 69 days.

(Actually Milwaukee has a theatre-in-round, the Fred Miller, named for a scion of the brewery family, which operated 33 weeks last season.—Ed.).

Skull Practice Determining Fate of Williams Theatre

Williamstown, Mass., Dec. 20.

Continuation of the Williamstown Summer Theatre is in the hands of a budget committee, which includes executive director Nikos Psacharopoulos and Irwin Shainman, general manager the past season.

Louis Rudnick, chairman of the Williamstown Theatre Foundation Inc., sponsor of the strawhat, appointed group to prepare an operating budget and a capital budget.

The committee's findings will determine whether the operation (in the Adams Memorial Theatre, on the Williams College Campus) will continue. Attendance in the 435-seater was 62% of capacity this season—an increase of 4% over 1959—but 8% below the goal level.

Operating costs jumped. Originally, the Williamstown Summer Theatre was non-Equity, but it went union several years ago.

Psacharopoulos is a member of the faculty at Yale School of Drama.

Fielding's Merchandizing Starts Run On 'Music Man' Ducats Months Ahead

London, Dec. 20.

An unprecedented campaign for a legit presentation was launched last week by Fielding for "Music Man," with a full page advertisement in the Evening Standard. Preliminary copy had appeared in other national newspapers as a result of which there was a rush for advance bookings when the box office opened at the Adelphi on Monday (12).

The proposed redevelopment of the Adelphi Theatre by realtor Jack Cotton will not effect the plan to present "The Music Man" there next spring. Harold Fielding, who is importing the Broadway tuner, has a run-of-the-play lease of the theatre from Jack Hylton.

That deal has a number of years to run, and if "The Music Man" should still be on the boards at the time of its expiration, there should be no problem about transferring it to another theatre.

Van Johnson has been signed by Fielding for the lead role originated on Broadway by Robert Preston.

Casting is now virtually complete, and Robert Merriman and Tom Panko returned to New York a few days ago after having conducted 2,300 auditions in four weeks. All principal roles other than the femme lead have now been set, and leading parts have been allotted to Bernard Spear, C. Denier Warren, Ruth Kepplewell, Barbara Bruce, Jessica James, Sylvia Beamish, Olwyn Griffiths, Jon Farrell and June Grant.

Fielding, who is currently presenting "The Gazebo" in the West End, has also closed a deal with Frederick Brisson for a London production of "Under the Yum Yum Tree' which is tentatively skedded for launching in the spring.

ECHO OF SHUTDOWN

Equity-League Finally Formalize 4-Year Pact

Actors Equity and the League of N.Y. Theatres last Thursday (15) signed the four-year contract on which they had reached a general agreement last June 9 following a 12-performance shutdown of all Broadway theatres when negotiations for the pact collapsed.

Signing of the contract was delayed pending the settlement of certain outstanding details, notably the formulation of a clause to define the difference between the normal and risk aspects of a dancer's job in relation to an "extraordinary risk" payment of $10 extra a week.

Canvas Blessing; Made Notable Diff For Pittsburgh Co.

Pittsburgh, Dec. 20.

With the weather insurance provided by its tent, the Civic Light Opera got by with its second straight winner in a row during 1960. Managing Director William Wymetal reported a profit of $33,000 which was much better than the black ink shown for 1959.

In disclosing the profit on Wed. (14), Wymetal accredited it to the tent and said that the association suffered heavy losses in the open air Pitt Stadium. He said 15,841 attended the shows during the nine and one-half weeks they were presented. Ticket gross was $195,646.

The tent was purchased at the cost of $120,000 and will now be disposed when they move into the new Civic Auditorium.

He also said that he is now completing contracts for the stars for the shows to be staged this coming summer.

'RHINOCEROS' SHY OF FULL CAPITAL NEEDS

Only 60% of the capitalization for the forthcoming Broadway production of "Rhinoceros" had been raised when the show went into rehearsal last Dec. 5. That's evident in a solicitation for funds sent out Dec. 6 by Leo Kerz, who's producing the Derek Prouse adaptation of Eugene Ionesco's play for a Jan. 9 opening at the Longacre Theatre, N.Y.

In the solicitation, Kerz stated, "about 20 units of $2,200 each—are still left." That means the venture, capitalized at $110,000, with provision of 15% overcall, was still shy $44,000 at that time. Kerz's pitch for funds involved a complex guarantee-against-loss arrangement for an investment of at least $22,000. Backing him up in the guarantee, he stated, was Ionesco's agent, Ninon Tallon.

The producer concluded his plea for coin, explaining "The funds are urgently needed—and I assure you that both Ninon Tallon and I are most anxious to hold you harmless from any loss of your investment—especially so—since you have no time to study all the details of the offering circular." The solicitation, incidentally, also revealed that the amateur rights have been sold for a $10,000 advance, which is to be increased by $1,000 during each week of the New York run.

Included in the cast of the play, which Joseph Anthony is directing, are Eli Wallach, Zero Mostel, Morris Carnovsky, Anne Jackson (Mrs. Wallach), Jean Stapleton, Michael Strong, Mike Kellin and Philip Coolidge.

Comedie Francaise Sked

The repertoire of the Comedie Francaise, which opens Feb. 21 at the City Center, N.Y., will include Moliere's Les Fourberies de Scapin," "L'Impromptu de Versailles" and "Tartuffe" Racine's "Britannicus" and Georges Feydeau's "Le Dindon."

Replacements Rehearsal Needs Cancels Denver For 'Destry Rides' Co.

Denver, Dec. 20.

"Destry Rides Again" has cancelled its scheduled stand tomorrow (Wed.) through next Saturday (24) at the Auditorium here. Insufficient rehearsal time was given as the reason for the booking backout. The tuneup is necessary because of several cast replacements, including Stephen Douglass and Gretchen Wyler in the lead roles essayed the last 12 weeks by John Raitt and Anne Jeffreys.

Raitt and Jeffreys took over the key assignments when the production launched a six-week Los Angeles run last September as a Civic Light Opera Assn. subscription entry. They continued as costars when the show moved to Frisco for another six-week CLOA stand, which ended last Saturday (17). The musical is scheduled to resume next Monday (26) at the American Theatre, St. Louis.

Schmidt to Produce Swedish 'West Side'

A Swedish production of "West Side Story" is planned by Lars Schmidt for next October. The rights to the property were acquired by the Swedish producer from Music Theatre, Inc., licensing agent for the musical.

Schmidt contemplates using a local cast and may even put dancers through special schooling for the show's taxing terp assignments.

Admire Playwright Albee But Not His Scripts

Vienna, Dec. 13.

American author Edward Albee, represented here by a production of his two one-acters, "The Zoo Story" and "Death of Bessie Smith," has impressed local critics as talented writer. The reviewers, however, disagreed over the merits of the two short plays, presented in the Atelier Theatre. The showcase, formerly the Kaleidoscope, is located in the cellar of the Dobner coffee house.

In the presentation, directed by Veit Relin, are Elizabeth Berzobohaty, Kurt Mueller and Emanuel Schmied. A production of "Zoo Story," paired with Samuel Beckett's "Krapp's Last Tape," is nearing its first anniversary as an off-Broadway entry in New York.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads providing by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions are slated for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-55; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N.Y.; PL 7-5100). Management reports that the principal roles are cast, although few contracts have been signed. Smaller roles and understudies may be available.

"Carnival" (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; male concertina player; character man, 50, comic; character woman, 40, comic. Mail photos and resumes, c o Michael Shurtleff, above address. Auditions for Equity performers only: men dancers who sing, Jan. 5, at 10 a.m.; femme dancers, Jan. 6, at 10 a.m.; men singers, Jan. 9 at 2 p.m.; femme singers, Jan. 10, at 2 p.m., at Imperial Theatre (249 W. 45th St., N. Y.).

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, late 20's, crisp, humorous; man, 40's, warm, bright; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, ganut; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30. man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Fiorello" (MC). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N. Y., JU 2-0600). Auditions for Equity singers tomorrow (Thurs.), girls at 2 p.m. and boys at 3 p.m., at the Broadhurst Theatre (235 W. 44th St., N. Y.).

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N.Y.; LT 1-3250). Available parts: soprano, 30-35, attractive, intelligent, witty; baritone, 35-45, handsome, physical; femme, 18-25, spirited attractive, buoyant, must sing and dance; man, 40-60, pompous, fatherly; woman, 40-50, flighty, gossipy matron, should be able to sing; two men, character comedians, should sing; two showgirls, well-proportioned, able to sing; femme, 40's, maid. Mail photos and resumes, c/o Marvin Krauss, above address. Auditions Tomorrow (Thurs.) for open dancers, boys, at 10 a.m. and girls, at 12:30 p.m.; Friday (23) for open singers. boys, at 11 a.m. and girls, at 2 p.m., at Martin Beck Theatre (302 W. 45th St., N. Y.).

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 27, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; girl, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Tenderloin" (MC). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y., JU 2-0600). Auditions for Equity singers tomorrow (Thurs.), girls at 2 p.m. and boys at 3 p.m., at the Broadhurst Theatre (235 W. 44th St., N. Y.).

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St., N, Y.). Available parts: two character women, 20-30; femme, 30-35, blonde, Roman-looking; several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"Double Entry" (D). Producers, Paul Lehman & Albert Lasher (L & L Theatre Prods., 245 Lexington Ave., N.Y.; OR 5-8557). Available parts: Negro tenor, 18-25; Negro femme alto, 35-60; white soprano, 30-40, comedienne; Negro soprano, 16-20, comedienne; white bass-baritone, 35-50. For appointment call above number, 9 a.m.-5 p.m., today (Wed.). Auditions will be held tomorrow (Thurs.) and Friday (23), by appointment only.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents; man, 30-35, muscular, Cockney accent. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Long Time of Anguish" (D). Producer, Robert Moss (439 W. 50th St., N.Y.; CI 5-1837). Parts available for two lean boys, 16-8. Mail photos and resumes c o above address. Interviews will be held the week of Jan. 9th.

"Moon and the Yellow River" (C). Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Available parts: character man, 40-60; character woman, 40-60; ingenue; leading man, 30's. Mail photos and resumes, c/o above address. All applicants must impersonate Irish dialect and have strong classical background.

"Niccolo and Nicollette" (D). Producer, Equity Library Theatre For Children (226 W. 47th St. N.Y.; PL 7-1710). Available parts: man, 50, small, dark, irritable; girl, 16-19, attractive, blonde, 5 feet 2 inches-5 feet 4 inches tall, must dance; character man, 50's, cheerful, eccentric, 5 feet 10 inches-6 feet tall; man, 17-19, good-looking, must dance, 5 feet 10 inches-6 feet tall; character woman, 50's, handsome, stylish, 5 feet 6 inches-5 feet 10 inches tall; character man, small, must dance, leprechaun; character man, 30's, wide acting range, must dance, 6 feet-6 feet 2 inches tall. Auditions Jan. 2, at 12-5 p.m.; Jan. 3, at 6-10 p.m.; Jan. 4, at 10-1 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). This is a paid project that tours the N.Y. area primarily on weekends during the spring, fall and winter of 1961-62. It is recommended that all actors have classical experience and all applicants must bring Equity membership cards.

"Poor Butterfly" (D). Producer, Eli Horn (41st Street Theatre, 125 W. 41st St., N.Y.; PE 6-1278). Available parts: ingenue, brown hair; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight boy, 19, tall, lean; man, 45-50, comic earthy. Accepting photos and resumes, c/o above address.

"Quick Changes" (R). Producer, Richard Alan Woody (315 E. 70th St., N.Y.; AL 5-1343). Available parts: leading man, 25-30, baritone; two character comics, 25-35; man, 20-25, singer-dancer; man, 20-30, jazz and ballet dancer, masculine; leading woman, 20-30, legit voice; two character comediennes, 25-35; ingenue singer-dancer; woman, 20-30, jazz, ballet and oriental dancer. Mail photos and resumes, c/o above address. All applicants must sing some, move well, and have comic ability.

"Squaring the Circle" (C). Producers, Cecil Reddick, Harvey L. Bilker & Richard Mendelsohn (3435 Giles Place, N.Y.; KI 8-5265). Available parts: girl, 20's, attractive; man, 20's, over six feet tall. Mail photos and resumes c/o above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. New York auditions will begin late in January. Mail photos and resumes, c/o Richard North Gage, above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children, 8-12. Mail photos and resumes, c/o Ruth Kramer, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). All parts available except femme lead. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"Catstick" (D). Producer, Elaine Perry (137 W. 48th St., N.Y.; JU 5-5295).

"How to Make a Man" (C). Producers, Jay Garon & Morgan Wilson (152 W. 42d St., N. Y.; BR 9-3799), is asso, with Spice Wood Enterprises.

"Julia, Jake and Uncle Joe" (C). Producers, Roger L. Stevens & John Shubert (234 W. 44th St., N. Y.; CI 6-9500).

"Midgie Purvis" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; LA 4-2844), in association with Robert Whitehead & John Herman.

"Rhinoceros" (C). Producer, Leo Kerz (440 E. 79th St., N. Y.; BU 8-2664).

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N.Y.; OX 5-3783).

OFF-BROADWAY

"Ballet Ballads" (MD). Producer, Ethel Madson Watt (27 W. 86th St., N. Y.; TR 7-2320).

"Donogoo-Tonka" (D). Producer, Stella Holt (c/o Greenwich Mews Theatre, 141 W. 13th St., N.Y.; WA 4-1910).

"Epitaph for George Dillon" (D). Producers, Edward Hastings, Richard Lipsett & George Morrison (220 W. 10th St., N.Y.; WA 9-4978).

"Montserrat" (D). Producer, Gate Repertory Co. (c/o Gate Theatre, 162 Second Ave., N.Y.; OR 4-8760).

"Romeo and Juliet" (D). Producer, Joseph Papp (1230 Fifth Ave., N. Y.; SA 2-4008).

"Sudden End of Anne Cinquefoil" (D). Producer, Richard Barr (c/o East End Theater, 85 E. 4th St., N.Y.; GR 5-9436).

"White Cargo" (D). Producer, Rio Kem Prods. (545 Fifth Ave., N.Y.; Room 1208).

Opera

Actors' Opera Co. Managing director, Naomi Ornest (324 W. 77th St., N. Y.; UN 5-3170). Parts available for two tenors, must have high C and low A, flexibility and sight read. Phone Curt Saffri, above number, for appointment. Auditions for this Haydn piece will be conducted Dec. 29 by appointment only.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only. c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Partnership Law

Continued from page 53

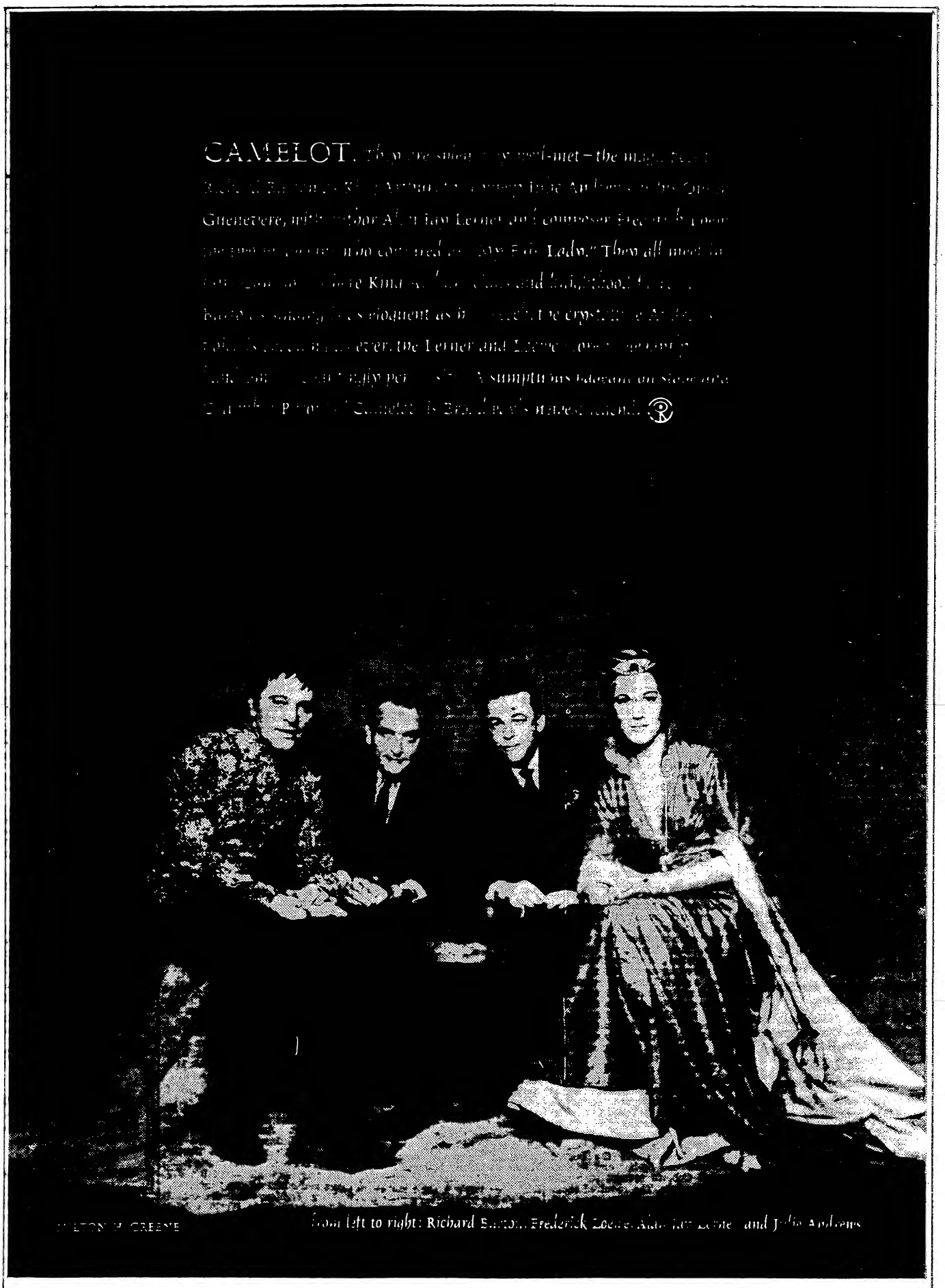
partners. The theory behind this is that the corporations would not then be controlled by their own directors. A ruling in 1943 by the Attorney General of New York State held that a corporation could not be a limited partner.

But in the last 15 years the limited partnership has grown rapidly as a form of business association. Nowadays, being a limited partner is just another form of investment. This, says Sive in his work on limited partnerships, is exactly what a Massachusetts court recently said. If New York and other courts, he adds, bring their view of limited partnership up to modern business and commercial realities, the ban against corporations investing in this form of venture should end.

The recent Treasury Dept. regulations recognize that a corporation may be a partner in a limited partnership as far as the Treasury is concerned. However, there is still the problem of the substantive law of each state. Sive believes this problem may be close to solution if the courts follow recent trends.

Corporations such as NBC and Music Corp. of America have frequently invested in Broadway plays and musicals, invariably through dummies, who are usually limited partners in the producing setup. Thus, if they could invest under their own corporate names in the future, the tax savings would be substantial. For a limited partner's status is that of an individual.

As theatrical accountant J. S. Seidman has often emphasized, "Most shows are financed as limited partnerships. This gives the backers a full tax write-off if the show is a flop. If the show makes money the producers and the backers report their share of the profit. The partnership as such is not taxable at all."


CAMELOT.
from left to right: Richard Burton, Frederick Loewe, Alan Jay Lerner and Julie Andrews

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Legit Bits

Celeste Holm, currently appearing on Broadway in Arthur Laurents' "Invitation to a March," will appear in Laurents' "Clearing in the Woods," now being taped for airing on NTA-TV's Play of the Week series.

"When I Was a Child," the off-Broadway presentation at the 41st Street Theatre, will play a Christmas matinee Dec. 26, at 2:30 p.m.

"I'm With You," the Nat King Cole-starrer, which folded last Nov. 26 at the conclusion of a pre-Broadway tryout stand in Detroit, is scheduled to be revived for a late February opening at an undesignated Broadway theatre under a new title, "Wandering Man." The revue, for which some new songs have been added, will be sponsored by Cole.

James E. Stroock, head of Brooks Costume Co., and his wife, Bianca, left last Sunday (18) for Hollywood to spend the Christmas holiday with their daughter Gloria Stroock (Mrs. Leonard Stern) and her family. They're due back in N.Y. after Jan. 1.

Personal manager Hillard Elkins and his wife, actress-dancer Mary Ellen Terry, are due in New York from the Coast today (Wed.).

Sam Wanamaker, American expatriate actor-director in England for more than a decade, arrived in New York last week prior to embarking for Chicago where he will appear at his alma mater, the Goodman Theatre, in "Royal Gambit" for 17 performances beginning Jan. 13.

George Gersene has acquired the French, English and German rights to Kenneth Green's "Behind the Wall," the drama recently presented at the off-Broadway Jan Hus Playhouse, N.Y.

Tyrone Guthrie and Oliver Rea, respective artistic director and general manager of the Guthrie Repertory Co., were in Minneapolis last week to examine architect Ralph Rapson's sketches of the group's theatre building, scheduled to open May, 1962. Rea will be permanently office there this summer.

Frederick Brisson planed to Hollywood last week to produce the film version of "Five Finger Exercise," the drama he recently presented on Broadway. Columbia will release the picture, to costar Rosalind Russell (Mrs. Brisson) and Alec Guinness.

The off-Broadway Downtown Theatre has been refurbished and renamed the East End Theatre. First show in the new house will be Richard Barr's presentation of Richard Hepburn's "Sudden End of Anne Cinquefoil," opening Jan. 10.

David Cogan will be business manager for Sheldon Harnick, lyricist for "Fiorello" and "Tenderloin."

Actress Hilda Haynes is currently recuperating at home following a four-week stay in Mother Cabrini Memorial Hospital, N.Y., for treatment of injuries sustained in an auto accident.

Bob Fosse has withdrawn as director of "Conquering Hero," the musical comedy due Jan. 5 at the ANTA Theatre, N.Y. Albert Marre has taken over.

George C. Scott has returned to the cast of "The Wall," current at the Billy Rose Theatre, N.Y., following a one-week absence caused by a broken hand. Costar Yvonne Mitchell has withdrawn and has been succeeded by Marian Seldes.

Harold Fielding will be partnered with Frederick Brisson in the London presentation of "Under the Yum Yum Tree," the comedy Brisson is now presenting on Broadway with Roger L. Stevens.

Leonard Stein, production stage manager at Frank Carrington's Paper Mill Playhouse, Millburn, N.J., will have a similar assignment at the San Juan Festival, Puerto Rico.

Carl Stohn, producer for Drury Lane Theatre in Chicago, leaves Friday (23) for a fortnight in Switzerland. On his return he will spend another week in New York to line up stars for the 1961 stock season.

"This Here Emerson," by Emery Rubio and Miriam Balf, planned for Broadway production by Jeff G. Britton, probably in partnership with another management, is budgeted at $120,000.

ATTENTION

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Right to Work

Continued from page 53

March, seven months prior to its Broadway opening Oct. 8.

Cohen received a fast turndown on his request and at a subsequent interview with the union's board accepted the explanation that the board felt he was "doing well enough" with his various interests and that other union members could use the employment. He later found out that this was believed to be the first instance of permission ever having been refused.

Harvey Sabinson, who had been pressagent for Cohen's 1957 Main Stem production of "First Gentleman," was signed as p. a. for the Nichols & May offering. However, after the Broadway bow of Nichols & May, another member of the union, Arthur Cantor, was given permission to pressagent the Broadway presentation of "All the Way Home," in which he's involved as associate producer.

Cohen, who takes an active interest in the publicity, advertising and merchandising of his presentation, went back to the board suggesting that precedent demand he have the same privilege as any other union member. That was just before last Thursday's membership meeting, at which the union's secretary-treasurer, Milton Weintraub, reported that the request of a "brother" to handle his own show had been tabled and that the board voted to submit a by-law to the membership for ratification, which would add "in case of hardship" to the existing producer-member employment rule.

Cohen, then addressed the membership, and appealed that they (1) vote against the by-law, (2) that they sustain his right to handle his own show and (3) that 50 members join him in signing the petition previously mentioned. The 89 members present voted unanimously to toss out the board's recommended by-law and 86 supported Cohen's request to handle his own show. The required signatures for the petition were collected.

Cohen, who considers the entire matter one of principle, asserts he's satisfied with the job Sabinson has been doing, but that he wants to establish his right and the right of every other producer who's an ATPAM member to be engaged in connection with his own productions.

A sidelight to the situation is that a number of board members were present at the meeting and voted against their own proposed by-law. The amendment, as requested in the petition, will now have to be submitted to the union's overall membership for ratification or rejection.

Publishing Stocks

(As of Dec. 20, 1960, closing)

Allyn & Bacon (OC)	34	+ 2½
American Book (AS)	54¼	+ 5⅞
Book of Month (NY)	18¾	....
Conde Nast (NY)	11¼	+ ⅜
Crowell-Collier (NY)	40⅝	— ⅛
Curtis Pub. Co.	7½	— ⅜
Grolier (OC)	42½	— 1
Harc't, Brace (OC)	33½	+ 2¾
Hearst (OC)	11¼	....
Holt, R&W (NY)	53½	— ½
L.A. Times Mirror (OC)	24	— ½
Mcfadden (AS)	9¼	+ ¼
Macmillan (OC)	65	+ 5¾
McCall (NY)	40	+ 3⅝
McGraw-Hill (NY)	106½	+ 3½
New Yorker (OC)	96	....
Prentice-Hall (AS)	42⅛	+ 2⅜
Ran'm House (OC)	38	+ 3¼
Scott Foresman	25	— 1⅛
Time Inc.	67½	....
H. W. Sams (M)	37	— ½
Western Pub. (M)	79	+ 3½
World Pub. (M)	12⅛	....

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest
Note: Midwest and over-the-Counter quotes are the Bid prices.

London Bits

London, Dec. 20.

Philip King's new farce, "Pools Paradise" starring Pat Kirkwood, Hubert Gregg and Henry Kendall, is being set for a West End launching in mid-February. Another play by the same author, "Milk and Honey" starring Margaret Lockwood, is due in town around the same time. With "Watch It, Sailor" at the Apollo, the playwright will have three concurrent shows in London.

Kermit Bloomgarden is reportedly dickering for the U.S. stage rights of the Eric Maschwitz-Bernard Grun-Hy Kraft musical, "Summer Song," based on an episode in the life of Dvorak.

Shelagh Delaney's second play, "The Lion in Love," opens Dec. 29 at the Royal Court Theatre. It is being presented by the English Stage Co., in association with Wolf Mankowitz.

A new revue, "On The Bright Side," devised by BBC director James Gilbert and featuring Stanley Baxter and Betty Marsden, starts an out-of-town tour Feb. 13 in Newcastle. It is being presented by Peter Bridge and John Gale.

Colin Wilson's satirical comedy, "The Metal Flower Blossom," was presented Dec. 11 as a "produced reading" at the Palace Theatre Club, Westcliff, Essex.

American songwriter Kermit Goell has completed sketches and lyrics for a new revue entitled, "To London With Love," and he is currently in town negotiating with a London management.

"A Midsummer Night's Dream" goes into the Old Vic repertory tonight (Tues.).

Yehudi Menuhin's 12 year old son, Gerard, is playing the part of a boy called the Professor in the Mermaid's Christmas attraction, "Emil and the Detectives," which opened last week.

Shows on B'way

Continued from page 54

Critic's Choice

tually used for a couple of scenes, it seems a rather expensive addition to the production. Oleg's Cassini's costumes are decorative.

For the record, the program-quoted paragraph from "How Not to Write a Play" reads as follows: "I sometimes have visions of a gag conference in which that slick character who is traditionally known as Manny bounces in, eyes ablaze and bubbles over with, 'Listen.' This guy's a dramatic critic, see? So his wife writes a play. He's got to review the play. Take it from there."

As Kerr went on to mention, he once actually did review a play by his wife. Presumably he won't again. At least, he says he won't review her upcoming one, "Mary, Mary," which Roger L. Stevens will produce with Barbara Bel Geddes as star.

On the other hand, Mrs. Kerr, says she may ask the Herald Tribune to let HER review the show. "After all," she asks with only a slight smile, "what do we need with all these middlemen?"

Anyway, "Critic's Choice" is a funny play, even if it's not a very good one. *Hobe.*

Literati

2 CBS Byproduct Books

Authors John Pfeiffer and John Ely Burchard have been inked by the J. P. Lippincott Co. to write books based on two CBS News & Public Affairs programs which have been aired on the "Tomorrow" teleseries, according to Murray Benson, director of licensing for CBS Films. Books will be published next year.

Pfeiffer's tome will be based on "The Thinking Machine," a program about the TX-O digital computer. Burchard's will be based on "Big City—1980," a scientific look into the future of man's population centers.

Putnam's Show Biz Books

"Bernard Shaw and the Lunatic" is Theatre Guild director Lawrence Langner's self-kidding billing as the title for his next Putnam book, a collection of correspondence between him and the famed dramatist. It is planned for fall 1961 and Langner's accent is on GBS' canny boxoffice sense in keying certain plays for most timely popular appeal. Putnam just brought out Langner's "The Play's the Thing."

Dwight Taylor, son of Laurette Taylor, has authored "Blood and Thunder" for the same firm, saga of his father, a yesteryear producer of melodramas.

Putnam also has "Kathryn Murray's Tips to Teenagers" due early in '61, ranging from etiquette to cha-cha.

A Great Trailer

Life mag's recent salute to Lawrence Durrell's writings has keyed large reorders by Dutton of his past works. It amounts to a vast reprinting of his various books: a 12th printing of "Justine," an eighth printing of "Balthazar," a third printing of "Mountolive," a sixth printing of "Clea," a fourth printing of "The Black Book" and a third printing of "Collected Poems."

Because of his "Alexandria Quartet" Life spotlighted Durrell as "the new four-star king of novelists."

The New Blue Chips

Even the book trade is surprised at the bullishness of the current publishing stocks. The rises in some has been astounding and quite a few have set new high marks, such as Holt, Rinehart & Winston, Prentice-Hall, Harcourt Brace, Crowell-Collier, Western Pub. (from 42 to 75½ since August), McCall, Random House, McGraw-Hill and others.

McGraw-Hill just voted a 3-1 stocksplit. Crowell-Collier's merger with Macmillan sent both stocks spiraling upwards. Leon Shimkin's Pocket Books is going public issue and is already experiencing unusual pre-orders.

Accent on learning and the population explosion, of course, are the keys to the new peak sales and net profits, with even greater expectancy keying the new interest.

$20 Book's Sales Record

"The American Heritage Picture History of the Civil War," published last Oct. 31, claims an all-time sales record for a $20 book.

Initial print order was 375,000 of which 305,728 have been sold. In this figure is included a $25 deluxe edition (boxed), of which 119,183 copies were sold.

World's Lively Arts

World Pub.'s 1961 entries include several show biz and lively arts books. Among them is John Briggs' "Leonard Bernstein: The Man, His Work, and His World"; Briggs is ex-N.Y. Tmes music dept., formerly music editor of the N.Y. Post and editor of The Etude.

Harry Golden, whose three best-sellers have been World entries, has done the biog of Carl Sandburg for next July. Paul Collaer, veep of the Orchestra National de Belgique, has "A History of Modern Music," and "Good Housekeeping's Book of Home Entertainment" and Sylvia Porter, N.Y. Post syndicated financial columnist (331 newspapers and 23,000,000 readers) has authored "How to Get More For Your Money," also for World.

Two others are playwright-novelist Guy Bolston's "The Olympians" (April), fictionalized novel of poet Percy Bysshe Shelley and his romance with Mary Godwin, utilizing the early 19th century canvass against which are projected such other romantic writers of the period as Lord Bryon, John Keats, Charles Lamb and Thomas Love Peacock. And now Shmuel Dayan, father of Israeli military hero General Moshe Dayan and grandfather of novelist Yael Dayan, has done a book of reminiscences, "Pioneers in Israel," edited, arranged and with an introduction by Miss Dayan.

Portland Reporter Offering

The Portland (Ore.) Reporter is advertising $10 par value common stock shares, heralding itself as "a new liberal newspaper."

Among persons who have already purchased shares, says the public offering ad, are Senators Wayne L. Morse and Maurine Neuberger, both Oregonians.

CHATTER

Ray D. Everson, 76, onetime managing editor of the Indianapolis News, died Nov. 30 in that city.

Ernst Herrmann Heinrich Rowohlt, 73, top German publisher who popularized pocketbook editions in Germany, died of a stroke Dec. 2 in Hamburg.

Dorothy Foster Gilman, 69, author and former literary editor, died last Monday (12) in Boston. She was book reviewer for the Boston Transcript and later the N.Y. Herald Tribune.

Joseph D. Ravotto and his wife, Simonne, back with USIA in Washington after a two-year stint as pubaffairs officer with the American Embassy in Tel Aviv. Ravotto is a onetime VARIETY correspondent overseas.

Pat O. Riley has been named editor of the Lima (O.) News, replacing Jim Dean, who is returning to Texas to join the Houston Chronicle effective Jan. 3. Riley has been news editor of the Lima News and is also a former Texan.

Mrs. J. C. Stambaugh has sold her interest in the Shelby (O.) Daily Globe to Ken C. Gove, Milan, O. Effective Jan. 1 he will become publisher and editor. Gove was an instructor at the University of Michigan School of Journalism and formerly news editor of the Alma, Mich., Record and a reporter for the Detroit News and Saginaw (Mich.) News.

James A. Skardon appointed executive editor of Coronet by Lewis W. Gillenson, editor Bernard L. Glaser remains managing editor. Skardon returns to Coronet after two years as articles editor of Good Housekeeping. He was a senior editor of Coronet from 1956-59. He has also held the positions of managing editor of Cosmopolitan, and articles editor of Today's Woman, and was at one time associated with King Features Syndicate.

Kenneth T. Hurst, advertising and promotion manager of Hawthorn Books, taking a leave of absence to visit Burma on behalf of the State Department to advise the Burma Translation Society on American book sales promotion methods. During his absence from Dec. 17-April 1, the advertising and promotion department will be headed by Ellane E. Hoose, currently production manager at Hawthorn. Joan Denman, assistant production manager, will be in charge of production department during this period.

FOR SALE

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IN CINCINNATI, OHIO

to a purchaser intending to use the property as a Legitimate Theatre.

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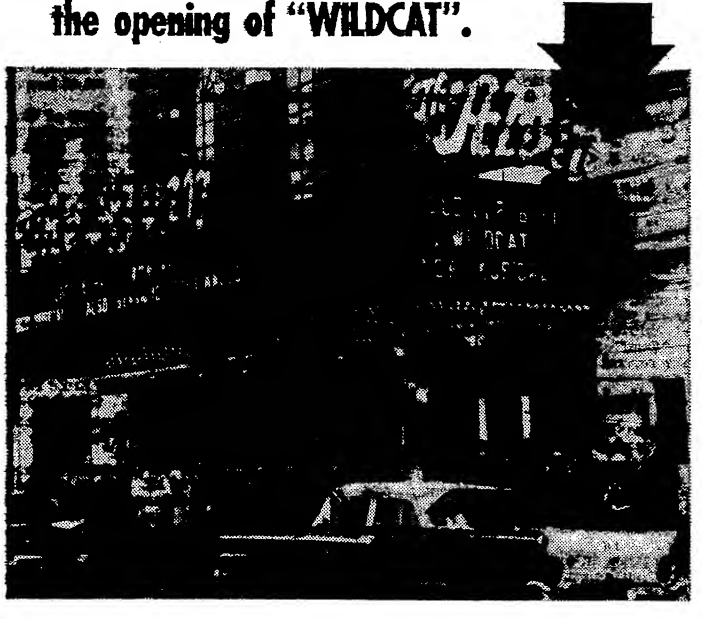
"WILDCAT" A HIT!

OPENING NIGHT —The audience laughed, applauded, cheered and stopped the show on a number of happy occasions. When the curtain came down, they gave "Wildcat" one of the biggest ovations ever! When Lucy took her curtain calls —the happiest pandemonium in recent years!

IN THE MORNING —The reviewers used such phrases as: "A HIT THAT MAKES YOUR EARS RING!" "THEY FAIRLY ROCKED THE ALVIN'S RAFTERS WHEN LUCY'S GUSHER FINALLY SPOUTED."/ "HOOPLA AND BOFFOLA TO SATISFY THE MILLIONS WHO LOVE LUCY."/ "'WILDCAT' PROVES A GUSHER!"/ "THE FIRST-NIGHTERS BURST INTO SPONTANEOUS APPLAUSE." "IT'S A RELIEF AND A PLEASURE TO ENJOY LUCILLE BALL WHERE SHE BELONGS, ON A STAGE, NOT BEHIND GLASS."/ "THE OVATION THREATENED TO REACH INTO NEXT MONTH."

BY MID-MORNING —There was a near riot for tickets at the box office. Here's a picture of the box office of the Alvin Theatre the day after the opening of "WILDCAT".



SEATS NOW AT BOX OFFICE AND BY MAIL

Prices—Evgs. Mon. thru Thurs.: Orch. $8.60; Mezz. $7.50; Balc. $6.90, 5.75, 4.80, 3.60. Fri. & Sat. Evgs.: Orch. $9.40; Mezz. $8.35; Balc. $6.90, 5.75, 4.80, 3.60. Matinees Wednesday and Saturday: Orch. $5.40; Mezz. $4.80; Balc. $4.30, 3.60, 2.90, 2.30 (Tax Included). Please enclose self-addressed, stamped envelope and suggest several alternate dates.

ALVIN THEATRE
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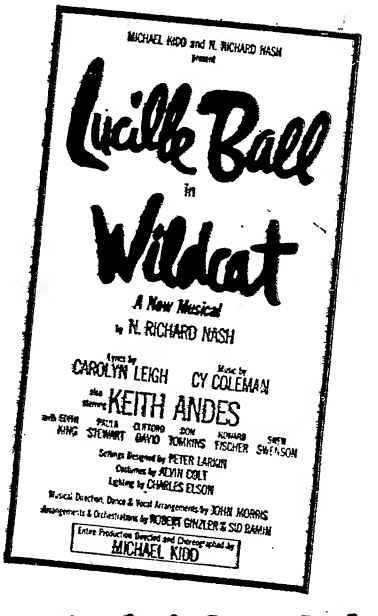

BROADWAY LOVES LUCY!

Congratulations from all of us at Desilu

Broadway

Cole Porter back into Harkness Pavilion.

Paris' Harry's New York Bar, operated by son Andrew McElhone, readying its golden anni.

Teevee producer Paul Adrien Belanger discharged from a bankruptcy in Federal Court.

Xmas card gives away that it's Julius Withers Monk, when the nitery impresario gets formal.

Peter Lawford coordinating the big Inaugural Show from the Presidential Suite of the Savoy Hilton.

The Stork Club's Sherman Billingsley sending out photostats of his police identity card as personal holiday greetings.

Charlie Freeman, ex-RKO booker now with the Interstate Circuit, Dallas, and Mrs. Freeman to Chicago to visit their son Dink.

Joe Pihodna, after 32½ years on the Herald Tribune, is retiring to Tucson where he has bought a motel and will make his home.

The Dick Hallidays (Mary Martin) exploring Dorado Beach, new Puerto Rico development, for their Xmas week layoff of "Sound of Music."

Mrs. Joe Lopez, wife of the one-time Copacabana headwaiter, writes from their Pennsy retreat that he is rapidly regaining complete health.

Columbia Concert's recently-ill Andre Mertens, who just won't rest, has added three new singers to his roster: Reri Grist, Doris Yarick, Helen Vanni.

Leyna Gabrielle and Tony Mitchell have accepted Mrs. George Skouras' invitation to perform at the Boys' Town of Italy benefit in Denver on Jan. 19.

Talk is that Little Club boniface Billy Reed may take over operation of the Carriage Club, East 53d St. key club, for an ultra membership dining-wining operation.

Bette Raduziner, assistant to Gene Murphy, publicity head of the Desert Inn and Stardust Hotel, Las Vegas, due in New York next week for a vacation.

Harry Kurnitz back to Paris to work on the Broadway adaptation of Marcel Achard's "L'Idiot" for Leland Hayward. He has sublet his Park Ave. digs to producer Henry Margulies.

Herbert B. Langner, formerly partnered in the firm of Langner, Parry, Card & Langner, patent attorneys, has accepted the post of treasurer of the non-profit Academy of Dramatic Arts, N.Y.

A Barker Greeting Card Co. statistic: over three billion cards mailed this year in three weeks, costing $500,000,000, exclusive of postage. Cards cost from 1c to $5 and the average U.S. family sends out 65 cards.

Scuttlebutt has it that Cornelius Vanderbilt Jr., who has lectured and toured with his flims of Israel, may be tapped for a diplomatic assignment to that country by the Kennedy Administration, possibly even the ambassadorship.

N.Y. Philharmonic had to improvise its concert sequence over the past weekend at Carnegie Hall, when conductor Kurt Boehm suffered a detached retina. Austrian flew back to Vienna for medical treatment under an emergency exit visa.

Jo and Phil Regan become grandparents for the 16th time next month when their Joan becomes mother of her fourth. Regans, mere et pere, are due in Bronxville from their Pasadena and Palm Springs digs to be with their daughter.

Molly and Charlie (21 Brands) Berns' daughter Abby Jane became the bride of Stephen Alan Solomon, staffer of the wholesale liquor house, and the Sunday wedding reception at the Park Lane drew a show biz and celebrity turnout, chiefly the regulars at "21."

Actress Paddy Edwards, who returned to London last week from a two-months tour of Cyprus, Malta and North Africa under the auspices of Combined Services Entertainment, left London Dec. 19 for four-weeks in the U.S., which will include a visit to Tennessee after a stay in New York.

Margie Little and Jimmy Durante must have been positive this time that it would come to pass per schedule because only a day or two after the nuptials in New York their joint Xmas card—from their new L.A. house yet!—was in the mails, showing them en famille, including their pet dog.

Betty Furness now on the board of trustees for the American Academy of Dramatic Arts of which Lawrence Langner is chairman; Philip Wittenberg, secretary; Herbert B. Langner, treasurer; Worthington Miner and Howard Lindsay, veepees; and Lillian Gish, Roger Stevens and Romney Brent trustees.

The old Top Hat nitery at Hudson Blvd. and 32d St., Union City, will be rented to Hudson County for $251,250 per annum for 20 years as a site for a hospital for the aged, following its conversion. The Top Hat dates back to the 1930s. It's situated on top of a hill overlooking what formerly was Columbia Park.

Gene Voit, general manager of the Savoy Hilton, and Clyde Harris of the Waldorf-Astoria, both of whom were at the Plaza when the famous "Eloise" first made her appearance, are commiserating with her creator, Kay Thompson, on the loss of the original Hillary Knight painting, which has mysteriously disappeared from the lobby of the Plaza.

Jack Solomon has some Gotham restaurant-bistro vets on his catering staff, oldest of which is John Hodge, at the door, who goes back to the famed Jack's on 6th Ave.; Van Heiningen, ex-Toots Shor, captain; and Solomon's nephew, Stephen Richards, who also operates his own bistro, as a general factotum.

Angus Duncan, executive secretary of Actors Equity, in his pretrial examination by Sherman Billingsley's attorney, stated that neither he nor Equity had any objection to any individual member going to the Stork Club, Billingsley's $5,000,000 N.Y. Supreme Court action stems from wires sent members by Duncan in connection with the pre-"Tony Awards" cocktail party last April 10, which saw sudden "illnesses," cancellations and no-shows by many who had accepted.

Legit p.a. Michael Sean O'Shea for the first time in six years is not spearheading his usual strictly volunteer troupe of entertainers for holiday playdates at farflung U. S. military bases. O'Shea, who directed-produced his units (for which he served as stage manager), gives the dearth of "names" willing to go on a "no dough" basis as the reason. Former remote areas have included Thule, Greenland, UFAF bases in North Africa, GI installations in the Caribbean and Alaska.

Judy Garland

Continued from page 1

business activities of his wife, Polly Bergen. However, latter continues via MCA as a tv personality.

Miss Garland, whom Fields describes as completely revitalized, is currently on a European concert swing. A tape of her recent two-and-a-half hour performance in Amsterdam has been sold to BBC as a radio special, and Fields intends to sell it the same way here as well. She plays Jan. 19, 20 and 22 in Copenhagen; Jan. 27 and 28 in Oslo, then does three more concert stints in England and a repeat of her Paris concert on Feb. 2. Thereafter, she'll return to the States for a Vegas shot and a short concert tour before proceeding to London for the projected musical.

Miss Garland has chosen the European tour and the London stage appearance as preparation for a major thrust in the U.S. the end of next year as a top working entertainer. Meanwhile, her sole disappointment during the European stint came when she had to turn down an invite to the pre-Inaugural Ball in Washington Jan. 19 because of her Continental commitments.

Gable's No

Continued from page 1

brought Welch to national tv fame, including film and television thespic chores, but the Boston barrister was reticent on that score. Reason: "ethics." Actually, the main reason he gave was, "I am primarily a lazy man and even five minutes a day for many days can add up to many precious days," he told Martin.

Martin has just released an offbeat Decca LP of "calls on" celebrity interviews (Como, Crosby, Hope et al.), backed by their respective "original" or "first" smash click songs and the like.

London

(HYDe Park 4561/2/3)

Bandleader Lou Preager hospitalized for major surgery.

Variety Club's annual dinner and ball set for Dorchester Feb. 25.

The Dancing Waters to be featured at next year's Ideal Home Exhibition at Olympia.

Antony Armstrong-Jones, husband of Princess Margaret, joined the council of the Royal Academy of Dramtic Art.

Sally Ann Howes spending holidays here with her husband, Richard Adler, and will be filling tv dates during her stay.

Roy Disney and Card Walker due in town Jan. 14, for talks with Colan MacArthur of Rank re Disney distribution on the Continent.

Caralan Productions' current comedy, in production at Walton Studios, retitled "Three on a Spree." It was formerly "Brewster's Millions."

Vera Guilaroff here from Montreal to set up tv appearances and to negotiate publishing deals for her latest songs. She's the sister of Sidney Guilaroff.

The Children's Society hosted a midnight supper party at the Cafe Royal last Wednesday (14), following West End preem of "World of Suzie Wong" (Par).

To observe the first anni of "Ben-Hur" (M-G) at the Empire, Metro had a special Sunday morning gala screening and party for an audience of old-age pensioners and young orphans.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Historic El Portal Theatre, downtown cinema, shut down for complete remodeling, reopens Dec. 25.

Dave and Sid Bliss, local dairy tycoons, head a corporation which has purchased the Colonial House, popular late spot on the Strip frequented by celebs.

Don Rickles' Sahara boss, Stan Irwin, will write and direct the pro insulter's "A Timid Evening With Don Rickles" show at the H'wood Civic Playhouse which preems Dec. 23.

Harry James and Betty Grable, who are now residents of Vegas, beaming because their 16-year-old daughter Vickie, a student at Gorman Catholic High School, won Nevada Cherry Pie Baking Contest, and will rep state at national bake-off February in Chicago.

Australia

By Eric Gorrick

(Film House, Sydney)

"Psycho" (Par) continues sellout at Prince Edward, Sydney.

Striptease is bringing solid biz to several Sydney nightclubs.

"South Pacific" (20th) swings into third year at Mayfair, Sydney.

"West Side Story" is smash hit at Princess, Melbourne, for Garnet Carroll.

"Artists and Models" playing the Royal, Sydney, for Tivoli loop in association with J. C. Williamson Ltd.

Estimated that "My Fair Lady" has grossed around $3,000,000 so far on Aussie run for J. C. Williamson Ltd.

Mo Rothman, Columbia's foreign veepee, here on looksee. Goes to Singapore after Aussie-New Zealand runaround.

No deal has yet been signatured by United Artists and the Hoyts' pic loop. "Feud" now has been running for several months.

Paris

By Gene Moskowitz

(66 Ave Breteuil, SUF 5920)

Anglo director Karel Reisz through after attending the Tours Film Fest.

Danielle Delorme has five plays and one film skedded for this season and next.

Oscar Werner into "Waver" Francois Truffaut's next film, "Jim Et Jules," opposite Jeanne Moreau.

Roger Vadim prepping his updated version of the Marquis De Sade's "Justine," about a virtuous duo of sisters and their adventures in Nazi Germany.

"Mayerling" will be done as a ballet with Claire Motte and Youly Algaroff next season. Maurice Thiriet did the music and Pierre Medecin the ballet.

Yank choreographer Don Lurio doing a ballet, "Choc" with music and story by singer-cleffer Mick Micheyl. It has Colette Marchand, and will be tried out in Brussels before Paris.

Andre Cayatte mulling direction of a film based on the Caryl Chessman case in the U.S. Cayatte heads for America soon for a looksee into this case. He also made "Justice is Done" on a miscarriage of law and capital punishment.

A legit musical version of Billy Wilder's "Some Like It Hot" being prepped by Maurice Lehmann for his Chatelet Theatre next season. Geroges Guetary will star and with Petula Clark or Magali Noel in the Marilyn Monroe role.

National Assembly has passed a law stating that there will be no commercial aspects to any second tele channel. Radio and tv set owners will now only pay one license tax if they own more than one set. Losses will be made up via a special tax on set sales.

Madrid

By Hank Werba

(Gral Sanjurjo 24; Tel. 234-48-65)

Yank actor Ed Fury starring in "Ursus," Spanish-Italian co-production now filming at Sevilla Studios.

Teatro Lara will open season with a new comedy from the pen of Joaquin Cavo Sotelo, "The Glorious Bachelor."

George Belmont, chief editor of France's "Marie-Clare," took five hours of interview tape with Charlton "El Cid" Heston.

Playwright Jose Lopez Rubio, whose adaptation of Moliere's "L'Avare" at the Teatro Espanol is drawing heavy trade, is now working on an upcoming adaptation of Henri Montherlant's "The Spanish Cardinal."

Java Show Woes

Continued from page 1

35-minute revue, "Ready of Not," with a four-member non-Equity cast, is being continued, but on a new time basis. The management is now trying to sound-proof the room. If it doesn't succeed it's set to fight the landlord's eviction notice in court Jan. 14.

During the week the show goes on at 9 p.m. and 10 p.m. and on weekends at 9 p.m. and 10:30 p.m. For the late espresso crowd, the spot is offering silent entertainment with the booking of Lionel Shepard's mime group for midnight and 1 a.m. performances. The current revue is scheduled to be replaced next Tuesday (27) by "Pass the Nuts," written by Norman E. Kline. The three-character offering is being co-produced by Kline and Don Gregory. Management also has arranged that there will be no applause for the mime presentation. Instead the audience is asked to show its approval by finger-snapping.

The cast includes Myra DeGrott, who's appeared in legit in London in such shows as last season's "Pieces of Eight."

Sinatra Frolic

Continued from page 1

longer the Dems hesitate in firming up matters the more difficult it will be to do on commercial tv.

TelePrompter, headed by Irving Kahn, is still definitely involved, although no pact has yet been signed.

A second reason, apart from troublesome delays, the networks seem to have backed off because they fear that payment of $200,000 (that's what Smith is supposedly asking) for show rights might, under the circumstances, be construed as a donation to party coffers. The Dems have declared that the Sinatra & Co. offering is essentially to relieve the budgetary difficulties that resulted from the recently past Presidential campaign.

Anglo-Yank Writer

Continued from page 2

reached by national body will be submitted to the Guild's respective councils, east and west, for consideration and appropriate action.

Attending the meetings from WGA-West were screen branch prexy Ken Englund, tv-radio branch topper Fenton Earnshaw, guild secretary-tv veepee Hy Freedman, exec director Michael H. Franklin and counsel Mel Nimmer. From WGA-East were Murray Burnett, Philip Reisman, Marlene Sanders, exec director Evelyn Burkey and counsel Richard Jablow.

Hollywood

Eleanor Powell fine after surgery.

Edgar Bergen left for Switzerland.

Anne Baxter returned home to Australia.

Jack Baur returned to UI as talent exec.

Harry Brand back at his 20th-Fox desk.

Sol C. Siegel returned from Gotham confabs.

Stan Morris in Kaiser Permanente with hepatitis.

Lew Schreiber in Cedars of Lebanon for observation.

Rory Calhoun back from seven months of pix making in Europe.

Russell Birdwell washed up his one-year ad-publicity hitch on "The Alamo."

Hoot Gibson recuping from third major operation.

Bert Reisfeld named U.S. rep for fifth consecutive year at 1961 Berlin Film Festival.

Tony Curtis added to celeb lineup on dais for Friars' Jan. 8 testimonial to Gary Cooper.

J. Albert Trescony swings from 12 years as Metro talent director to head of casting for Metro-TV.

Jerry Fairbanks hopped to Mexico City for pre-production work on "Miracle of Guadalupe."

Milton Sperling and Samuel Fuller back from location scouting in Philippines for "The Marauders."

Mel Pierce swings from KHJ-TV merchandising manager to newly-created post of merchandising director at KTLA.

Gloria (Mrs. Norman) Greer's stringing for DAILY VARIETY, from Palm Springs, follows in her mother, Mrs. Anatole (Rolly Roxy) Friedland's similar chore as a one-time Atlantic City correspondent for the parent weekly VARIETY.

Lady Lawford, mother of actor Peter Lawford, was separated from her employment at the Tibor Jewelry Store because of a "political situation" after a week's work. Incidentally she declared that, had she been qualified, she would have voted for Nixon because of his "maturity."

Selma Herbert, whose saga of heroism as a WAC officer during World War II was given the "This Is Your Life" treatment by Ralph Edwards last year, is shifting to an exec post at the Hotel Ambassador downtown, after longtime confidential sec to Beverly Hills Hotel bossman Ben L. Silverstein.

Chicago

(DElaware 7-4984)

Ron Urban, the magico, Londonbound for a twoweek stand at the World Ice Skating Fest.

Jack Kirsch, Allied States Assn. prexy, at Michael Reese hospital for rest and observation.

George Marienthal, the boniface (Mr. Kelly's, London House, Happy Medium), out of hospital and back at desk.

M. J. Boyer of the Bob Howe praisery chaperoning a USO troupe in Greenland. She'll be back to flacking next month.

"Majority of One" tourer cutting its Chi stay by a week, exiting the Erlanger Jan. 14 for Cincy. It will have played here 16 frames.

Eddie South, longtime known as "Dark Angel of the Violin," okay after a long illness and doing weekend fiddling at southside Talk of Town.

Hong Kong

By Ernie Pereira

(Tel. 774156)

The Japanese Toho Revue at Capitol Theatre for twoweek engagement.

Sir Edmund Hillary, conqueror of Mt. Everest, passed through the Colony en route to Tokyo.

American restaurateur Don Beach in from Tokyo on three-week visit, seeking suitable site to build a Polynesian restaurant.

Following pianist Bela Siki's recital on Dec. 12, the cellist Janos Starker will perform here on Dec. 29 with Gyorgy Sebok as his accompanist.

The Del Rubio Triplets, Milly Eadie and Elena, who have sung in the U. S., have a Christmas date to appear at Paramount nightclub cafe here. They are now in Tokyo.

NBC television news commentator Dave Brinkley here to make a color tele film titled "Man In Hong Kong" which is being shot by Farkas Film Co. His arrival was preceded by this three-man NBC team of Thomas Priestley, William Lynch, unit manager; and Walter Kravitz.

[torn]...JARIES

...OFF
..., actor, pro-... screenwriter, ...olothurn, Switzer-... ...been under treat-... ...ood disease at Prof. Sve... ...in's clinic in Solo-th...

Bo... ...r St. Petersburg (now Len... ... Russia, he received a busin... education and later earne... law degree. But later he enroll... the St. Petersburg Dramatic Schoo... ... started a career on th... ... stage when he was forc... ...e from Russia during the ... ...olution.

In 1922, Lee Shubert signed Ratoff and other members of the cast of "Revue Russe," a Paris production, for a U.S tour. He later appeared in 32 Shubert shows. Plays in which he appeared include "Blossom Time," "Tenth Avenue," "Castles in the Air" and "Wonder Boy."

He later appeared in numerous films including, "Six Million," "Let's Fall in Love," "George White's Scandals," "For Sale," "All About Eve," "Once More with Feeling" and "Exodus."

Among the screenplays, Ratoff had written for were "Top of the Town," "You Can't Have Everything" and "This Woman is Mine." He directed "Lancer Spy," "Wife, Husband and Friend," "Daytime Wife," "The Great Profile," "Adam Had Four Sons," "Something to Shout About," "Song of Russia," "Irish Eyes Are Smiling," "Where Do We Go From Here," "Paris Underground," "Black Magic" and "Operation X."

He produced and directed "The Heat's On," "O. Henry's Full House" and "The Sun Also Rises."

JOHN CHARLES THOMAS

John Charles Thomas, 68, a topliner on concert stage and radio for 45 years, died of intestinal cancer Dec. 14 in Apple Valley, Cal. Prior to moving to the desert resort six years ago, Thomas, retired from appearing professionally, had taught voice in Los Angeles.

Until illness forced him to retire from all activity in 1959, Thomas was a director of Apple Valley radio station KAVR and had organized a group of 25 residents into the Apple Valley Romanies Chorus.

Surviving is his widow, the former Dorothy May Kaehler, his wife of 46 years.

HARRY D. SQUIRES

Harry D. Squires, 63, concert tour manager who helped popularize concert tours by headliners in the variety field, died Dec. 19 of a heart ailment in Brooklyn, N.Y. He had been confined to his home for several months following an earlier heart attack.

Squires developed the variety concert field into big business. He started this phase of entertainment with tours by songwriter Sigmund Romberg, then did tours by Paul Whiteman, Phil Spitalny, Duke Ellington and Jarmilla Novotna, among others. His major accomplishment, however, was catapulting Victor Borge to a bigtime following through these tours. Borge's junkets were among the most lucrative in the field.

Squires, born in Philadelphia, started in show business as a songwriter and publisher. He entered the agency field afterwards. While with the Rockwell-O'Keefe Agency (now General Artists Corp.) he helped develop the late Glenn Miller. He later worked for the William Morris Agency and Music Corp. of America. He subsequently entered the personal management and concert tour field and showed the inherent possibilities of building variety artists into concert attractions.

Survived by his wife and two sons, Irving and Arthur, who operate Stage Door Attractions, Dallas, one of the major pop and classic concert agencies in the southwest. Funeral services are scheduled for today (Wed.) at the Riverside Chapel, Brooklyn.

JOHN N. GREENHUT

John N. Greenhut, 46, veteran personal manager, died of a heart attack Dec. 15 in New York. A scion of the family that once controlled the American Safety Razor Co. and Greenhut's Dept. Store in New York, he eschewed commerce to go into show business.

As an independent agent, he went to Music Corp. of America, where he was its top agent in the cafe dept. until his resignation in 1955.

Greenhut moved into the personal management field, and at the time of his death was handling a list that included Carol Haney, Peggy Cass, Jane Morgan, Carol Lawrence, Julia Meade, Ron Hussman and Peter Gennaro. He was a member of the newly formed Conference of Personal Managers East.

Greenhut was one of the better liked men in the field. He had been asked by many performers, already established, to handle their careers. However, in recent years, he had pared his list feeling that he would do an injustice to clients he was already handling, through an expanded roster.

He is survived by his wife, the former Mary Harris, who was his secretary a few years ago; a son by that marriage and a son by a former marriage which ended in divorce. A sister also survives.

VIVIAN VAN DAMM

Vivian Van Damm, 71, theatre impresario, died Dec. 14 in London. His name is linked with the Windmill Theatre there which proudly claimed that, throughout the war, "we never closed."

Van Damm started as a garage hand and entered the film business for peanuts, before managing the Granada Circuit. In 1932 Mrs. Laura Henderson hired him to start a non-stop revue at the Windmill, a burlesque theatre that launched many stars. In 1944 Mrs. Henderson died, leaving Van Damm the lease of the Windmill. He kept the theatre going quietly, but successfully ever since.

Survived by wife and three daughters, Nona, Betty (wife of film producer Danny Angel) and Sheila, who in recent years has been running the theatre for her father.

EDWARD W. BUTCHER

Edward W. Butcher, 68, film pioneer and Metro studio manager for 10 years prior to his retirement in 1949, died of a heart attack Dec. 11 in Hollywood. Entering the film biz in 1917 as production manager for Clara Kimball Young in N.Y., he went to Hollywood in the late 'teens and produced 14 indie films prior to joining Fox Films in 1925 as studio manager. He also held a similar post with RKO for a year in 1931.

Returning to Fox, Butcher produced such films as "It's a Small World," "Our Little Girl," "In Old Kentucky" and "Bad Boy." He shifted to David O. Selznick as studio manager in 1936, and remained until he joined Metro in 1939.

Wife, son and four daughters survive.

FLORENCE GUISE

Mrs. Elizabeth Cattell Guise, 93, a former actress-singer, known professionally as Florence Guise, died Dec. 10 in New York, after a long illness.

She appeared in supporting roles in numerous plays in N.Y., Chicago and earlier, in stock companies throughout the U.S. She was once a member of the Louisville, Ky. Opera and the Aborn English Grand in Chicago.

Her career began in 1890 and spanned 45 years. She played Shakespearean repertory with Otis Skinner and was in N.Y. productions of "Two Little Brides" with James T. Powers and "Mary's Lamb" with Richard Carle. In 1928, she appeared in "The Silver Box."

HENRY CLIVE

Henry Clive, 79, who toured the world as a young man as a magician billed as "Clive the Illusionist," and later was known for his paintings of beautiful show femmes, died of lung cancer Dec. 12 in Hollywood.

Clive, whose real name was Henry Clive O'Hara, appeared for some years in silent films in the east before Hollywood became a film center. For more than 35 years he was one of the top artists on the American Weekly. He went to Hollywood in 1929 as art director for Charles Chaplin and appeared as a heavy in the comic's "City Lights."

Daughter and two brothers survive.

ARISTIDE D'ANGELO

Aristide d'Angelo, 58, an instructor in voice, speech, acting and directing at the American Academy of Dramatic Arts, and its executive director in 1953-54, died Dec. 15 in New York City.

He joined the American Academy in 1932. He also had taught at the Theatre Wing and at Cornell University. His pupils included Kirk Douglas, Anne Bancroft and Jennifer Jones. He produced and directed radio shows and appeared on tv as a speech specialist. He was the author of "The Actor Creates," a text on acting, published in 1939.

His wife, two sons, daughter, two brothers and a sister survive.

RALPH BERGER

Ralph Berger, 56, head of Desilu art dept., died of a heart attack Dec. 12 in Hollywood. He had been an art director since 1925, when he started at Universal. He later worked with Harry Sherman Productions, RKO, Bing Crosby Enterprises, Four Star Playhouse and Fine Arts.

Joining Desilu in 1952, Berger was supervising art director on such series as "I Love Lucy," "Our Miss Brooks," "December Bride," "Wyatt Earp," "The Untouchables" and others, and won an Emmy this year for the latter series.

His wife and two sons, Richard and Stephen, both art directors survive.

DR. HEINRICH JONEN

Dr. Heinrich Jonen, 59, German film producer, died in Neuhaus, West Germany, Dec. 1 after a short illness. A veteran of 25 years in the West German film industry, he formed his own Meteor Productions at Wiesbaden's Unter den Eichen Studios in 1948, and specialized in making light, clean films.

"Stern von Rio" (Star from Rio), "Hochzeitsnacht im Paradies" (Wedding Night in Paradise) and "Heidelberger Romanze" (Heidelberg Romance) were among his most popular musicals. He also was co-producer of such timely postwar projects as "Bismarck" and "Stresemann."

HAROLD STERN

Harold Stern, 69, orchestra conductor and violinist, died Dec. 10 in Palm Springs, Calif., after a long illness. He conducted the Manhattan Beach and the Brighton Beach Symphony Orchestras in Brooklyn, New York, from 1918-45. He also had played first violin and conducted the orchestra at the Beverly Hills Hotel in Calif. and conducted the Flamingo Hotel orchestra in Las Vegas and the Riviera Hotel Orchestra in Palm Springs.

He is survived by two daughters, one of whom is Mrs. Arthur Tracy, wife of the Street Singer, three brothers and two sisters.

VERA CLOUZOT

Vera Clouzot, French actress wife of Henri Georges Clouzot, film director, died Dec. 15 in her Paris hotel room. She had been suffering from a heart condition for many years.

She played roles in many of her husband's films including his successful horror film "Diabolique," in which she played the part of Mme. Christina Delasalle, the wife of the tyrannical headmaster of a boys' school. She also appeared in "Wages of Fear."

Her husband survives.

ARCHIE CUNNINGHAM

Archie Cunningham, 59, veteran ragtime pianist, died of cancer Dec. 3 in Toronto. His "Archie's Morning Melodies" ran from 1930 to 1943 on radio station CKCL in Toronto. He was credited with knowing some 25,000 songs.

Cunningham also had a "Stump Archie" program on which listeners supplied titles of tunes for him to sing and play. At various times he worked in niteries.

Surviving are his wife, two sons and two daughters.

EDWARD R. GOLDEN

Edward R. Golden, 53, operator of the Golden Theatre Service, a booking and consulting agency in Kansas City, died of a heart attack Dec. 16 in K.C. following a short illness. Prior to establishing the Golden Service, he operated the Vogue Theatre, an art house in midtown K.C., for several years.

A native of Pittsburgh, Golden came to K.C. 17 years ago as a salesman for Metro.

Surviving are his wife, two daughters, a brother and a sister.

KIZ HARP

Kiz Harp, 29, a singer and co-owner of The 90th Floor, Dallas, died Dec. 13 in that city of a cerebral hemorrhage. She and her husband, Dick, had operated the private club for two years and were the featured performers. This month they issued their first "90th Floor" label album, featuring Kiz' vocals, with Dick at the piano.

Survived by her husband, daughter, mother, a brother and a sister.

ALVIN SOKOLSKY

Alvin Sokolsky, 34, executive producer for the Burt Claster Enterprises, producers of Romper Room Inc., died in the plane crash over Brooklyn Friday (16). Before joining Claster five years ago, he was a producer at WBAL-TV, Baltimore. He was married Nov. 20 to the former Ruth Katzer of Beechhurst, N. Y., and had been living in New York since his marriage.

A native of Baltimore, he attended Baltimore City College and New York U His survivors, in addition to Mrs. Sokolsky, include a brother, three sisters.

GUS MEYERS SR.

Gus Meyers Sr., 85, longtime pit bandleader, died Dec. 10 in Bridgeport, Conn. He led Poli Circuit orchestras for many years and was leader and contractor for Park, whilom legit house, and Lyric burlesque theatre. He played the trombone. In recent years he ran a barbershop.

Son Gus Jr., violin-maestro, followed in father's footsteps and now has a steamship music business.

BERYL HARRISON

Beryl Harrison, 60, veteran actress, died Nov. 20 in London. She was the wife of manager and author, Stanley Brightman, and sister of Phyllis Monkman.

Among her stage appearances were those in "Liliom," "Battling Butler," "Aren't Men Beats," "The First Gentleman." Her last appearance was with Cicely Courtneidge in "Gay's The Word," in 1951.

HERBERT M. ROSS

Herbert M. Ross, 75, whisky magnate and friend of many show biz stars, died recently in Cove, near Glasgow, Scotland. He made his fortune in the whisky trade and during his lifetime gave a large part of it to educational and charitable bodies.

A bachelor, he lived at the Firth of Clyde resort of Cove, Dumbartonshire, where he entertained many stage performers during visits to Scotland.

MARGARET FELCH

Margaret Felch, 74, who went from the stage to song plugging, died in Berwyn, Ill., Dec. 12 after a lengthy illness. For more than 15 years in the '20s and '30s she was with Remick Music in Chicago as a songplugger and talent contact. Before that, with her husband, she toured in light opera.

Survived by a son and three daughters.

AL TAXIER

Al Taxier, 55, longtime Boston night club manager, died Dec. 16 in Chelsea, Mass. He had a long career in show business, managing among many spots, the old Theatrical Club, Rio Casino, and in more recent years, the Bradford Roof. He helped many new acts and young performers during his many years in the field.

Surviving is his wife.

TOMMY JACOBS

Tommy Jacobs, 81, pioneer Southern California restaurateur, died of a heart attack Dec. 12 in Santa Monica. Among other spots, he operated the old Ship Cafe in Venice, gathering place for motion picture and sports celebs.

Son, sister and brother survive.

ROBERT K. ANDERSON

Robert K. Anderson, a Minneapolis Symphony orchestra violinist since 1950 and conductor of various Minneapolis and St. Paul instrumental and vocal groups, died Dec. 10 of a brain tumor in Minneapolis.

His wife and a four-year-old son survive.

WALT WALEY

Walt Waley, 55, cast director for Revue Productions, died of cancer Dec. 15 in Hollywood. He previously was with 20th-Fox.

Wife and two daughters survive.

Edward G. Vollman, 80, retired secretary-manager of San Joaquin, Cal., County Fair and once manager of the old Savoy Theatre in San Francisco, died Dec. 11 in Stockton, Cal. Wife and two daughters survive.

Mrs. Edith Kelly Gould de Courville, 72, former musicomedy actress and widow of Albert de Courville, a prominent London theatrical producer, died Dec. 11 in Washington, D.C. Two sisters survive.

Hugh M. Nellis, 85, veteran trombonist who played for years in Milwaukee bands and theatre pit orchs, died Dec. 12 in Milwaukee. Surviving are his wife, son, two daughters and two sisters.

Mrs. Eugenie Morgenstern May, 80, a patroness of music and a charter member of the Metropolitan Opera Guild in New York, died Dec. 12 in East Orange, N.J. Her son and daughter survive.

Father, 64, of Marijane Maricle, appearing in "Bye Bye Birdie" on Broadway, was killed Dec. 7 in an auto accident Dec. 7 near Sinton, Tex.

Hiram Ben Bear, 68, retired 20th-Fox set dresser, was killed in an auto accident Dec. 12 near Atwater, Cal. His wife, Ella, also died in same accident.

Son and daughter survive.

Mother, 69, of Rollie Bester, radio and tv casting director at the Ted Bates agency, died Dec. 8 in New York.

Margaret M. Smith, 79, silent screen character actress, died Dec. 9 in Hollywood. Daughter survives.

Edward Ellis, music sales rep, died Dec. 8 in London. He'd been with the Lawrence Wright music company for several years.

Dave Westwood, 79, vet singer, died recently in Glasgow, Scotland. He was the father of Colin Day, singing church minister.

Ronald Knights, 44, film salesman for Paramount, died recently, in London. Survived by his wife.

MARRIAGES

Jackie Collins (known professionally as Lynne Curtis) to Wallace Austin, London, Dec. 13. Bride is the actress-sister of Joan Collins; he is a fashion tycoon.

Lesley Lowe to Fred Israel, Philadelphia, Dec. 18. Bride is daughter of Herman and Florence Lowe, former Washington correspondents for VARIETY. Florence Lowe is with Metropolitan Broadcasting Corp. in New York and Washington.

Mary Alice (Margie) Little to Jimmy Durante, Dec. 14, New York. She's a former showgirl; he's the comedian.

Beulah Watts to James McClanahan, Albuquerque, Dec. 11. He's bass player with the Pee Wee King band.

Jenna Coy to Dick Pearce in Houston, Dec. 18. Bride is a singer.

BIRTHS

Mr. and Mrs. Hobe Morrison, son, their third, Dec. 16, in Nyack, N Y. Father is Legit Editor of VARIETY.

Mr. and Mrs. Bill Stewart, daughter, London, Dec. 11. Mother is actress Anthea Askey, daughter of comedian Arthur Askey; father is a tv producer.

Mr. and Mrs. Doug Morris, daughter, Hollywood, Dec. 8. Mother, Dottie, is a skater on "Holiday on Ice" shows; father is lighting director for CBS-TV Hollywood.

Mr. and Mrs. Irv Klein, daughter, Dec. 11, Baltimore, Md. Father is a theatrical booking agent in that city.

Mr. and Mrs. Terence Little, daughter, Dec. 15, Manhasset, L.I. Mother is dancer Maureen Hopkins; father is a legit stage manager.

Mr. and Mrs. Norm Levinson, daughter, Dec. 6, Dallas, Texas. Father is general manager of Trans-Texas Theatres.

Mr. and Mrs. Mort Hock, daughter, New York, Dec. 13. Father is assistant ad manager of Paramount Pictures.

Mr. and Mrs. Vic Norvick in Irving, Texas, recently, a son. Mother is the former Sugy Freeman, daughter of Jess Freeman of N.Y. VARIETY staff.

Mr. and Mrs. Art Pickens, daughter, Chicago, Dec. 9. Father is veep in charge of programming at Walter Schwimmer Productions.

Mr. and Mrs. Herbert Waggener, twin son and daughter, San Diego, Cal., recently. Grandfather is Jack Kerrigan, broadcast pinoneer and program director of WHO-TV, Des Moines.

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'ACTION' CONGRESS & SHOW BIZ

'Approval' League for Pub Relations; Aims to Enforce Ethics & Competence

By ROLAND GAMMON

The Public Relations League of Approval begins operations in Manhattan after Jan. 1 in what may mark a long-awaited "growing up" by the public relations industry. For, for the first time an independent, objective, qualifying agency now exists to register and rate legitimate public relations companies after a thorough investigation. For the first time, a centralized clearing house today operates for the benefit of business executives who desire information about registered public relations firms.

What brought this Madison Avenue "Dun & Bradstreet" into existence? What prompted two experienced PR consultants to study, survey and finally establish a League of Approval for an entire industry? Nothing short of a rising demand from the very leadership of that industry—a leadership which realizes that public relations today must come of age, must put its own house in order, must set and support standards of professional and ethical excellence for its practitioners to emulate.

Thus, the bewildered businessman who asks, "What is public relations anyway?" or "Why do I need it for my company?" or "What can the independent PR firm do for me that my own publicity department isn't already doing?" or "Where can I find a com-

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U.S. Transport Cos. Map 'Visit America' Campaign To Woo British Traveler

London, Dec. 27.

A committee has been formed to launch a "Visit America" campaign. The aim is to educate Britishers to regard a visit to the States not as a luxury but as simple and cheap (once you've got there) as on the Continent. Chairman of the committee is Hans B. Thunell, district sales manager of Greyhound Lines, and with him are pressagents and sales managers of airlines, shipping lines and hotels with American interests.

Thunell told VARIETY, "Our chief trouble is a lack of organized funds. We are doing this work in our spare time, but we believe that in the absence of any London branch of the Chamber of Commerce we should have a couple of fulltime paid workers to help us 'sell' America.

"Nearly every country but the U.S. is represented by an information and tourist bureau in London," he pointed out. "Anyone interested in information now has to rely on airplane offices. I hope the Chamber of Commerce will set up shop here within a year."

Sinatra's Nix on Distaff Press Irks D.C. Newshens

Washington, Dec. 27.

Frank Sinatra is up to his old tricks in press relations.

He came to town working on plans for the Inaugural Gala he's producing with Peter Lawford for the night of Jan. 19 which will have more important stars than have ever appeared together in a single production in the nation.

He learned that the American Newspaper Women's Club, organization of Washington newshens, had been given permission by the Democratic National Committee to hold a champagne party in honor of the Gala cast after the performance.

Sinatra vetoed it, explaining he was giving his own private party for the cast that night. It burned up the newspaperwomen.

Stereo Phonos Zoom In 1960

Washington, Dec. 27.

Stereo has been outselling monaural phonograph sets at a rate of almost three to one this year. Electronic Industries Assn. reports that in the first 10 months of 1960, a total of 2,400,148 stereo phonographs had been sold in retail trade, compared to 820,983 monaurals.

The comparison in 1959 for the same period had been much closer —1,682,900 stereo sets, against 1,239,374 monaural sets. October, the last month reported on, showed a surge for monaural sets, with 126,804 selling at retail, compared to 272,101 stereo sets.

CANTINFLAS IN MUSICAL ON B'WAY?—COULD BE

Mexico City, Dec. 27.

Mario (Cantinflas) Moreno, according to his own admission, is flirting with a stage appearance on Broadway. Comic says he's studying three books of musicals.

While Cantinflas says he has "great interest to act on Broadway," he has never fancied run-of-play commitments. But, he added, when he has the time, he'll accept an American offer.

Meantime he's planning a musical comedy appearance in Mexico City, probably at the Insurgentes where he has appeared before. But he cannot undertake it until he has "sufficient free time."

OLD PROPOSALS MAY GET G.A.

By JAY LEWIS

Washington, Dec. 27.

It's essentially the same Congress with the same show business issues before it. But the 87th Congress, which convenes next Tuesday (4) will operate in a fresh political atmosphere more conducive to action.

Calling the legislative shots will be an Administration of the same party as the Congressional majority—a situation whose absence for the last eight years has made for discord and deadlock. Moreover, Congress—with its penchant for deliberation and delay—will come under the prodding of an Executive Branch loaded with youthful, activist personalities eager to try out their spurs.

The new spirit is already having a conspicuous effect on one major issue which has been hanging fire for years—reorganization of Federal Communications Commission and the other regulatory agencies. Weeks before Congress met, President-elect Kennedy named James M. Landis, former chairman of both the Securities & Exchange Commission and Civil Aeronautics Board, to find out how to lick the

(Continued on page 17)

State Dept. a Top Talent Buyer Via $2,500,000 Budget

The U. S. State Dept., which is seeking a budget of $2,500,000 for goodwill and personality tours, will become a major talent employer during the next year. It's likely that either the entire amount sought or a sum near it will be okayed by Congress.

It's anticipated that Louis Armstrong will be a major beneficiary of this appropriation. The trumpeter's tours in Africa and elsewhere during the year have been accoladed in all parts of the world. It's also seen that Lionel Hampton and other jazzsters as well as performing personalities will be put into service by the State Dept. to help make friends and influence people on behalf of the U. S.

Armstrong's work in Ghana, Nigeria and the Congo has been regarded as particularly important. He started this year as a commercial emissary for Pepsi-Cola, but the State Dept. later picked up the bankrolling of this tour. He's currently in Paris working on "Paris Blues" for United Artists release.

Booking for the State Dept. will be the American National Theatre and Academy.

Macabre Town War Over Head Of 'Holy Night' Priest-Composer

Vienna, Dec. 27.

Though the lyrics to "Silent Night, Holy Night" by Josef Mohr, who died 1848 in Wagrain, call for peace, a war (at the courthouse) broke out between the town where he lived and where he died. Mohr had been a priest at Oberndorf. When he died, his body was buried at Wagrain.

Back in 1920 the Salzburg provincial government entrusted a sculptor to make a bust of Mohr. For that purpose, permission was obtained to exhume the head of Mohr. The head was shipped to Oberndorf—and still is there.

Said the priest of Wagrain, Father Isidor Lindner: "We want the head of our Mohr back."

Said the priest of Oberndorf, Father Josef Posch: "We refuse. There was no stipulation to the exhumation 40 years ago."

Various documents pertaining to the case, burnt during the last days of World War II, have created for music historians "a second Joseph Haydn case." The body of this composer is buried in the Burgenland, the head in Vienna.

Payola-Chary Diskeries Give Santa Big Go-By

Payola probes of recent times took toll of Christmas loot as traditionally dispensed by phonograph companies. Conspicuously absent in 1960 were the elaborate boxes of cheeses and fancy groceries grading upward to luggage and U.S. Bonds which formerly went to radio, television and press contacts.

Columbia and Capitol, for example, this year sent cards stating "a gift has been made in your name" (to the stated charity) while other labels apparently notably curtailed.

One disk critic cracked to VARIETY, "I missed the bottles but not the fruitcakes and cigaret lighters."

CBS-TV Comedy Gamble Pays Off

It appears now that CBS-TV has come off a rating winner in its big programming gamble of the 1960-'61 season, its accent on comedy this year. Out of 12 new entertainment shows, seven of them were comedy stanzas, and four of these have clicked.

That's in the area of a .570 batting average, quite a mark for all categories but particularly good for comedy, the toughest venture in any programming league. On its other five shows, all but one in one form or another of action-adventure, CBS-TV has clicked on two, flopped on three.

The comedy breakdown finds four definite hits—all ranking in the Nielsen Top 40, one "so-so"

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THEATRE GENTRY RAP THOSE THEATRE PARTIES

At the recent Salamagundi Club's "distinguished service medal" shindig for Florence Eldridge and Fredric March, producer Kermit Bloomgarden was the principal speaker. He took that occasion to blast theatre parties in general and party agents in particular.

Producer felt that (1) the League of New York Theatres should administer these parties, if necessary; and (2), all organizations favoring "theatre parties" should be made to support serious and worthwhile plays as well as the "typically theatre party" attraction, usually a big musical.

Miss Eldridge footnoted this by observing that "all such theatre parties should be abolished" for the good and welfare of the legitimate theatre.

Seek $280,000 Fund For Bard's 400th Birthday At Stratford, England

Plans for the commemoration of the 400th anniversary of Shakespeare's birth April 23, 1964, include the opening that day of a new building to house the library, headquarters and study activities of the Shakespeare Birthplace Trust, Stratford-upon-Avon, England. The Birthplace Trust, which figures the erection of the new building will cost a minimum of $280,000, is soliciting financial assistance at home and abroad.

The Shakespeare Birthplace Trustees, in an "Appeal" brochure, say the Trust is in a position only to contribute $70,000. The $210,000 balance is being sought through contributions. The brochure points out that the Trust possesses no endowment fund and receives no financial support from outside, its main income being derived from admission fees paid by visitors to the Shakespearean properties.

It's also disclosed in the brochure that the total investments of the Trust at the present time amount to a market value of approximately $137,200. "This sum," it's noted, "represents the whole of the Trust's available liquid reserve, and the interest forthcoming has become an important item of income in the yearly budget.

The $70,000 for the new building is to be allocated from the investments mentioned.

Hollywood Invades Tahiti for Prod. Of 'Bounty' and Prices Go Sky-High

Papete, Dec. 20.

Government officials, merchants and the locals are much worried these days in this capital of carefree Polynesia all because MGM has invaded the island, taken over most of its very small hotel space, and, in making "Mutiny on the Bounty" here has made a disturbing impact on the customs and habits of this Paradise island.

When last October the new Papeete airstrip was opened, a bright commemorative stamp was issued and three airlines (SPAL, TAI and TEAL) began flying directly to Tahiti for the first time. The only air conveyor of tourists heretofore was a Bermuda flying boat from Bora Bora to the harbor of Papeete. Next year, when the airstrip is completed, jets will be able to land.

Despite the obvious onrush of planeloads of tourists, the island has moved very slowly to build suitable accommodations. Spence Weaver, of Honolulu restaurant and hotel fame, arranged to put up the new Tahiti Hotel, a group of bungalows in Tahitian style, with a fine terrace, bar and restaurant. But it can accommodate only about 50 guests. Some new hotels are in blueprint and some of the hotels are planning expansion but there are only about 300 beds in

(Continued on page 16)

BRITISH COURT OKS PETER O'TOOLE DEAL

London, Dec. 20.

A High Court judge sitting in chambers has refused an application by the governors of the Shakespeare Memorial Theatre, Stratford-on-Avon, for an injunction to restrain Peter O'Toole from performing for any other company without their consent.

The jurist ruled that the actor had not entered into a contract with the theatre, it was stated after the hearing. The theatre instituted proceedings when it was announced that O'Toole had been signed to play the title role in "Lawrence of Arabia," the Sam Spiegel production for Columbia.

O'Toole, rated one of the most promising young English actors, scored critical successes at Stratford last summer.

H'wood Pix By-Passed At Mexico's Film Fest

Mexico City, Dec. 20.

The Italians made a clean sweep of the only prizes awarded during the recent World Review of Film Festivals here and Acapulco. After hours of deliberation, the Andre Bazin award of the International Federation of the Film Press, was allotted to "La Dolce Vita" and "Rocco and His Brothers," both Italo-made-pix.

Hollywood entries did not figure in the deliberations at any time.

Ski First-Aid Film

Burlington, Vt., Dec. 27.

A new film produced by two doctors here will result in quicker treatment of skiers injured on Vermont's slopes.

The 20-minute, color film, "The Ski Patrol in Action," helps to point out the latest and most effective methods of emergency first aid treatment to skiers while still at the scene of mishap.

Albuquerque On Self-Sell Kick

Albuquerque, Dec. 27.

Albuquerque is moving with a $100,000 advertising promotion campaign placed locally but aimed to hypo nationwide interest in the city and area. First phase isn't going to cost the sponsoring Chamber of Commerce hardly anything. This is being handled by the Albuquerque Industrial Development Service, as worked up by the Albuquerque Advertising Club.

Included is about $90,000 of advertising time to be donated to the effort by the city's 10 radio and three television stations.

Also included in the cuffo material is about $6,400 worth of space offered by one of billboard outfits in Albuquerque.

Chamber committee will be required to put up the first $1,500 of monies, with the remainder of the $100,000 to be cuffo stuff.

SINGAPORE PLANS FOUR-LANGUAGE TV

Singapore, Dec. 27.

Singapore government proposes to introduce television in four languages, starting on two channels four hours daily, according to an announcment in the Legislative Assembly by the Minister of Culture.

The government proposed to spend $1,200,000 next year on equipment and setting up of studios, which at the start would be located at Radio Singapore. It was proposed to start on a small scale of one to two hours a day for each language, and the type of programs would be educational, news, sports and cultural.

Replying to an opposition question, the minister said that spending money on television would be no more a waste of public funds than spent on libraries, museums, art galleries or radio.

HARRY MUFSON

Famous entrepreneur, managing director and owner of the fabulous EDEN ROC HOTEL, Miami Beach, says:

"PAUL ANKA is a revelation. A prodigy with aplomb and poise but above all an ingratiating talent. Because of world-wide acceptance, I was certain PAUL ANKA would score big here—and he did—breaking all records."

Say Actor Fees For Photo Stints Will Crimp P.A.'s

A clause in the new basic contract between Actors Equity and the League of N. Y. Theatres has elicited a protest from the N. Y. pressagents chapter of the Assn. of Theatrical Pressagents & Managers. The clause requires that actors appearing in photos for commercial use are to each get $50 for the stint.

The pressagents' beef is that the coin requirement could kill off certain sources of promotion for them, such as in a recent instance when a tie-in arranged by a p.a. with a product for window displays fell through because the product rep refused to foot the bill for the actors, as did the show's management.

A committee of three Broadway pressagents, Merle Debuskey, Seymour Krawitz and Bernard Simon, met recently with Equity executive secretary, Angus Duncan, to discuss the problem in an effort to alter the clause so that the $50 per actor payment would not be required for certain types of tie-in promotion. As a followup to the meeting, a letter has been sent to the pressagent members of ATPAM asking them to contribute a list of tie-ins they feel should be excluded from the clause.

Aussie Peelers Forced To Suburban Spots On 'For Men Only' Policy

Sydney, Dec. 27.

The key nightclubs here have red-lighted bids by strip-tease sponsors to bring take-off-all-gals into the plush spots on a try for an upbeat in male payees. Refusal of the high-hatters to play a nude tempo has compelled the gals' sponsors to seek playdates in the out-of-town sectors where certain clubs are finding male takers for the strip stuff on limited playdates and a watch out for the gendarmes.

Several back-alley (suburban) setups are also swinging onto the strip gravy train for a brief ride, mainly on a "males only" policy. Admission is scaled at $3 with a hamburger thrown in for good measure, and no cover charge.

The femmes in these spots strip nearly "to the bone" and then call it a night for the onlookers. So far, the police have not stepped in to call a halt to these shows, apparently waiting to see whether any of the gals decide to drop the final G-string.

The suburban shows have no polish, no set routine and are remindful of those oldtime carnival setups—plain raw.

A few suburban hotels are spotting belly dancers to build up their beer biz but leaving the strip stuff alone presently to keep on the safe side of the law.

'Agency' a Dirty Word in Far East

Hollywood, Dec. 27.

Opening new offices for MCA in Tokyo and Sydney, Australia, proved no mere matter of renting space and hanging out a shingle. Berle Adams, company v.p., bumped into an obstacle that had never entered his mind. Far out in the Pacific, according to Adams, "agency is a dirty word."

At the mention of "agency" in Tokyo and Sydney, Adams was shunned like a plague until it was explained. "To them it means dealers in contraband," he said, "and such illicit practices as white slavery. I had to promise them that MCA deals only in talent and would have no truck with any of the verbotens."

Adams said he escaped a heavy tax by listing MCA as an entertainment agency. As an employment agency, as MCA was originally classified, clients would only be compelled to pay commissions for five weeks. Once out of Tokyo and heading for Sydney, Adams thought his troubles were over but the same objections cropped up Down Under. They, too, according to Adams, disliked the word "agency."

'Vanessa' Set For Spoleto, 1961

John Osbornes Martin Luther Play Arouses Doubts About Menotti's Judgment for Catholic Italy

Rome, Dec. 27.

In a gesture of friendship Gian-Carlo Menotti has chosen "Vanessa" by Samuel Barber, his longtime colleague, for presentation at the Spoleto Festival of Two Worlds next summer. Opera which was mounted at the Metropolitan Opera in N. Y. two seasons ago was not rated a European success in its debut at the Salzburg Festival of 1958.

For Spoleto an Italian translation will be used. Ivan Tosini has the male lead.

Another Spoleto opera will be Strauss' "Solome." This is to be staged by Visconti, repenting of his outburst never to work again in Italy after his films and plays collided with Italian censorship.

Also in prospect for next summer is John Osborne's new British stage play about Martin Luther, the Monk already being described as the original "angry young man."

In view of Italy being the capitol of the Roman Catholic church there has already been talk that the Menotti decision to present a Martin Luther theme comes close to "indiscretion," especially with Spoleto's festival hard up for funds.

Only in France

Paris, Dec. 27.

The French Treasury has put a 500-franc note (worth approximately $100) into circulation bearing on one side a likeness of the great French playwright Moliere and, on the reverse, an engraving of the author-actor in his role of "Le Malade Imaginaire" (The Imaginary Ailment).

The issuance of the new bill was to commemorate the 600th anniversary of the creation of the franc as a monetary unit created by Jean le Bon in December of 1360.

The possibility of the U.S. Treasury honoring George M. Cohan or even Eugene O'Neill in a similar fashion seems difficult to imagine.

'Czar of Paris Nite Life' Dies

Paris, Dec. 27.

Nachat Martini, 50, known as the "Czar of Paris Night Life" since World War II, died of a heart attack last week at his villa near Paris. He appeared on the Paris scene in 1946 from his native Syria and at his death owned outright or in part 12 niteries and three theatres.

Nobody ever knew who the money men were behind Martini and officially he was listed only as art supervisor of the Pigalle nitery, Pigall's, at $400 a week.

Martini believed that Pigalle, called "Pig Alley" by Yank soldiers and tourists, was the thing in touristic nitery aspects. He also bought into some Champs-Elysees clubs. Pigalle, in Montmartre, is still a Paris by Night must, but is deemed

(Continued on page 46)

PITT CIVIC ARENA BOW BOPPED BY LABOR ROW

Pittsburgh, Dec. 27.

Pittsburgh Progress Committee which had been planning a week-long celebration for the opening of the new Civic Arena cancelled everything on Wednesday (21) due to a bitter labor dispute which threatens to delay the completion of the building until next fall. Bennett S. Chappie Jr., a U.S. Steel veep and vice chairman of the committee, said that the Public Auditorium Authority had informed him that the 21 day work stoppage could be extended indefinitely and that he could not re-

(Continued on page 46)

'2/28

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ABEL GREEN, Editor

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HAPPY NEW YEAR

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BIG NEGATIVE THEATRES: 432

Theatres Geared for Big Prints

The following is a country-by-country breakdown on the 432 theatres around the world equipped for showing big negative films. Figures supplied by Magna Pictures Corp.

United States	180	Spain	3
Italy	58	Israel	3
Great Britain	40	Ireland	2
France	32	Jamaica	2
Germany	16	Norway	2
Canada	15	Philippines	2
Japan	12	Argentina	1
Switzerland	11	Belgium	1
Sweden	8	Greece	1
Denmark	6	Iceland	1
South Africa	6	Malta	1
Australia	5	Morocco	1
Holland	5	Mexico	1
Hong Kong	4	Finland	1
Austria	3	Iraq	1
Brazil	3	Portugal	1
New Zealand	3	Venezuela	1

TOA Reasons Hartford 'Not Assured'

Interprets FCC's Broadcast Division Ruling As 'Iffy'—Other Angles

Theatre Owners of America takes exception to the generally held view that the Zenith-RKO General application for an over-the-air toll-tv test in Connecticut is a "sure in."

The exhibitor organization, which has been in the forefront in fighting efforts to establish any form of pay-tv, maintains that "nothing is further from the facts."

Actually, says TOA, if the Federal Communications Commission were to accept the recommendations of the Broadcast Bureau, "exhibition will have won a most important victory, and Hartford's Phonevision's high-flying operation and grandiose claims would be severely restricted."

TOA bases its views on the following:

(1) The FCC has not yet ruled for or against the test, and its ruling is not expected for a month or more. If the decision is unfavorable for exhibitors, legal recourse is still possible.

(2) If Phonevision gets an approval, it will not, by its own admission at the FCC hearings, be able to get pay-tv on the air in less than six months. TOA feels it'll probably be a year.

(3) What the Broadcast Bureau did recommend, as interpreted by TOA, is that Phonevision should be permitted to conduct the test because the Bureau felt that the tollvision outfit had complied with basic FCC requirements. However, TOA stresses that the FCC can disregard the recommendation. TOA notes, too, that the Broadcast Bureau suggested that seven restrictions be placed on any such test.

(4) The seven restrictions include guards against misleading advertising and promotion, provisions for full continuous disclosure of test results to the FCC, and ground rules for programming. TOA maintains that the restrictions, if accepted, would be enough to discourage most future applicants.

TOA feels that even if the FCC approves the three-year test, exhibition is in a far better position than it was two months ago because, via the hearings, it had succeeded in exposing some of the claims made by Phonevision.

Pasternak's Discovery Of America; His Word, Mujiks Love Hollywood

Periodically, Hollywood producers rediscover America. Every once in a while a producer takes to the road with his latest picture and he is amazed by the "unbelieveable response" of exhibitors and newspapers to Hollywood and its product. The Hollywood glamor, they find, is not as tarnished as the supposedly in-the-know pundits of Hollywood and New York believe.

Joe Pasternak, who occasionally

(Continued on page 55)

Comic's USSR Fantasy

Chicago, Dec. 27.

A story idea by cafe comic Henny Youngman is being prepped for indie filming by Valley Forge Studios, Chester Springs, Pa. Youngman and six other comedians would appear in the opus, "Buss Crush Fuss," in which the funnymen goodwill visit Russia under State Dept. aegis.

Irvin Yeaworth Jr. and his wife Jean, responsible previously for some sci-fi and horror pix, are scripting this one. Lensing may start in March.

Progress Report: Skouras, Sponable Inspect Eidophor

Twentieth-Fox hasn't abandoned its interest in Eidophor, the theatre screen-size color tv system originally developed in Switzerland. Last Thursday (22) 20th prexy Spyros P. Skouras and technical director Earl Sponable spent the day at the General Electric plant in Syracuse where they were briefed on latest developments in the system.

Skouras reported afterwards that "good progress" is being made, though he declined to predict when it might be ready for public demonstration. He also said it was much too early to estimate what costs are likely to be. CIBA Pharmaceuticals already has shown a small version of the system. 20th's interest, however, is in its big screen application for use in theatres.

XMAS FAR, FAR AWAY

Pere Noel Levine Sends 'Aladdin' Troupe The Makings

Sousse, Tunis, Dec. 27.

It was a different kind of Christmas for a band of some 150 American, Italian, and French actors and technicians making "The Wonders of Alladin" in the ancient city of Kairouan, a tiny pocket of dust and decay on the Tunisian plain 60 miles from here.

To help them celebrate the holidays in that remote city, producer Joseph E. Levine airlifted from Rome a 25-foot Christmas tree complete with trimmings, gifts, three chefs and plenty of home-cooking. The showman is topping off the occasion by throwing a New Year's Eve party for the cast and crew and some 1,500 local citizens who are extras in the picture.

Donald O'Connor and French ballerina Noelle Adam, who costar in the film, are providing the entertainment.

MAGNA CHECKS WHOLE WORLD

Potential market for the big negative pictures (Todd-AO, Panavision 70, Technirama 70, Metro's Camera 65, etc.) is expanding. According to late figures supplied by Magna Pictures Corp., there are now 432 theatres around the world equipped to handle the large gauge pix, including 195 in the U.S. and Canada. This total refers only to going installations, it's emphasized, and doesn't include equipment now being installed or on order.

Important point to be drawn from these figures is that as the number of installations increases, the financial risk to producer-distribs contemplating big negative releases obviously diminishes. Or, looking at it the other way around, the incentive to use the big negative goes up accordingly.

Two major factors lie behind the installation speedup. More and more equipment manufacturers are getting into the field of supplying all-purpose projectors to handle the wide gauge stock as well as conventional 35m, with the result that there is growing competition between suppliers and costs to exhibs are coming down. Also the number of films being shot or planned in wide gauge is growing steadily, and all the pix are in the prestige category on the order of "Ben-Hur," "Exodus," "Spartacus" and "Alamo."

In addition, both producers and exhibs are not missing the point that a number of the major money-makers of recent years have been big gauge productions—"Around the World in 80 Days," "South Pacific," "Ben-Hur," "Oklahoma" and "Can-Can."

There remain, of course, important cost factors for the producer-distribs who want to use the big negative. Not the least of which is the cost of first shooting in big negative, releasing in big negative, and then, for the full playoff, printing down to a 35m version. However, as the number of 70m installations increases, the producer-distribs stand to receive an ever-bigger proportion of receipts from the initial 70m playoff, most of which have been—and probably will continue to be—roadshow dates.

Cost of 70m prints also remains high, principally because each frame has to be printed individually. On one upcoming 70m release it's estimated that prints will cost approximately $10,000 apiece, meaning that a lot of patrons have to pass through the wickets before even the cost of one print is recouped. It may generally be figured that on a picture whose 35m color print will cost about $1,350, the 70m equivalent will cost about $5,600. However, according to one distribution exec, the boxoffice returns per 70m print are just about in the same proportion as those for the 35m print, and may, in fact be better, because of the slower 70m playoff and higher admission prices charged.

The United States, with 180 big-negative-equipped theatres, leads the field, followed by Italy with 58 Great Britain with 40, France with 32, Germany with 16 and Canada with 15. See separate table for breakdown of the worldwide figures.

LOOKS LIKE ORNSTEIN FROM SPAIN TO UK

George H. (Bud) Ornstein, United Artists' longtime representative in Barcelona, Spain, may be shifted to London.

The move would indicate a step-up in UA's filmmaking activities in Great Britain and Europe, since Ornstein would serve in a production capacity similar to Metro's Larry Bachmann and Columbia's Mike Frankovich. He would be in charge of assembling local production packages which UA would finance.

Foreign Film Producers Scan Terms And 'House Expenses' With More Care As Market Improves

Increasing success of foreign product in the U.S. has not only made overseas producers a little more bold in the prices they're asking from U.S. distribs. It also is prompting them to seek what they declare to be more equitable definition of contract terms.

Point has been made in New York recently by a number of visiting producers that they are getting bilked, principally by the wide variety of costs which are being charged against the producer's share of profits. One such visitor estimated that when he signs a 50-50 distribution contract, it now generally works out that he receives 25% to the distrib's 75%.

Producer admitted that there are a number of legitimate costs which he should pay for—prints, original shipping charges, a portion of the ad-pub costs, and even such items as pressbooks. However, he said that on one recent deal he had had to pay practically all of the advertising expenses, and on examination of his distrib's books, found himself charged with a number of illegitimate costs that might best be termed office expenses.

He was also shocked by the amount of money being taken off the top these days by art theatres as "house expenses," as well as by the amount of money going out as fees to subdistribs around the country. In themselves, he said, these are legitimate expenses, but from now on, he wants to exercise greater control on the limits put on these fees, and he wants to make sure that they are deducted in such a way that he, as producer, isn't footing the entire bill.

Difficulty, of course, is that most of the time the overseas producers are too far away to keep a very close check on these affairs. Also, until recent years, the U.S. market potential for foreign films has not been particularly big. As a result, most producers have been happy to get a flat sum for their pictures and leave all distribution details to the U.S. purchasers.

Now, however, more and more foreign producers are asking — and receiving — percentage deals, which require carefully written contracts, as well as close supervision of the execution of contract terms.

Kennedys' Screening

Washington, Dec. 27.

For relaxation at Palm Beach, while he ponders a legislative program, the budget and Federal job applicants, President-Elect John F. Kennedy has been looking at motion pictures. His ex-showman father's home has a screening room.

He was recently invited to the world preem of Metro's "Where the Boys Are," at the Gateway, Fort Lauderdale. The Joe Pasternak picture was filmed there.

Kennedy sent word he couldn't come, but asked if he could borrow a print for a night for a private screening at home. It was arranged. The press corps assigned to cover Kennedy went to Fort Lauderdale for the preem.

Jerry Lewis 40% Over Budget: 77 Actors in 'Ladies'

Hollywood, Dec. 27.

Jerry Lewis has gone 40% over budget in casting for his Paramount release, "The Ladies' Man," adding another $100,000 to the original $250,000 earmarked for players. Lewis who's producing and directing the comedy as well as starring in it, has signed a total of 77 thesps, many of whom are vet entertainers and many others who are neophytes.

"For the extra $100,000 I could have gotten one person for the picture," Lewis explained yesterday, "but one isn't going to mean that much at the boxoffice. "My way I give work to a lot more people."

Principals in the Lewis-Bill Richmond screenplay include Helen Traubel, Diana Dors, George Raft, Gloria Jean, Hope Holiday, Jack Kruschen and Harry James.

To them Lewis has added Buddy Lester, Art Baker, Beverly Wills, Sid Tomack, Roscoe Ates, Eddie Quillan, Marty Ingels, Joey Faye and Rose Marie.

Lewis additionally has signed for "Ladies' Man" roles Mary La Roche, Lynn Ross, Dee Arlen, Ann McCrea, Madlyn Rhue, Lillian Briggs, Marjorie Davenport, Joan Patrick, Steve Baylor, Kathleen Freeman, Marjorie Bennett, Johnstone White, Frances Lax, Sharon Lee, Pat Stanley, Bill Wellman, Milton Frome, Mike Ross, Ken MacDonald, Harry Cheshire, Fay Nuell, Gloria Tracy, Caroline Richter, Vicki Benet, Mary LeBow, Ann Cornwall, Jacqueline Fountaine, Sylvia Lewis, Pat Blair, Sheila Rogers, Daria Massey, Jackie Cain, Joan Staley, Gretchen Houser, Bonnie Evans, Francesca Bellini, Patty Thomas, Paula Lane, Kay Tapscott, Alex Geary, Murray Alper, Jim Wayne, Bud Russell, Kathy Potter, Cecil Rogers, Meri Wills, Mara Massey, Pamela Work, Darlene Tompkins, Mariann Gaba, Dion Robb, Karyn Kupcinet, Dave Lanfield, Bill Richman, Hal Bell, Jack Fisher, Paul Ritz, Mary Ritz, Bob Hopkins and Nancy Novak.

ADD NEW PRODUCERS

Arthur Silber & Arnold Stoltz of Philly Prepping

Hollywood, Dec. 27.

Arthur Silber, Philly exhib and furniture chain owner, is partnered with exploiteer Arnold Stoltz is a new indie company, Silber-Stoltz Productions, formed to make one big-budget pic annually.

Initialer will be "Bad As I Am," William Ard novel.

Greenwich Village 'Wave' Jonas Mekas Brings In Feature FOR $10,000

Jonas Mekas, film critic of the Village Voice and editor of the avant-garde Film Culture magazine, is out to emulate the French "new wavers" who made the transition from film critics to film makers.

With less than $10,000 in cash and bolstered by deferments, Mekas has completed his first feature-lenghth film, "Guns of the Trees," which he wrote and directed, Ben Carruthers, Frances Stillman, Argus Juiliard, and Mekas' brother, Adolfas, head the cast of "nonprofessionals."

The picture, made under the banner of F. C. Film Unit Inc., organized last spring by Film Culture magazine, will be distributed by former college prof Emile de Antonio. Latter broke into the distribution business by handling "Pull My Daisy," the beatnik film made by Robert Frank and written and narrated by Jack Kerouac.

The F. C. Film Unit has two more pix on its slate—"Hallelujah the Hills," written and directed by Adolfas Mekas, and "Waters Abate," written and directed by Edouard de Laurot.

With these pictures Mekas, a severe critic of Hollywood filmmaking, hopes to launch what he calls the "new American cinema," the U.S.'s answer to the French "new wave" and Britain's "free cinema."

New York Sound Track

Leon Uris will have production control over "Mila 18" (Warsaw Ghetto background), new novel which Doubleday will publish next June, when Columbia Pictures films it. Uris, of course, is the author of "Exodus."

Embassy Pictures topper Joseph E. Levine back at his desk following minor surgery at Peter Bent Brigham Hospital in Boston . . . Carl Lee, Henry Proach, and Barbara Winchester are recreating their stage roles in the film version of Jack Gelber's "The Connection," now being edited after being completely filmed in N. Y. under the direction of Shirley Clarke . . . Producer Ross Hunter is continuing to specialize in making modernized versions of former film hits. His next will be "Next Time We Love," based on an Ursula Parrott story filmed originally in 1934 with Margaret Sullavan and James Stewart in the top roles. Hunter has just completed an updated version of "Back Street" and previously rejuvenated "Magnificent Obsession" and "Imitation of Life."

Tom Rodgers and Arthur Rosen, co-chairmen of the Will Rogers Hospital's special activities committee, report that the N. Y. benefit performance of "Exodus" last week netted $10,000 for the hospital . . . B. G. Kranze, v.p. of Cinerama Inc., in a quickie to Mexico City.

Anatole Litvak signed Diahann Carroll to sing the title song of "Goodbye Again," film version of Francoise Sagan's "Aimez-vous Brahams?" . . . Frederick Brisson signed Laurence Harvey to play the German tutor in the film version of "Five Finger Exercise," which will star Rosalind Russell.

Call Columbia and the telephone operator's acknowledgement is this: "Pepe, that's me". . . Susan Strasberg in from "Taste of Fear" work in London . . . Ben Marcus, Sam Pinanski and Abe Montague, representing the ruling trio at COMPO, have accepted Russell V. Downing's invitation to make with the committee work on the dinner for Eric Johnston. Marks the latter's 15th year in the picture business. Date unset.

Hollywood movies have helped corrupt the North American love image, thinks Hollywood-experienced Julian Roffman, Meridian Films, Toronto, v.p. and producer ("The Bloody Brood), "Almost all Hollywood love has been predictable," he's quoted by Toronto Star. "He looks at her and clang! the bell rings. There are no monetary considerations to love and marriage, no social, political or philosophical considerations, nothing but that big explosion. The only problem of love in Hollywood's version of it is simply how to get to bed in a hurry . . . European directors have, on the whole, shown far more maturity."

Writer Alfred Hayes bought screen rights to scifi novel by Charles Eric Maine, "The Tide Went Out," for indie production next year, possibly in association with Philip Waxman . . . James Warner Bellah inked by Frank Sinatra's Essex Productions to write screenplay for "X-15," jet story for inclusion in unit's new $15,000,000 deal with United Artists . . . 20th-Fox cast Letitia Roman for femme lead in "Pirates of Tortuga," upcoming Sam Katzman production to roll Jan. 9 under Robert Webb's direction . . . Robert Cohn signed Richard and Mary Sale to script "Try Try Again," from original by Cohn and Winston Miller set as a Jack Lemmon, starrer for Columbia Pictures release . . . Col protested Paramount title, "Soft Touch," slated as upcoming Edmond O'Brien starrer.

Vittorio DeSica will play a cameo role—that of the genie in "Wonders of Alladin," the Joseph E. Levine picture now shooting in Tunis . . . Four U. S. thesps now living overseas signed by producer-director Gottfried Reinhardt for roles in the Kirk Douglas starrer, "Town Without Pity," now shooting in Europe. They are Dean Jackson, Alan Gifford, Fred Duerr, and Robert Shankland . . . Metro has acquired the screen rights to John Steinbeck's new novel, "The Winter of Our Discontent." Tome will be published by Viking in June, 1961 . . . Ernest Gold signed to compose the score for Universal's "Day of the Gun" . . . Norman W. Elson, president of Guild Enterprises, off on a quickie to European film production centers on a prowl for product for his Guild Theatre in Rockefeller Center and the New Embassy on Broadway.

Sophia Loren is scheduled to return to the States Feb. 1 to make an eight-city tour on behalf of 20th's "The Millionairess." It will be the first time she has ever gone on a p.a. journey here.

With the completion of "The Naked Edge" in London this week, Gary Cooper returned to Hollywood . . . "The Agency Game," a spoof on American and British advertising, will be the first production venture of the newly-organized Berkeley Films Ltd. Filming begins in London in February . . . Alexander Mackendrick signed by producer Lewis Allen to direct "The Stone Faces," the second Allen-Hogden production slated for filming in the spring in Mexico . . . Otto Preminger's "Exodus" premiered in five major cities last week, completing the schedule of eight roadshow openings for 1960 . . . Bristol Myers bought out a special 10 a.m. performance of John Wayne's "The Alamo" today (Wed.) at the Rivoli Theatre as part of its annual party for employees and their children.

Charles Martin inked to writer-producer-director ticket by 20th-Fox . . . Richard Widmark takes over role of American military attorney in Stanley Kramer's "Judgment at Nuremberg," joining Spencer Tracy, Burt Lancaster, Marlene Dietrich and Maximilian Schell in United Artists release . . . Carl K. Hittleman signed by Hal Roach Jr. and Carroll Case on two-pix producer deal for their Showcase Enterprises, pair to include "Jesse" and "Billy," both his own original screenplays.

"Elmer Gantry," (UA) with good notices, and "The World of Suzie Wong," (Par) with sweet-and-sour ones, are the main new entries into London's West End, with "Swiss Family Robinson" (Disney) arriving in time for Christmas. They face tough opposition from the click "Never On Sunday," "Tunes Of Glory." "Spartacus" and the Italian film, "The Sweet Life," which is doing S.R.O. business at both Columbia and Curzon. Ray Stark, producer of "Suzie Wong," joined Paramount and the Children's Society in a champagne-and-Chinese-chow midnight supper party after the opening of "Suzie". . . Sally Ann Howes is in London with Richard Adler for the Christmas vacation. But she'll find time to do a few tv stints during her stay. Also around London is Vera Guilaroff from Montreal.

Fifth annual San Francisco Film Festival has been set for Nov. 1 through Nov. 14, 1961, per its director Irving M. Levin.

Sid Pink is discussing deal with Jack Palance to direct and star in producer's "The Invisible City" for American International release . . . Hank Sanicola and Tony Lazzarino will be co-producers on "X-15," first film to be made by Frank Sinatra's Essex Productions for United Artists . . . Edward Small negotiating with Charlton Heston and Anthony Mann to star in and direct, respectively, "Sergeant Pike."

Spyros P. Skouras, 20th-Fox prexy, is chairman of the film industry committee which will present the annual March of Dimes Humanitarium award to Bob Hope. Presentation will be at Commodore here March 3 . . . Joe Moskowitz, 20th veep and eastern studio rep, back at home office after series of conferences on coast with studio chief Bob Goldstein . . . Munio Podhorzer, prexy of United Film Enterprises, on a 10-day biz trip to Los Angeles, San Francisco and Salt Lake.

Producers' rep Marshall Schacker on coast for the holidays. Back after Jan. 1 . . . Seven of the Herald-Trib's 10 best films of 1960 are non-American. Only distrib to have two films on the list is the active indie, Continental Distributing, with "General Della Rovere" and "The Entertainer" . . . Continental gifted employees with turkeys (reportedly, instead of cash bonuses). Cracked one staffer: "Since I haven't been here very long, all I'll probably get is a small fryer."

20th veep Charles Einfeld's ad staffers prepping an eye-catching, something-for-the-boys" campaign on "Sanctuary," namely a big layout on Lee Remick doing the black slip bit . . . 20th publicist Greg Mo[illegible], author of the privately circulated "How To Reduce to Ridiculous to The Sublime," off to Portland (Ore.) for the holidays.

Krim An Ambassador?

Arthur B. Krim, president of United Artists, is rated as a good possibility for selection as President-elect John F. Kennedy's Ambassador to Israel.

Both Krim and Robert Benjamin, UA board chairman, have been prominent in the high echelon of the N.Y. Democratic Party. Benjamin traveled to Albany last week with former Sen. Herbert H. Lehman to serve as an elector. Both Krim and Benjamin have been active in fundraising for the Democratic Party and have been closely associated with Adlai Stevenson.

Krim's wife, incidentally, is an Israeli.

Spiegel's Gotham Quickie While 'Lawrence' Rolls

Sam Spiegel flew in to New York from Amman, Jordan, where his "Lawrence of Arabia" film is in production. He returns to London tomorrow (Thursday), and will be back in Jordan the ensuing weekend. The five-day Gotham quickie was for year-end tax reasons and for some homeoffice huddles with Columbia Pictures executives.

Spiegel says that director David Lean has the film under way, that shooting will go on until July, and that "Lawrence" budget is perhaps the biggest in his career but "the main problem is to shape the budget to the picture, rather than vice versa."

U. S. to Europe

Ira Ashley
William Darrid
Sam Spiegel

N. Y. to L. A.

Herb Rogers

Europe to U. S.

Gary Cooper
Derek Glynne
Gene Moskowitz
David E. Rose
Sam Wanamaker

L. A. to N. Y.

Ann Howard Bailey
May Britt
John Burrows
Edward Byrnes
Carmen Capalbo
William Fitzsimmons
Ted Marshall
Maury Siegel
Josef Shaftel
Max Shulman
Doris Vidor

National Boxoffice Survey

Xmas Booms Biz; 'Exodus' No. 1, 'Spartacus' Second, 'Grass' 3d, 'Suzie' 4th, 'Ben-Hur' 5th

Film biz around the country is booming in the current stanza, being helped by the launching of new, strong fare and release from the competition of Xmas shopping. Many sections of the nation, too, were favored by comparatively mild weather, particularly along the Atlantic seabord. The fact that Christmas Day was on Sunday and that the day was observed on Monday (26) as a legal holiday obviously was a contributing factor to the upbeat.

"Exodus" (UA), one of new hard-ticket pix out this session, is taking over first place. "Spartacus" (U) is moving up to second position by dint of a batch of new playdates, with a promise of being heard from additionally next week.

"Grass Is Greener" (U), out for first time this round, is finishing a strong third. "World of Suzie Wong" (Par), another newie, is winding up fourth.

"Ben-Hur" (M-G) is dropping back to fifth spot while "Cinderfella" (Par) will take sixth position. It was first last week. "Swiss Family Robinson" (BV) is capturing seventh place. "Three Worlds of Gulliver" (Col) is winding up in eighth position.

"Butterfield 8" (M-G), long high on the list, is slipping to ninth slot. "Alamo" (UA) will land in 10th place. "Facts of Life" (UA), a newie currently, is finishing 11th while "Flaming Star" (20th) rounds out the Golden Dozen.

"Never On Sunday" (Lope) and "Please Turn Over" (Col) are the runner-up pix in that sequence.

"Pepe" (Col) shapes as potentially a big b.o. winner based on its capacity biz opening stanza at the N.Y. Criterion. "Sundowners" (WB), brisk in Chi, is being lifted by the Christmas stageshow at N.Y. Music Hall to a wow $200,000 in current (3d) session.

"Where the Boys Are" (20th), just out this round, is rated boff in L.A. "Wackiest Ship in Army" (Col), also new, looks good in Chi, sock in Washington and fine in St. Louis. "Wizard of Baghdad" (20th), nice in Denver, shapes slow in Providence.

"Make Mine Mink" (Cont), just getting started, looks big in Washington and great in N.Y. "Catry on Nurse" (Gov) looms okay in Cincy and L.A.

"Midnight Lace" (U) high in weekly ratings for some time, shapes stout in Boston and good in K.C. and Washington. "September Storm" (20th) looms big in K.C. "Village of Damned" (M-G) is rated light in L.A.

"GI Blues" (Par), okay in Cincy, looks neat in Philly. "Inherit the Wind" (UA) is good in Balto and Detroit.

(*Complete Boxoffice Reports on Pages 8-9*).

Stop Wasting Grand Jury's Time!

If Officials Have Case Against Obscene Films, Try The Merits

Amarillo, Tex., Dec. 27.

Potter County grand jury told sheriff's officers, in effect, to put up or shut up about alleged lewd and obscene motion pictures.

The jurors refused to consider charges brought against manager, house manager, projectionist, usher and cashier and concession girl following their arrest for showing "The Mating Urge" and "Private Property."

The Grand Jury said that if the county attorney or anyone else regarded the films as lewd or obscene, the proper place to thresh out such criminal charges was the county courts, not the grand jury.

According to the jurors, "the grand jury, in agreement with many Amarillo citizens, urges that if there is a criminal action here, that action should be taken on it as soon as possible in county court. As parents we are aware of the many corrupt influences our children are subjected to, and if those movies are lewd, we want that issue decided in county court now."

Interstate Theatres was ready to fight any such action brought against them to the last ditch, and many exhibitors in the vicinity of Amarillo have taken up the challenge and are meeting with their county officials to see just what rights they have in showing motion pictures, "or whether or not they are going to be subjugated by some self-appointed movie critic who says what the movie fans of a certain vicinity may and may not see."

Extras Share Benefits

Hollywood, Dec. 27.

Screen Extras Guild will participate in the Screen Actors Guild's health and welfare plan, with trustees of the plan voting approval of the SEG participation. Move is subject to legal approvals and amendment of the trust under which the plan operates.

Details of SEG's coverage will be disclosed shortly, according to prexy Jeffrey Sayre, but it is known now that hospitalization, medical coverage and life insurance will be included.

Says he hopes "to get a truly antonomous looksee at the cross-section of Americana who make up the grass roots of just about everybody."

Brigitte Bardot's "Only for Love," now filming in Paris, has been acquired by 20th for distribution in the English-speaking countries. BB's ex, Roger Vadim, who masterminded the star's first hits, is supervising production of the new pic . . . Renville McCann has been appointed by Trans-Lux Corp. to direct company's expansion in closed circuit tv for industrial and commercial firms.

Opening of the pop-priced engagements of 20th's "Can-Can" here Wednesday (21) at the Palace (Times Square) and Albee (Brooklyn) was kicked off with 11 hours of "uninterrupted" radio coverage. Disk jockeys Jack Lacey, Brad Philips and Murray Kaufman conducted the shows from the lobby of the Palace . . . Julie Newmar not doing 20th's "Lion of Sparta" after all. Instead she goes into new Broadway comedy, Sam Spewack's "Once There Was A Russian" . . . London Economist prepping a think piece on foreign film market in the U. S.

Embassy Pictures' Dick Brooks off to Mexico City and Acapulco for two weeks . . . Ann Strauss, veteran Metro studio publicist, has joined the Cleary-Strauss & Irwin praisery.

Hollywood columnist Hedda Hopper rates "Pepe" as a "knockout" and as "entertainment for the whole family . . ." She lists all the stars who play cameo roles, but neglects to mention that Hedda Hopper is also in the picture.

Curious observation by VARIETY correspondent Joe Lapid from Tel Aviv: *"With the snowstorm and the aircrashes in New York, and with revolutions all over the world, Israel seems to be the quietest place under the sun—and we have plenty of that. Funny, isn't it?"*

"Spinster Dinner," short story by Faith Baldwin, acquired by 20th-Fox . . . R. G. Springsteen will direct Samuel Bischoff-David Diamond's Allied Artists release, "Operation Eichmann" . . . Pathe-America, boosted budget of its upcoming Maureen O'Hara starrer, "The Deadly Companions," from $1,000.000 to $1,150,000 . . . David Brown asked 20th for "John Brown's Body," originally planned for production by late Buddy Adler, to add to his production slate.

"When a writer has some experience in writing, even if he can only write a good letter, he can get a job in television today," says Sam Goldwyn in an interview with W. J. Wetherby of Manchester Guardian. "I'm probably the best friend the writer has had in the past and in the present, I never approved of putting 10 different writers on one story . . . I saw a little picture the other day—'Never On Sunday' (directed by Jules Dassin—Ed.) To me that's a great picture. A great picture shouldn't have to be a spectacle. The spectacle comes from the heart . . . I have always been a great believer in the warmth and intimacy of a picture . . . I don't agree with some of these horrible gangster things."

Triple bill at nabe Francais Theatre, Ottawa, was: "A Dog's Best Friend," "Giant Leeches" and "Bucket Of Blood."

Al Floersheimer Jr., pub-rel chief for Theatre Owners of America, authors the lead article in January issue of Showbill: "Foreign Fare on Main Street." He's the man who compiles TOA's comprehensive annual listing of foreign films available to U. S. exhibs . . . French novelist Francoise Sagan has agreed to write the French commentary for the U. S. indie pic, "Savage Eye."

MIAMI-MADE FEATURE BY LATINS' RODERO

Miami Beach, Dec. 27.

Interamerican Film Industries, indie company headed by former Latin American distributor Joe Rodero, has completed the first of his program of low budget "B" pictures. The film, "Bandstand Idol," was completely filmed in the Miami area and is now being edited at the Film Center Studios here.

Rodero's program of under $100,000 films revolves around the teenage, outer space, horror, musical comedy trend. "Bandstand Idol," featuring young new talent, has four rock 'n roll numbers.

The next two pix on Rodero's slate are titled "Switchblade Jungle" and "Payola Inc."

MEXICAN STATE IN FILM BIZ

Continental in High Gear with 15 Ready for '61; 'Honey' Goes Blimey

All but one of Continental Distributing Corp.'s 16 new releases for 1961 are already finished and plans are far along for the 1962 schedule of approximately 12 pictures, Irving Wormser, prexy, reported in New York last week. Wormser had returned to States earlier after a four-week biz trip to London, Paris and Rome where he was talking future coproduction deals.

He also finalized plans for coproduction of "Taste of Honey," a current Broadway hit, in London with Bryanston-Woodfall Productions. Picture goes into production in the spring for release before the end of the year. Continental's 1962 releases will represent an investment by the company of about $2,500,000 in $10,000,000 worth of pictures — Continental generally participating to the extent of 25% of overall coproduction costs

According to Wormser, Continental is now in a position to offer exhibs a "continuity of product," having released 12 pix this year. Company's 1960 business, he said, was about 30% ahead of 1959. Continental in last year opened three more branch offices, bringing total number of branches under sales topper Carl Peppercorn to nine. Opening of three more offices is under consideration for 1961.

Wormser cites as company's three most promising releases for 1961 "Saturday Night and Sunday Morning," "The Long and The Short and The Tall," and "The Mark." Last two are Continental coproductions while "Saturday" is an outright distribution deal. Continental has "Mark," produced by Sidney Buchman and Raymond Stross, for the western hemisphere, while 20th-Fox has it for eastern hemisphere.

Continental's deal with Buchman, who for a time was on Hollywood's blacklist, was made in September, 1959, said Wormser, and preceded the producer's eventual tie-up on a three-picture deal with 20th.

Kicking off the company's 1961 sked is the German-made circus pic, "Hippodrome," which in dubbed version is being aimed at the general market. Also on the sked are "Modigliani of Montparnasse," (French), "Hands of Orlac" (British-French coproduction), "Make Mine Mink" (British), "Rififi Femmes" (French), "One Life" (French), "Man Who Wagged His Tail" (Spanish) and "How Tall The Giants" (Mexican). In addition company will be playing off its current "General Della Rovere" and "The Entertainer," plus issuing dubbed versions of "Premier Mai" and "Gervaise."

Under Continental's present distribution setup, Wormser and Peppercorn estimate they can profitably service about 8,000 theatres around the country. Market is changing, Peppercorn pointed out, and Continental's distrib setup is flexible enough so it can handle both mass and class product, while the gap between the two types of product is growing ever more narrow.

Wormser says there's no particular reason behind fact that all of Continental's current coproduction deals are with British interests. He's open to similar arrangements with French and Italian interests as well as U.S. indies.

Festival of Reissues

Continental Distributing has acquired a package of 10 Rank films, all of which have played here theatrically as well as on tv, for special reissue to U.S. art houses. Package includes such pix as "Genevieve," "Kind Hearts and Coronets," "Great Expectations," "Lavender Hill Mob" and "Hamlet."

Prexy Irving Wormser's idea is to sell them as a "festival" package to exhibs, who would play them consecutively for maximum impact.

Segregation Question

Austin, Tex., Dec. 27.

Pro-integration demonstrators formed lines at the Texas and Varsity Theatres, across the street from the U. of Texas campus again Saturday night. No violence.

Same procedure of standing in line, walking up to the ticket seller and asking if all races would be admitted was used again Saturday night.

A spokesman for the Texas Theatre said the theatre boxoffice was not closed because of pressure from the student demonstrators but only "to give the cashier a break."

He said the office was closed only about 20 minutes and then reopened.

Pension-Qualify Rule Softened

Hollywood, Dec. 27.

Motion Picture Industry Pension Plan board of trustees Dec. 20 lopped five years off the minimum age limit to which a member must work in order to qualify for $95-a-month pension.

A member must still wait to age 65 before he can collect, but it's no longer necessary for him to work a minimum of 400 hours in each of three years between ages of 60 and 65. This requirment can now be fulfilled between ages 55 and 60.

Board's ruling, incidentally, partly fulfills one of the IATSE's basic proposals, although the union wants an automatic vesting provision which would permit members to receive partial pensions at age 65 even though they retire before age 60.

IA International rep George Flaherty, under the Plan's by-laws, stepped down as chairman of the Plan's board and a management rep, Ted Leonard of Paramount, took his place. Other officers elected include: Tony Fredericks of Revue, vice-chairman; Paul (Buddy) O'Brien, Cinetechnicians Local 724, IATSE, secretary; and Hank Rohrbach, Laborers Local 724, Basic Crafts, vice-secretary. Board voted unanimous commendation to Flaherty.

Mark Bushner, Plan administrator, said payments into the fund from employers and employees are coming in at the rate of about $5,000,000 per year and that there's approximately $21,000,000 in the fund. He estimated $1,250,000 would be paid out to pensioners during 1961.

U.S. SHOWMEN 'TRADE AS USUAL'

U. S. major company execs show no outward signs of alarm concerning recent developments within the Mexican film trade. Home office toppers doubt that the apparent "nationalization" of Mexican distribution and production will result in any drastic action which might be harmful to American film interests south of the border.

After all, they point out, the U.S. is the best foreign market for Mexican films, in addition to which U. S. film producers have been spending considerable amounts on production in Mexico. Total of these two operations yields more to the Mexicans than the U. S. now gets from distribution of American product in Mexico.

Mexican government recently bought the two major theatre circuits which control the major part of exhibition in Mexico, and appears ready to run them as a quasi - governmental operation. This, coupled with the earlier acquisition by the government of important studios, has lead to bleak predictions of still further government inroads, including the institution of various new restrictions on American films to "protect" the domestic film industry.

Giving some pause to U. S. interests have been special interest groups in Mexico and the fast buck boys who think they might have something to gain from the reduction of U. S. playing time or earnings. They've been in full cry lately in the belief that this is the opportune time to push for restrictive measures vs. the Yanquis.

Homeoffice toppers here, however, are inclined to believe that Mexican authorities will think very carefully before they risk the inevitable retaliation in the U. S. which would certainly follow any discrimination against American films.

Although figures vary from year to year, one exec guessed that the Mexicans in recent years have earned close to $2,000,000 more per annum from the Americans than the latter have remitted from Mexico for rentals on U. S. films. He didn't think the Mexicans would be rash enough to try to kill, or even slightly cripple, the old golden egg-laying goose.

It's estimated that distribution of Mexican films in the U. S. yields between $3,000,000 and $4,000,000 annually. Adding about another million to that to represent the amount of money spent by the Americans on production in Mexico, it would appear that the U. S. companies probably take out of Mexico no more than $2,000,000 to $3,000,000 a year.

MPAA Giving Exhibs High Sign In Classification Fight; Focus On Green Sheet as the Guiding Light

As part of its campaign to ward off film classification moves in the upcoming state legislatures, Motion Picture Assn. of America is prepared to send out the Green Sheet to all exhibs in New York and Maryland, the two states where classification and/or censorship measures are certain to be introduced when legislatures convene early in 1961.

Move is part of overall MPAA plan to get the Green Sheet into widest possible use and follows announcement made in November that sheet is now being distributed to all Theatre Owners of America members along with monthly TOA bulletin.

MPAA will not specifically recommend manner in which exhibs should use the Green Sheet's ratings and reviews of pix. Association would most certainly be unhappy should exhibs follow the lead of Memphis theatre owners who have taken to publishing Green Sheet ratings without accompaniment by explanatory reviews.

As MPAA sees it, exhibs can post copies of the Green Sheet in theatre lobbys, for perusal by patrons, or they can furnish copies of reviews and ratings to local newspapers for their republication. Main idea is to get across to the public the idea that patrons have at their convenience the means by which they can inform themselves about content of specific films, thus making state-backed measures unnecessary.

'Adult' Reactions

MPAA also is aware of fact that exhibs, being the retailers of film product, are the first to feel the public's anger re the alleged increase in so-called "adult-themed" pix. Thus the association is trying to bolster the defenses on this "front line of battle."

Proponents of state-backed classification, have argued in the past that the Green Sheet isn't circulated widely enough to be able to inform the public thoroughly. They also point out that it doesn't cover the vast majority of foreign product, which many do-gooders like to blame for the increase in "sex and violence" in all films, generally— this argument being that U.S. films have loosened up morally in order to compete with franker product from abroad.

Income Tax Film

For taxpavers who wonder why and wherefore, the U.S. Internal Revenue Service explains its activities in a new 28-minute 16m film available in color and black and white.

Entitled "The Inevitable Day," the pic presents the present and future activities of the agency that affect millions of the nation's taxpayers.

Professional actors are employed in various agent roles, but the film uses actual office operations to highlight many functions. Claude Rains narrates sections of the film.

Written and directed by Gene Starbecker, the film was produced by Ralph Lopatin Productions of Philadelphia, under the supervision of the IRS Public Information Division.

Picket 'Exodus' Over Trumbo

Los Angeles, Dec. 27.

The American Legion picketed the local premiere of Otto Preminger's "Exodus" at Fox Wilshire Theatre last Wednesday night (21) as had been threatened, target of action being Dalton Trumbo, who scripted the Leon Uris novel.

This was second Trumbo picture to be picketed locally, opening of Bryna's "Spartacus" at Pantages theatre bringing out members of the Democrats United for America Oct. 19 for a single night.

"Exodus" pickets, wearing Legion caps but not full uniforms, passed out pamphlets which reiterated that national organization of war vets, at its Oct. 17-20 Miami convention, triggered a national boycott-seeking drive against UA release. Trumbo was specifically referred to in heralds handed out by pickets, his record of having defied a Congressional probe of Hollywood Reds and later serving a Federal prison term for contempt of Congress being cited by Legion literature.

Some of the placards carried by pix carried such legands as:

"Fight Communists. All Americans are not yet dead."

"Americans, please don't patronize the Reds."

"The Reds are back in Hollywood—many of them."

'MISFITS' FORTNIGHTLY GOAL: 600-PLUS DATES

United Artists will launch "The Misfits," Clark Gable-Marilyn Monroe-Montgomery Clift starrer, with a big splash during the first two weeks in February. William J. Heineman, UA's distribution v.p., has his eye on 600 to 1,000 bookings in key U.S. cities during the two-week stanza. The schedule includes the N. Y. preem at the Capitol Theatre.

Gable's death, the recent separation of Miss Monroe from her husband, Arthur Miller, who wrote the original screenplay (his first), plus the newspaper space the picture received during the troubled location shooting in Reno and the subsequent city side breaks provides UA with a built-in, pre-sold bally campaign which will be augmented with a big international all-media promotion. The picture is also set to open in England during February and in other overseas spots during the Easter holiday period.

John Huston directed the Seven Arts Productions presentation and Frank E. Taylor served as producer.

Hal Wallis inked fashion model **Pamela Tiffin** to a contract and handed her role in "Summer and Smoke," part originally skedded for **Dolores Hart.**

OUT NEXT WEEK!

The

55th Anniversary Number

Of

VARIETY

Pierrot La Tendresse
(Pete The Tender)
(FRENCH)

Paris, Dec. 20.

Gaument release of Caravelle production. Stars Michel Simon; features Dany Saval, Claude Brasseur, Marie Daems, J. P. Marielle. Directed by Francois Villiers. Screenplay, Charles Exbrayat, Yvan Audouard, Jean Serge; camera, Paul Soulignac; editor, Edouard Berne. At Balzac, Paris. Running time, 85 MINS.

Pierrot	Michel Simon
Marie	Dany Saval
Tony	Claude Brasseur
Micky	Marie Daems
Emile	J. P. Marielle

This film marks the comeback of the character actor Michel Simon after three years of illness and bad roles. Meandering pic about a tender-hearted gangster who sacrifices all for his ward lacks the characterization and snap to make this primarily a local entry with chancey foreign possibilities.

Simon is an aging killer with a heart of gold. His last job is to find the loot hidden by a young hoodlum who had served time after running out on the others with the swag of a holdup. The boy uses the ward, who falls for him, to foil Simon. But the latter gets the money from him, turns it over to the police and makes the boy settle down with the girl.

Simon is properly crotchety, tender and with flashes of deadliness. But he is not helped by a lacklustre script, ordinary direction and uneven acting around him. The plot lacks the satirical note to make this unusual. Technical credits are only par. Simon still needs a vehicle to bring his fading career into focus again. *Mosk.*

The Pure Hell of St. Trinian's
(BRITISH)

Typical adventure of Ronald Searle's monstrous but funny schoolgirls; sure winner in family houses.

London, Dec. 20.

British Lion release of a Gilliat-Launder production. Stars Cecil Parker, George Cole; Joyce Grenfell; features Eric Barker, Sidney James, Thorley Walters, George Cole, Irene Handl, Dennis Price. Directed by Frank Launder. Screenplay (inspired by Ronald Searle' original St. Trinian's drawings) by Sidney Gilliat, Frank Launder & Val Valentine; editor, Thelma Connell; camera, Gerald Gibbs; music, Malcolm Arnold. At Odeon, Marble Arch, London. Running time, 94 MINS.

Professor Camford	Cecil Parker
Sgt. Ruby Gates	Joyce Grenfell
Flash Harry	George Cole
Butters	Thorley Walters
Culpepper-Brown	Eric Barker
Miss Harker-Packer	Irene Handl
Alphonse O'Reilly	Sidney James
Gore Blackwood	Dennis Price
Judge	Raymond Huntley
Superintendent Kemp-Bird	Lyold Lamble
Miss Partridge	Liz Fraser
Emir	Elwyn Brook-Jones
Octavius	Monty Lamtin
Major	Nicholas Phipps
Captain	Cyril Chamberlain
Prosecuting Counsel	Mark Dignam
Defense Council	George Benson
Chief Constable	Wensley Pithey
V.I.P.	Clive Morton
British Consul	Harold Berens
Minister	John Le Mesurier
Rosalie	Julie Alexander
Millicent	Maria Lennard
Jane	Dawn Berret
Lelita Chatterley	Ann Wain
Mimmie Fen	Gilda Emmanuelli
Maud Birdhanger	Sally Belloch

Ronald Searle's familiar cartoon characters come to life in yet another St. Trinian's School romp, which is well up to standard. It will please all addicts of Searle's monstrous school children. Those who saw the previous St. Trinian's pix will know precisely what to expect of this one, an outrageaus frolic which throws logic overboard. Frank Launder and Sidney Gilliat know that the girls are their trump card, but wisely surround them with a long cast of experienced character actors, even in parts that are the merest cameos.

Current yarn gets off to a flying start with the girls burning down the school and being brought to trial at the Old Bailey. But to the horror of the police and the Ministry of Education they are acquitted. This is partly because the judge has a roving eye and does not miss the most beautiful blonde in the Sixth Form (Julie Alexander), but also because of the intervention of a strange professor who offers to start a new St. Trinian's and give the girls a fresh start. He turns out to be a dubious character mixed up with a racket for supplying glamor girls to an Oriental Emir as wives for his numerous sons. Ostensibly off on a cultural tour of the Greek Isles, the sixth formers finish up in Arabia. The army is alerted but, of course it is the fourth form of St. Trinian's which comes to the rescue and routs the enemy.

The Old Bailey sequence, the fire scenes and several in the desert notably when the girls lock themselves out of reach of the eager young men of the Emir's Palace, all provide ready yocks. Dialog is brisk and the film is directed at a sufficiently swift pace to keep the fun moving steadily.

In a large cast, Cecil Parker, as the professor; Irene Handl, as his assistant, Dennis Price, Thorley Walters, Eric Barker and Raymond Huntley all provide the type of polished comedy studies which audiences have come to expect. Joyce Grenfell is once again the prim policewoman in love with the superintendent. George Cole repeats his familiar performance as Flash Harry, who runs a matrimonial agency on behalf of the Sixth Form.

Julie Alexander, Maria Lennard, Erica Rogers, Shirley Lawrence and Dawn Berret are the nucleus of a shapely bunch of Sixth Formers. Miss Alexander is particularly decorative. Art work is good, the "location" scenes, all done in the studio, being convincing. "Pure Hell" is very much a specialist farce. Audiences who dig the characters will have a lively 90-minutes, for there's no doubt that, within its self-imposed bounds, it's a slickly done job. *Rich.*

The Three Treasures
(JAPANESE—TOHOSCOPE—COLOR)

Lavish spectacle built around Japanese mythology. Striking photographic effects and cultural values make it an impressive arty attraction.

Hollywood, Dec. 27.

Toho Co. release of Sanezumi Fujimoto-Tomoyuki Tanaka production. Stars Toshiro Mifune; with Yohko Tsukasa, Kyoke Kagawa, Kohji Tsuruta, Takashi Shimura. Directed by Hiroshi Inagaki. Screenplay, Toshio Yasumi, Kyuze Kikeshima; camera (Agfacolor), Kazuo Yamada; special effects director, Eiji Tsuburaya. Reviewed at Toho La Brea Theatre, Dec. 20, '60. Running time, 113 MINS.

Prince Yamato Takeru	Toshiro Fifune
Princess Tachibana	Yohke Tsukasa
Princess Miyazu	Kyoke Kagawa
Younger Kumase	Kohji Tsuruta
Elder Kumase	Takashi Shimura

Toho Co. of Japan has, in "The Three Treasures," mounted a lavish, visually meticulous account of Japan's mythological heritage. Western audiences, although by now so acclimated to cinematic spectacle that there is a tendency to regard them with a sophisticated shrug, will have to admire the artistry and painstaking photographic mastery of the craftsmen who designed and manufactured this film.

Already noted for their miniature, color and special effects work, these Japanese artisans have set a new standard for themselves with this effort. The film should attract art house attention beyond the Japanese sphere and, being physically and culturally superior to recent costume imports from Europe, could even, with proper handling make some sort of a showing as a general theatrical attraction.

The epic story, almost operatic in dramatic style, describes the personal tragedy of Japan's mythological hero, Prince Yamato. Yamato, vigorously enacted by leading Toho player Toshiro Mifune, undergoes an episodic series of romantic and political misadventures, eventually perishes in battle but is instantly reincarnated as a magical swan to destroy his enemies and fly off to the gods.

Several players who make impressions are the lovely Yohko Tsukasa, Kyoko Kagawa and Kohji Tsuruta. Although passage of time, scene trnsition and sense of direction seem occasionally fuzzy or irregular, Hiroshi Inagaki's direction breathes life and vitality into the drama, particularly in scenes of combat and notably in the enthusiasm of crude Oriental swordplay.

Kazuo Yamada's lenswork is agile and alert. But it is Eiji Tsuburaya's special effects that steal the picture. His execution of the story's demanding visual aspects (eight-headed dragon, erupting volcano, flood, molten lava, earthslides and brush fires) are spectacularly lifelike. These purely cinematic achievements may be the lesser art to the philosophical stature of a simple, human story, but within the narrow horizon of technical physique, "The Three Treasures" is a fine accomplishment. *Tube.*

MENUS JOINS METRO

Formerly Counsel For Dramatists Guild In N. Y.

Justin A. Menus has joined Metro's N. Y. legal staff. He'll work under v.p. and general counsel Benjamin Melniker.

Menus was resident counsel for the Dramatists Guild and more recently with the law firm of Colton, Gallantz and Fernback.

Die Junge Suenderin
(The Young Sinner)
(GERMAN)

Berlin, Dec. 20.

Europa release of Kurt Ulrich production. Stars Karin Baal, Rudolf Prack, Vera Tschechowa, Paul Hubschmid, Grethe Weiser. Directed by Rudolf Jugert. Screenplay, Maria von der Osten-Sacken. Peter Berneis; camera, Ekkehard Kyrath and Werner Lenz; music, Ernst Simon. At UFA Pavillon, Berlin. Running time, 92 MINS.

Eva Reck	Karin Baal
Carola Ortmann	Vera Tschechova
Werner Ortmann	Rudolf Prack
Alfred Schott	Paul Hubschmid
Robert	Rainer Brandt
Anna Reck, Eva's mother	Grethe Weiser
Franz Reck, Eva's father	Georg Lehn
Ludwig Reck	Peter Thom
Iso Sensbach	Lore Hartling
Erich Kolss	Peter Vogel
Businessman	Hans Richter

If this is one of the films with which Teutonic producers aim at combatting the menacing inroads of television, it looks like the new medium shapes as a winner. This film, produced by Kurt Ulrich, one of this country's top producers, lacks about everything that could hope to lure the big clientele. If it nevertheless emerges as an okay grosser, it will be because wide segments of the German populace still have no tele sets. Modestly budgeted black-and-white pic has only slim export potential.

Screenplay by Maria von der Oston-Sacken is astonishingly superficial. It centers around a teenage girl, daughter of a workman, whose attractive looks interest wealthy men. She has to go through a number of delicate situations until she lands, free of sin, at the altar. She gives up a student whom she loves for the sake of her girl friend who also loves the young man. Her hubby turns out to be a man who's much older than she is, but a millionaire.

More or less the really positive thing about this unimportant film is 19-year old Karin Baal in the title role. After some second-string acting years, Miss Baal has emerged as a convincing thespian.

Rudolf Prack and Paul Hubschmid (he worked in Hollywood under the name of Paul Christian) play the male roles in a routine manner. As often in German pix, smoother performances are given by supporting players. Grethe Weiser, Miss Baal's mother, is one of the standouts in the supporting cast.

This is a "social" film without any depth or imagination. Rudolf Jugert, some years back one of the more promising German directors, directed this but his abilities are hardly evident here. Technically, there's a certain plus in the lensing by vet cameraman Ekkehardt Kyrath. *Hans.*

Division Brandenburg
(GERMAN)

Berlin, Dec. 20.

Union release of Willy Zeyn production. Stars Wolfgang Reichmann, Peter Neusser, Klaus Kindler. Hans E. Joeger. Directed by Harald Philip. Screenplay, Philip; camera, Heinz Hoelscher; music, Hans Martin Majewski; editor, Liesbeth Kleinert. At Albrechtshof, Berlin. Running time, 104 MINS.

Ungerland	Wolfgang Reichmann
Pilig	Peter Neusser
Czerny	Klaus Kindler
Jonas	Hans E. Jaeger
Kugelmann	Helmut Oeser
Nina	Gudrun Schmidt
Werner	Heinz Weiss
Popoff	Bert Sotlar
Mitropoulos	Stanislav Dedinek

The Germans have produced a number of good war pix this year, some being even outstanding. Harald Philip, creator of "Penalty Battalion," one of these, now comes along with another war film, "Brandenburg." Latter falls short of his first war effort, but Philip achieves war mood and hard-hitting realism. The first half is rather confusing, because of too many characters, but the second part is clearer and contains good suspense. The players turn in fine performances via Philip's directing abilities.

Division Brandenburg was an elite special assignment corps of the German Wehrmacht. It performed a number of daredevil deeds, mostly disguised in enemy uniforms or as partisans behind enemy lines. Film's narrator, in the beginning, tries to make it seem plausible that officers of Division Brandenburg were not heroes, but blind idealists. This in an attempt not to glorify these men. Also that they were misused by a criminal (Nazi) system.

Financially, this production stands for good returns in the country, especially since large segments of German film patrons again have taken a fancy to war pix. Film also looks to have solid foreign chances.

This Union release depicts two operations of "Brandenburg." The first one, "Operation Brassiere," concerns a special command in Roumania to protect the oil coming into Germany. The second one, "Operation Barbarossa," takes place in Russia behind enemy lines where a group attempts to seize a bridge. None of this unit returns.

Cast is composed of lesser-known actors but nearly all turn in brilliant performances. The most effective performances are contributed by Peter Neusser, Wolfgang Reichmann, Hans E. Jaeger, Heinz Weiss and Helmut Oeser. Neusser and Reichmann dominate many scenes.

Technically, the film is not as clearly cut as Philip's "Battalion," but it is still fine. There are some impressive camera shots.

Ingeborg
(GERMAN)

Berlin, Dec. 20.

UFA release of Rarg (Luggi Waldleitner) production. Stars Ingrid Ernest, Rudof Vogel, Walter Giller. Directed by Wolfgang Liebeneiner. Screenplay, Curt Goetz and Willibald Eser, after the comedy, "Ingeborg," by Goetz (treatment by Karin Jacobsen); camera, Guenther Senftleben; music, Peter Thomas; editor, Lilian Sng. At Marmorhaus, Berlin. Running time, 88 MINS.

Ingeborg	Ingrid Ernest
Herr Konjunktiv	Rudolf Vogel
Aunt Ottilie	Fita Benkhoff
Ottokar	Walter Giller
Peter	Dietmar Schoenherr

This is an adaptation of a comedy of the same name by the late Curt Goetz who, together with Willibald Eser, turned out the screenplay. The stage work was one of Goetz' most successful ones. Unfortunately, the film version falls short of the original. Nevertheless, this film stands good boxoffice chances domestically. But there's nothing special about this film to give it better than moderate possibilities in the foreign field.

Plot involves the old triangle of one woman and two men. The trouble is that she loves both men. One is her husband, while the other man is an idol of her youth. There are the usual complications stemming from jealousy, alleged unfaithfulness, etc.

The dialog is often remarkably frank and certainly nothing for the prudish. Yet it's still the best thing about this film which otherwise is a bit on the dull side. Wolfgang Liebeneiner's expert directorial hand is evident throughout but his direction could have been more brisk. Also the picture could have stood some more sophisticated and satirical touches. The whole thing has been handled too deliberately.

Title role is played by Ingrid Ernest. Considering that it's her first big screen role, her performance is satisfactory. The two men are Walter Giller, her husband, and Dietmar Schoenherr. Both give adequate performances. The most polished performances, however, are turned in by Fita Benkhoff, as Aunt Ottilie, and Rudolf Vogel, as the butler. They account for most of the comedy. Technically, this film is very good, especially for the editing and lensing. *Hans.*

La Hermana Blanca
(The White Sister)
(MEXICAN)

Mexico City, Dec. 20.

Peliculas Nacionales release of F. Mier production. Stars Jorge Mistral, Yolanda Varela; features Prudencia Griffel, Antonio Carbajal, Augusto Benedico, Aurora Walker, Andrea Palma, Rodolfo Landa. Directed by Tito Davison. Screenplay, Tito Davison, inspired by "The White Sister." At Alameda Theatre, Mexico City. Running time, 105 MINS.

In this Mexican version of "The White Sister," director Tito Davison, also responsible for the adaptation, has transferred the locale to Mexico to give it typical Mexican atmosphere. A clergyman acted as technical advisor on the film, suggesting cuts of all controversial material that might be contrary to religious precepts.

Otherwise, the picture more or less follows original pattern, with Yolanda Varela doing a creditable job in the name role. Jorge Mistral, as a young soldier, reported dead in action and this causing his intended bride to enter a religious order, is also acceptable in a starring role.

With religious pictures always enjoying a good bozoffice south of the border, this one is already showing that it will make an excellent return on production investment. *Emil.*

Pelly, Sask. Fire Complete

Regina, Sask., Dec. 27.

Fire recently completely destroyed the theatre at Pelly, Sask., owned by Tom Yacyshyn, and operated by his wife.

Estimate of the loss was not made known.

Der Teufel hat gut Lachen
(The Devil May Well Laugh)
(SWISS)

Zurich, Dec. 17.

Praesens-Film Zurich release of Gloria-film Zurich (Max Dora) production. Directed by Kurt Frueh; screenplay, Frueh, Max Haufler; camera, Emil Berna; music, Walter Baumgartner; editor, Hans Heinrich Egger. At Apollo Theatre, Zurich, Dec. 15, '60. Running time, 107 MINS.

Barbarossa	Max Haufler
Clown	Ruedi Walter
Duerst	Zarli Carigiet
Elke	Grit Boettcher
Juergen Luedecke	Horst Janson
The Devil	Walter Morath
Hotel Manager	Theo Lingen
Erich Fuellgrabe	Gustav Knuth
Helga Fuellgrabe	Trude Herr
Phyllis Knightabridge	Littleton Voli Geiler
Il Colosso	Ettore Calla
Bernasconi	Max Warner Lenz

(In Swiss dialect and German)

This new Swiss feature is a modern comedy-fantasy about three penniless bums who are tempted by the Devil via a well-filled wallet. Succumbing to the temptation at first and getting into all kinds of mischief and ticklish situations, they end up as poor as before, but just as happy and carefree.

As a new variation on the familiar money-is-the-root-of-all-evil theme, this hardly offers many new aspects on a fairly worn-out subject. It lacks the pace or originality to lift it above standard comedyfare, despite a remarkably witty opening sequence in bright comedy style which is not maintained. And episodic screenplay and lack of continuity are to blame.

Although this hardly looms as an export vehicle for overseas, it looks like a reasonably safe commercial bet in Switzerland and maybe Germany-Austria due to a cast of mostly familiar local and German names. Swiss comedians Max Haufler (who also co-scripted), Reudi Walter and Zarli Carigiet are amusing as the three hoboes, and German screen thesps Theo Lingen, Gustav Knuth and Trude Herr contribute importantly. *Mezo.*

Sinatra-Turner Firms Near Deal

Hollywood, Dec. 27.

Frank Sinatra's Essex Productions and Lana Turner's Lanturn Productions are well into discussions regarding coproduction tieup between the two indie film companies. Three meetings already have been held on the basis of a multiple-picture association.

Deal would become part of Essex's $15,000,000 pact with United Artists and would trigger an increase in the number of pix covered in the UA-Essex arrangement as well as the amount of money UA will put up. Coventures between Essex and Lanturn would be unique in that they automatically would pair a top male and top female star.

Mercury Stockholders Escape Creditor Action Following Bankruptcy

Los Angeles, Dec. 27.

Key stockholders of the bankrupt Mercury International Pictures Corp. last week (21) won a summary judgment in L. A. Superior Court dismissing action brought against them by creditors seeking to recover $76,000 allegedly owed for goods and services. Plaintiff, however, will ask judge to reconsider.

Westrex, Consolidated Film Industries, Howard Anderson and Morgan Manufacturing assigned the alleged debts to R. S. Klaskin who, via Bill Bartley of Spar & Smith, sought to "pierce the corporate veil" and get stockholders of the defunct company to pay.

Judge Gordon Files, in an action rare in his court—which customarily is concerned with procedural legal questions — granted dismissal urged by Tyre & Kamins, attorney for company founders Virgil (Buzz) Ellsworth and David Monahan, and by Horton & Foote, attorney for stockholders Grover and Mary Cable.

Case was filed three years ago and time since then has been taken up auditing company books and collecting a compendious amount of data. Bartley said he'll ask the judge to reconsider his judgment, or, failing that, will file an appeal.

Hard Ticket: Big Test A-Comin'

With four post-"Ben-Hur" hardticket pix now available to the public, the advisability of this type of presentation will receive its severest test. With the exception of "Ben-Hur," the four subsequent roadshow entries received varying degrees of less-than-enthusiastic acceptance by newspaper and magazine critics.

Following the holiday period, during which all the hardticket pix are expected to do socko business, it's obvious that a weeding out process will take place, seprating the true hard ducat attractions from their softer brethren. It's figured that perhaps two will fall by the wayside. However, they nevertheless stand a good chance of picking up strong coin in general release. A number of film execs, including officials associated with companies releasing some of the softer entries, believe that several of the specials have been artificially stretched to gain the hardticket status. This stretching, it's conceded, is dangerous and tends to remove the gloss and the public's acceptance of future advanced-priced reserved offerings.

'Spartacus' Problem

Although Universal's "Spartacus" received a mixed reception when it initially opened, U prexy Milton R. Rackmil and Kirk Douglas, star and executive producer of the film, are determined to maintain the hardticket policy. Their confidence seems to be justified, since the picture appears to be gaining momentum. The picture, of course, will hit its peak level during this week with a total of 18 engagements, 14 of which started on Dec. 22 and one on Dec. 15. The initial six dates have already racked up more than $1,000,000 in theatre gross. At this pace, it's figured that "Spartacus," although it may not live up to the hoped-for two-year runs, can rack up year engagements in many of the key situations that provide the bulk of the roadshow coin.

Outside Jewish Centers?

Otto Preminger's "Exodus," with an advance of more than $1,000,000, is also figured to maintain the hardticket pace for sometime despite the mixed reviews. How "Exodus" will fare once it moves out of the large Jewish population centers remains an enigma. There seems to be no doubt that the picture can run for a year or possibly two in New York on a hardticket policy. Long-runs can also be anticipated for Chicago, Los Angeles, and Miami. The response in other key cities will undoubtedly determine the future handling of the film.

Preminger is a realist and if he is convinced that the picture cannot maintain the hardticket pace in certain sections of the country, he is sure to seek a revision of the release policy. It was at Preminger's insistence, for example, that Columbia dropped its initial plan to issue "Anatomy of a Murder" as a reserved-seat film.

'Alamo' and 'Pepe'

The pictures that appear to face the toughest sledding are "The Alamo" and "Pepe." It's expected that "The Alamo" will abandon the hardticket route shortly after the holiday season. Columbia's policy on "Pepe" is still undetermined, although the picture received the worse clobbering of the recent hardticket entries.

It seems fairly certain that Col will continue the reserved-seat policy for a while at least. Conceivably, it could successfully pursue this policy in the 36 U. S. and Canadian cities which are said to provide the important roadshow money.

In the case of a hardticket film, it's possible for a company to register some tall coin from the 36 key cities. Following runs in these situations, the general release pattern could be established for the smaller population centers. "Ben-Hur," of course, hit the jackpot in that Metro was able to continue the reserved-seat technique down to the smaller communities.

Roadshows' Gravy Towns

The 36 cities, rated as providing the bulk of the roadshow coin, are: New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Miami, Pittsburgh, Cleveland, Cincinnati, Atlanta, St. Louis, St. Petersburg, Toronto, Montreal, Houston, Seattle, San Francisco, Washington, Denver, Baltimore, Milwaukee, Kansas City, Portland (Ore.), Minneapolis, Dallas, Salt Lake City, Indianapolis, Rochester, Louisville, Syracuse, Omaha, Oklahoma City, Des Moines, Vancouver, and Buffalo.

King Bros. Net Off, Looks Ahead

Hollywood, Dec. 27.

King Bros. Productions chalked up a net profit of $53,679,.33 for fiscal year ended Aug. 31, 1960, after provision of $47,344.17 in Federal and State income taxes, down from previous year's net of $75,384.51 after $74,417.87 in taxes, it was disclosed by prexy Frank King in annual report sent to stockholders.

In reporting the decrease in annual take, King pointed out that the new statement of earnings does not take into account income that was expected to be received before the Aug. 31 fiscal year end but to be included in this year's income. Examples of such income, expected but not received, he said, were the proceeds from sale to Russia of "The Brave One" for a "substantial amount" and to television of firm's U.S. interest in "Rodan."

Unremitted foreign funds of all pix in release amounted to $131,-056, according to prexy, who stated this figure reps earnings which have not yet been transferred to the U.S. or included in corporation's earning statement.

Current assets, according to statement, amount to $1,057,659 as compared to total current liabilities of $144,229, of which $79,079 reps provision for corporation income taxes. Total current assets for year ended Aug. 31, 1959 were $1,037,-377.38 and current liabilities $127,-195.29, of which $90,972.30 repped provision for income taxes. King in his report declared that corporation had not borrowed money for any purpose.

Prospects for 1961, King reported, appear to be the best in company's history.

'Saturation' as Expert

Japan will get a taste of U.S. selling methods prior to the opening of Metro's "Gorgo" on Jan. 3.

The type of tv campaign used for U.S. saturation bookings will be employed, utilizing the services of all of Japan's important video outlets.

The King Bros. production is scheduled to open simultaneously in 25 theatres in Tokyo and other cities as a day-and-date engagement.

Triumph of Confusion As Lawyers Gum Up Old Buster Keaton Films

Los Angeles, Dec. 27.

Question of who has the rights to a dozen or more Buster Keaton films has been decided against Keaton's associate, Raymond Rohauer, but his attorney said he'll appeal all the way to the U.S. Supreme Court if necessary.

In fact, case decided last week by U.S. District Court Judge William Mathes dealt only with Metro's 1924 Keaton-starrer, "The Navigator," but both sides feel it sets precedent regarding the other Keaton silents in question.

Metro isn't a party to the suit and it's hard at this point to determine exactly who is. Technically, the plaintiff is former Loew's Theatres Inc. board chairman Leopold Friedman as "trustee in the liquidation of the assets of Buster Keaton Productions Inc." He's repped by Herb Schwab of Bautzer & Grant.

Judge Mathes apparently upheld Friedman's contention that Metro's copyright renewals were valid in Keaton Productions Inc.'s behalf. Friedman was an original officer of KPI with Joseph and Nicholas

(Continued on page 55)

Only Yesterday A White Elephant, MGM's London Studio Hums Happily

Pittsburgh Safety Chief Hits 'Apartment' And 'Big, Obscene Features'

Pittsburgh, Dec. 27.

Director of Public Safety Louis Rosenberg of Pittsburgh lashed out at today's "big, beautiful, obscene" features in a breakfast meeting on Monday (29) at Kaufmann's department store. Hitting hardest at smut literature on the newstand, Rosenberg went on to films presently playing neighborhood houses and especially marked "The Apartment" (UA) for criticism.

Later, in an interview with the local VARIETY rep, Rosenberg apparently described "A Summer Place" (WB) but had forgotten the title. He said that the evils that these expensive pictures present are many, especially since they are accepted so completely by adults. He said he had no power to stop their exhibition but would wait till public indignation would prevent their showing or legislation would be adopted that would curb their showings to children, "who must be protected under the law." He said there are laws on the books that could keep children out of the theatres and if things got worse he will use these measures unless exhibitors enforce their "Adults Only" policy. He said laws, as they presently read, are for the protection of children only since the courts outlawed the censor board. He said that "public policy would soon dictate a firmer look at the picture content now coming out of Hollywood."

"It is unbelievable," he added, "what they are getting away with in those foreign movies."

Jack Connolly, 73, Trade-&-Capital Figure Succumbs

John S. (Jack) Connolly, 73, chief of the domestic film production division of the U. S. Information Agency, was found dead Thursday (22) in the Century Hotel, N. Y. It was believed he was a victim of a heart attack.

A longtime motion picture executive, he had a variety of posts in the industry before joining the USIA in 1953. He was Washington rep for the old Motion Picture Producers and Distributors Assn. from 1919 until 1927 when he became European director for Fox Movietone News.

Connolly, who had residences in Larchmont, N. Y., and Alexandria, Va., traveled extensively in the course of his duties. His baggage generally comprised nothing more than a toothbrush and a wash-and-wear shirt for he had an aversion to touring with heavy bags.

A native of Wellesley, Mass., he was city editor of the Boston Herald for a time before turning to the film field. He was named general manager of Pathe News in 1930 and helped shape the reel's prestige in the mid-1930s. After leaving Pathe he joined the Office of Inter-American Affairs in 1941 as chief of its newsreel division.

Moving over to the State Dept. in 1945, Connolly was appointed its newsreel liaison rep. He shifted to USIA in 1951 and subsequently became head of its domestic film production division.

Surviving are his wife, Lucille, two sons and a daughter. One of his sons, John Jr., is a U. S. consul in Thailand while the other son, Jimmy, is a Washington newspaperman. His daughter, Pat, is the wife of Darrell Danse, head of the USIA New York office. A brother also survives.

'Exodus' Dated for S. F.

San Francisco, Dec. 27.

"Exodus" (UA) has been booked into the 1,610-seat Alexandria, United California (Naify) circuit's hard-ticket neighborhood house, for late January.

It will follow "Alamo," now in its ninth week.

Awards Away!

New York.

Editor, VARIETY:

I think they are taking this award business too far.

The Actor of the Year—the Housewife of the Month—the Play of the Week—and now I see at the Criterion they have "The Girl of the Night."

Ewen Gillies

France Uptrends; Ducat Rise 5.07%

Paris, Dec. 27.

Total motion picture theatre admissions in France during the third quarter of 1960 amounted to 74,900,000, an increase of 5.07% over the comparable quarter last year, according to latest figures released by the Centre National du Cinema. This is first time in three years that the admissions figure has gone up over the total for the comparable period the year before.

Also in the same period, exhibitors' net receipts increased 18.93% over the third 1959 quarter. This was said to be due to the increase in admissions, a slight increase in seat prices, and primarily to certain tax cuts allowed exhibs to get a greater share of gross receipts.

Zinnemann Not for Film Producing O'Seas Just To Avoid H'wood Budget

Paris, Dec. 20.

Fred Zinnemann, who has made his last two films abroad, "The Nun's Story" (WB), in Europe and Africa and "The Sundowners" (WB), in Australia, has his own ideas about the various industry slants on so-called runaway production. It boils down not only to a call for foreign locales, but the needed atmosphere and feeling of a film which should decide where it would be made, he claims.

Zinnemann points out that "Nun's Story" demanded African locales to get the proper mood and essence into the film of a novice nun working in Africa. His recent "Sundowners," he feels, might have been done in the U. S. as far as exteriors go. But it might have then turned into a western instead of a look at the Australia of 1920, and its people. Zinnemann says that only on the spot could he have been able to give the film an added social and physical depth to fit this story of Australian sheepherders and their everyday lives and needs.

He feels that shooting abroad is not necessarily cheaper in the long run with fares and per diem making things about balance with any savings on actual production costs. Zinnemann feels that U. S. filmgoing habits may be changing with big scale epics and costumers and probing sex antics not holding up as boxoffice draws. Perhaps people just want to see something that is true and an experience they can feel something about and share, says he.

He states that foreign films were good before the war but Yank pix still hold worldwide sway in that they were original and sprang from intrinsic U. S. problems and attitudes. Now foreign films are making headway on U. S. marts and offering brisk challenge in foreign spots. American production abroad is natural in light of growing international awareness and interest but can backfire if a conventional Hollywood picture, which could be made on home grounds, is made abroad only to use offshore stars, make pix cheaper or use frozen funds.

Coop on Wald's List

Hollywood, Dec. 27.

Gary Cooper will star in Jerry Wald's "Adventures of a Young Man" as likely third assignment on his new three-pix deal with 20th-Fox. Actor will play the father of Nick Adams in film based on brace of Ernest Heminkway short stories.

Initial pair on 20th contract will be "Big River, Big Man" and "Comancheros."

Metro's British studio, rated a white elephant only a few years ago and on the auction block for the right offer, is now a busy and profitable beehive. With the spurt in overseas feature production and the stepup of vidpix activity in Britain, Metro has been able to chalk up some hefty rental business.

In addition, the company maintains the pace with its own British production program. For example, five productions have been scheduled for filming at the British plant in 1961. The packages were arranged by Laurence Bachmann in association with studio production chief Sol C. Siegel. Bachmann serves as Siegel's representative for British productions and maintains headquarters in London.

Bachmann, who returned to London this week after studio confabs with Siegel, will supervise the series of pix which include a modern version of Ibsen's "Hedda Gabler," "The Seagulls," a story of the women who follow the itinerary of the American fleet in the Mediterranean; "Village of Daughters," a comedy; "Postman's Knock," and "See No Evil."

The Elstree Studio program is a carefully calculated one designed to bring in the greatest profits at the lowest coin risk. The budgets, for the most part, are in the $300,-000 range and the pictures are so designed that there's a good chance of recouping the costs, often including the advertising and print costs, in the United Kingdom or in Europe. The remainder of the world provides the profit margin.

This type of business has been providing a nice, steady income for Metro in the past two years and has contributed to M-G's new, healthy financial outlook. Even if the pictures do not turn out to be as successful as originally contemplated, the chances of the company getting hurt are slim. Losses, if any, are at a bare minimum. One sleeper, the current "Village of the Damned," which was made at the Elstree lot, can wipe out all the losses, for example.

The packages are prepared well in advance. Since the pictures are made usually with recognizable but not astronomically-paid names, the scheduling of the productions does not represent an unsurmountable problem. In many instances, the package is readied to the extent that it can be placed before the cameras at a time when there is a lull in outside rental activity. Thus the overhead problem is largely solved.

At the moment, three pictures filmed during recent months at the London studio are in the final stages of editing and scoring. These include "Silent Partner," starring Stewart Granger and Haya Harareet; "Invasion Quartet," starring Bill Travers, and "Green Helmet," starring Travers and Nancy Walters.

The reorganization of the British lot was accomplished under the regime of prexy Joseph R. Vogel. During the early part of Vogel's tenure—at the time the company was faced with corporate problems—the Metro topper had weighed the possibility of selling the London plant. However, after a number of visits to London with Robert O'Brien, v.p. and treasurer, and Maurice Silverstein, v.p. of Metro International, the new operational policy was instituted. Presently, it appears that the London operation is a key activity in the company's overall program.

Bubbly Party Precedes Bunel's 'Young One'

Luis Bunel's "The Young One," a Cannes Festival prizewinner, will be given an invitational showing at the N. Y. Museum of Art on Jan. 12, with a champagne reception set to follow.

The film, which Valiant Films is releasing in the U. S., is scheduled to open at the Victoria Theatre on Broadway.

Although made in Mexico, it was filmed in English with an American cast toplined by Zachary Scott.

Joe Pasternak will produce "The Bottletop Affair" for Metro, with George Wells to pen screenplay.

L.A. Booms; 'Exodus' Torrid $50,000, 'Suzie' Great 40G, 'Boys' Boffo 12G, 'Family' Smash 24G, 'Gulliver' 15G

Los Angeles, Dec. 27.

First-runs here are taking on their annual brightest hue in the current session with a batch of new, strong product to give polish to biz picture. "Exodus," with great advance, looks torrid $50,000 at Fox Wilshire while "World of Suzie Wong" is heading for wow $40,000 in second Chinese stanza. Both "Cimarron" and "Sundowners" opened big on Christmas day at Hollywood Par and Beverly respectively.

"Swiss Family Robinson" is gandering a smash $24,000 or a bit over playing its first week in three theatres. "Where Boys Are" is rated boff $12,000 at Four Star on initial round. "Three Worlds of Gulliver" looks fair $15,000 or near, also in three houses on opener.

"Flaming Star" looms good $13,000 in two spots on initialer. Of regular holdovers, "Cinderfella" is rated big $25,000 in second for four locations.

"Ben-Hur" is doing capacity $31,700 in 57th lap at Egyptian. "Spartacus" should do great $23,500 in 10th round at Pantages.

Estimates for This Week

Fox Wilshire (FWC) (1,990; $1.80-$3.50) — "Exodus" (UA). Great $50,000.

Four Star (UATC) (868; $1.25-$2) —"Where Boys Are" (20th). Boff $12,000. Last week, with Crest, Vogue, "Carry On, Nurse" (Gov) (5th wk, Four Star; 41st wk, Crest; 1st wk, Vogue), $7,200.

Los Angeles, Hollywood (FWC) (2,019; 756; 90-$1.50) — "Flaming Star" (20th) and "For Love of Mike" (20th). Cool $13,000 or less. Last week, Los Angeles with Iris, Loyola, "Wizard of Baghdad" (20th), "Freckles" (20th) (1st wk), $8,800. Hollywood with State, "Vil-

(Continued on page 15)

Key City Grosses

Estimated Total Gross

This Week $2,787,900
(Based on 20 cities and 221 theatres, chiefly first runs, including N. Y.)

Last Year $2,938,304
(Based on 16 cities and 161 theatres.)

'Suzie' Wow 20G, Philly; 'Grass' 24G

Philadelphia, Dec. 27.

Holiday weekend trade is bringing slightly upped grosses for current session at downtown deluxers. "World of Suzie Wong" is town topper with wow tale at 536-seat Arcadia. "Grass Is Greener" also is smash at Fox while "Facts of Life" is just okay at Stanley, both newcomers.

"Butterfield 8" is rated big in seventh round at Randolph. "Spartacus" is picking up to great total in eighth session at Goldman. "Ben-Hur" also is perking to strong total in 56th Boyd stanza.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "World of Suzie Wong" (Par). Wow $20,000. Last week, "Midnight Lace" (U) (8th wk), $5,000.

Fox (Milgram) (2,200; 99-$1.80) —"Grass Is Greener" (U). Lush $24,000. Last week, "Plunderers" (AA), $7,000.

Boyd (SW) (1,563; $1.40-$2.75) — "Ben-Hur" (M-G) (56th wk). Strong $12,500. Last week, $10,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (8th wk). Great $12,000. Last week, $8,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Alamo" (UA) (9th wk). Okay $8,500. Last week, $6,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Butterfield 8" (M-G) (7th wk). Big $9,500. Last week, $7,500.

Stanley (SW) (2,500; 99-$1.80)— "Facts of Life" (UA). Okay $15,000. Last week, "Goliath and Dragon" (AI) (2d wk), $6,000.

Stanton (SW) (1,483; 99-$1.80)— "GI Blues" (Par) (2d wk). Neat $9,500. Last week, $11,000.

Studio (Goldberg) (483; 99-$1.80) —"Tempest in Flesh" (Indie) and "Woman" (Indie) (reissues) (2d wk). Fast $5,500. Last week, $5,200.

Trans-Lux (T-L) (500; 99-$1.80) —"Never on Sunday" (Lopert) (5th wk). Fancy $8,000. Last week, $9,500.

Viking (Sley) (1,000; 99-$1.80) — "Cinderfella" (Par) (2d wk). Fair $7,000. Last week, $11,000.

World (R&B-Pathe) (449; 99-$1.80)—"Hell Is City" (Col) (2d wk). Good $3,300. Last week, $2,200.

'Spartacus' Tops Cincy, Rousing $18,000; 'Alamo' Big 15G, 'Gulliver' 7½G

Cincinnati, Dec. 27.

Hard-ticket entries dominate the Cincy film front in this holiday stanza, upping general biz in face of record cold weather handicap. "Spartacus" shapes smash at downtown Grand as top grosser. "Alamo," looming big at the Valley, may eclipse one or more of its previous preems. Both were strengthened by extra matinees.

"Ben-Hur," retains fast tempo in rounding out 41-week run at the Capitol, giving way Dec. 28 to "Cimarron." Potent second-weekers are "Cinderfella" at Albee and "Three Worlds of Gulliver" at Keith's. "GI Blues" looms okay in second at Palace.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)— "Cinderfella" (Par) (2d wk). Good $9,500. Last week, $7,800.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75) — "Ben-Hur" (M-G) (41st wk). Fast $14,000 finish. Last week, $13,000. Engagement total was close to $650,000.

Esquire Art (Shor) (500; $1.25)— "Captain's Table" (20th) (4th wk). Solid $1,500. Same last week.

Grand (RKO) (1,300; $1.75-$2.75) —"Spartacus" (U). Hard-ticket policy inaugurated Thursday (21) after 10-day shuttering for facelift. Wow $18,000.

Guild (Vance) (300; $1.25)— "Please Turn Over" (Col). Swell $2,400. Last week, "Hiroshima Mon Amour" (Zenith) (6th wk), $800.

Hyde Park Art (Shor) (500; $1.25)—"Carry On Nurse" (Gov) (m.o.) (10th wk). Final 10 days of this week okay $1,300. "Schools For Scoundrels" (Cont) opened Sunday (25).

Keith's (Shor) (1,500; 90-$1.25)— "Three Worlds of Gulliver" (Col). Fancy $7,500 in climb over $4,000 preem.

Palace (RKO) (2,600; $1-$1.25)— "GI Blues" (Par) (2d wk). Okay $9,000 following $10,000 kickoff.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Alamo" (UA). Big $15,000 or close. Suburban deluxer was idled briefly for redecorating and return of reserved-seat operation.

'FAMILY' BOFFO 10G, OMAHA; LEWIS NG 4G

Omaha, Dec. 27.

Aided by school vacations, downtown first-runs are currently enjoying the usual Xmas week boom. "Swiss Family Robinson" is boffo at State while the other new entry, "Esther and King," is okay at Orpheum. Second week of "Cinderfella" is slow at the Omaha. Hardticket "Ben-Hur" soared in its 45th session at the Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20) — "Ben-Hur" (M-G) (45th wk). Lusty $8,000. Last week, $3,800.

Omaha (Tristates) (2,066; 75-$1) —"Cinderfella" (Par) (2d wk). Sagging to lean $4,000 after $5,500 bow for Jerry Lewis pic.

Orpheum (Tristates) (2,877; 75-$1)—"Esther and King" (20th). Okay $8,000. Last week, "Desire in Dust" (20th), $4,500.

State (Cooper) (743; $1)—"Swiss Family Robinson" (BV). Boff $10,000 or over. Last week, "Butterfield 8" (M-G) 5th wk), $4,000.

'Spartacus' Boff $28,000, St. Loo; 'Army' Big 18G

St. Louis, Dec. 27.

Big news here currently is the mighty total being rolled up by "Spartacus" in first stanza at the 1,800-seat Esquire. "Cinderfella" shapes lofty in second round at the St. Louis while "Esther and King" is rated big in second at the Ambassador.

"Wackiest Ship in Army" looms fine on opener at huge Fox. "Butterfield 8" still is smash in sixth State session. "Ben-Hur" is doing fine on first moveover stanza at the Pageant after a longrun at the Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Esther and King" (20th) (2d wk). Pushed to big $12,000. Last week, $6,000.

Apollo Art (Grace) (700; 90-$1.25)—"Left, Right and Center" (Indie). Good $2,500. Last week, "Rue de Paris" $1,000.

Esquire (Schucart-Levin) (1,800; $1.75-$2.50) — "Spartacus" (U). Mighty $28,000. Last week, "Inherit Wind" (UA) (6th wk), $6,000.

Fox (Arthur) (5,000; 60-90)— "Wackiest Ship in Army" (Col). Fine $18,000. Last week, closed for remodeling.

Loew's Mid-City (Loew) (1,160; 60-90)—"Three Worlds of Gulliver" (Col) (2d wk). Okay $8,500. Last week, $7,000.

State (Loew) (3,600; 60-90)— "Butterfield 8" (M-G) (6th wk), Big $8,000. Last week, $8,500.

Pageant (Arthur) (1,000; 90-$1.50)—"Ben-Hur" (M-G) (m.o.). Fine $5,000. Last week, "Carry on Sergeant" (Indie) (2d wk), $1,500.

St. Louis (Arthur) (3,800; 60-90) —"Cinderfella" (Par) and "39 Steps" (20th) (2d wk). Lofty $14,000. Last week, $12,000.

Shady Oak (Arthur) (760; 60-90) —"I'm All Right Jack" (Col). Good $3,000. Last week, "Battle of Sexes" (Cont) (5th wk), $1,000.

'Alamo' Sockeroo $15,000, D.C.; 'Suzie' Wow 23G, 'Facts' Big 17G, 'Mink' 6G

Broadway Grosses

Estimated Total Gross

This Week $806,900
(Based on 28 theatres)

Last Year $1,050,404
(Based on 26 theatres)

'Spartacus' Socko $25,000, Frisco

San Francisco, Dec. 27.

Holidays are booming biz at local first-runs this stanza. Standout is "Spartacus," which is heading for a mighty total in first round at the United Artists. "World of Suzie Wong" looms great $24,000 at Golden Gate, also on initialer. "Flaming Star" is just okay in first at the Fox.

"Three World's of Gulliver" is rated solid in second week at the St. Francis. "Cinderfella" looms dandy in 2d round at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"World of Suzie Wong" (Par). Great $24,000. Last week, "Herod Great" (AA) and "Unfaithfuls" (AA), $11,000 for 9 days.

Fox (FWC) (4,651; $1.25-$1.50)— "Flaming Star" (20th) and "Freckles" (20th). Okay $11,000. Last week, "Wizard Baghdad" (20th) and "Desert Attack" (20th), $7,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Butterfield 8" (M-G) (5th wk). Good $8,000. Last week, $9,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Cinderfella" (Par) and "Jazz Boat" (Par) (2d wk). Dandy $12,000 or close. Last week, $18,000.

St. Francis (Par) (1,400; $1-$1.50) —"Three Worlds of Gulliver" (Col) and "Big Jeeter" (Col) (2d wk). Solid $9,000 or near. Last week, $10,500.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (9th wk). Okay $9,500. Last week, $15,500.

United Artists (No. Coast) (1,151; $1.75-$3.50) — "Spartacus" (U). Mighty $25,000 or near. Last week, closed.

Stagedoor (A-R) (440; $2.50-$3) —"Song Without End" (Col) (11th wk). Oke $4,500. Last week, $4,500.

Vogue (S.F. Theatres) (364; $1.50) —"Virgin Spring" (Janus). Good $6,000. Last week, "Man Who Understood Women" (20th) and "Sea Around Us" (Indie) (reissues), $1,400.

Coronet (United California) (1,250; $1.80-$3.50) — "Ben-Hur" (M-G) (53d wk). Strong $13,000. Last week, $12,000.

Alexandria (United California) (1,610; $1.80-$3.50)—"Alamo" (UA) (9th wk). Fair $8,000. Last week, $7,000.

'BAGHDAD' DIM $7,000 IN PROV.; 'FAMILY' 8G

Providence, Dec. 27.

Strong fare, as usual for time of year, is not much help to many first-runs here currently. RKO Albee's "Flaming Star" looks okay but "Wizard of Baghdad" is rated slow. However, "Swiss Family Robinson" is shaping good. "Three Worlds of Gulliver" is dull at Strand. "Ben-Hur" is slowing down in 27th round at Elmwood.

Estimates for This Week

Albee (RKO) 2,200; 65-90)— "Flaming Star" (20th) and "Desert Attack" (20th). Oke $7,000. Last week, "All Heaven Allows" (U) and "Black Shield Falworth" (U) (reissue), $3,000.

Elmwood (Snyder) (724; 1.50-$2.50)—"Ben-Hur" (M-G) (27th) wk. So-so $2,500. Last week, $4,000.

Majestic (SW) (2,200; 65-90)— "Swiss Family Robinson" (BV). Good $8,000 or over. Last week, "Calamity Jane" (WB) and "The Searchers" (WB) (reissues), $3,000.

State (Loew) (3,200; 65-90)— "Wizard of Baghdad" (20th). Slow $7,000 or near. Last week, "Butterfield 8" (M-G) (5th wk), $3,500.

Strand (National Realty) (2,200; 65-90)—"Three Worlds of Gulliver" (Col) and "The Electronic Man" (20th). Dull $4,500. Last week, "Herod the Great" (AA) and "Heroes Die Young" (AA), $5,500.

Washington, Dec. 27.

Mainstem wickets are spinning this round with seven newcomers, all hot. Standout is "World of Suzie Wong" at the 800-seat Town, figured for a wow total. "Facts of Life" at Keith's is rated sock.

"Alamo" at Uptown is rated boff. "Wackiest Ship in Army" at Trans-Lux also is boffo for opening session. "Please Turn Over," Playhouse entry, looks hefty. "Mike Mine Mink" at the MacArthur looms big.

"Cinderfella" at two Stanley Warner houses and "Three Worlds of Gulliver" at the Capitol are headed for smash second rounds.

Estimates for This Week

Ambassador-Metropolitan (SW) 1,490; 1,000; 90-$1.49) — "Cinderfella" (Par) (2d wk). Boff $20,000 after $12,000 opener.

Apex (K-B) (940; 75-$1.10) — "Lili" (M-G) (reissue). Good $5,500. Last week, "Dreams" (Janus) (2d wk), $2,200.

Capitol (Loew) (3,426; 90-$1.49)— "Three Worlds of Gulliver" (Col) (2d wk). Tall $14,000. Last week, $9,500.

Keith's (RKO) (1,850; $1-$1.49) —"Facts of Life" (UA). Sock $17,000. Last week, "Inherit the Wind" (UA) (6th wk), $7,000.

MacArthur (K-B) (900; $1.25) — "Make Mine Mink" (Cont). Big $6,000 or near. Last week, "Left, Right, Center" (Indie) (4th wk), $2,200.

Ontario (K-B) (1,240; 90-$1.49)— "Midnight Lace" (U) (8th wk). Oke $2,200, same as last.

Palace (Loew) (2,390; $1.00-$1.65) —"Butterfield 8" (M-G) (7th wk). Oke $7,500. Last week, ditto.

Playhouse (T-L) (458; $1-$1.80)— "Please Turn Over" (Col). Hot $8,000. Last week, "Lady Chatterly's Lover" (Kings) and "Love Is My Profession" (Kings) (reissues) (2d wk), $1,600.

Plaza (T-L) (276; $1-$1.80) — "Ritual of Love" (Indie). Boff $10,000. Last week, "Fast Set" (Indie) (7th wk), $1,550.

Town (King) (800; $1.25-$1.49) — "World of Suzie Wong" (Par). Wham $23,000. Last week, "Hiroshima Mon Amour" (Zenith) (7th wk), $2,500.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Wackiest Ship in Army" (Col). Sock $15,000. Last week, "Let No Man Write Epitaph" (Col) (4th wk), $2,300.

Uptown (SW) (1,300; $1.25-$2.25) —"Alamo" (UA). Boff $15,000. Last week, "Embezzled Heaven" (Indie) (3d wk), $1,800.

Warner (SW) (1,440; $1.49-$2.75) — "Ben-Hur" (M-G) (40th wk). Great $15,000. Last week, $6,500.

'Suzie' Smasheroo 20G, Det.; 'Grass' Wow 11G, 'Spartacus' Boffo 18G

Detroit, Dec. 27.

Biz shapes socko at downtown deluxers this week. "World of Suzie Wong" looks hot at newly reopened Grand Circus, formerly the Broadway-Capitol. "Inherit the Wind" looks strong at Trans-Lux Krim but "Flaming Star" is only mild at the Fox.

"Spartacus" is wow in eighth session at Madison. "Cinderfella" stays okay in second round at the Michigan. "Three Worlds of Gulliver" is solid in second frame at Palms. "Ben-Hur" is still a winner in 45th week at United Artists.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-$1.49) — "Flaming Star" (20th) and "Freckles" (20th). Mild $13,000. Last week, "Wizard of Baghdad" (20th) and "Tess of Storm Country" (20th), $8,000.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Cinderfella" (Par) and "Seven Ways from Sundown" (U) (2d wk). Okay $15,000. Last week, same.

Palms (UD) (2,961; $1.25-$1.49)— "3 Worlds of Gulliver" (Col) and "Stop, Look, Laugh" (Col) (2d wk). Fine $15,000. Last week, $13,000.

Madison (UD) (1,408; $1.50-$3)— "Spartacus" (U) (8th wk). Wham $18,000 or near. Last week, $12,500.

Grand Circus (UD) (1,400; $1.25-$1.85) — "World of Suzie Wong" (Par). Great $20,000. Theatre renovated and reopened for this pic.

Adams (Balaban) (1,700; $1.25-

(Continued on page 15)

K.C. Strong; 'Exodus' Great $22,000, 'Grass' Wham 15G, 'Star' Bright 11G

Kansas City, Dec. 27.

Holiday traffic is spurting film grosses to pleasant highs this session, with flock of strong films on hand. "Exodus" opened the newly refurbished Empire Theatre (old Missouri) with a flourish, and looks great $22,000 for first.

"Flaming Star" new at Uptown-Granada combo is pleasing. Strong holdovers include "Three Worlds of Gulliver" at Midland, "Cinderfella" at Paramount, "Facts of Life" at Plaza.

Standout newcomer is the Roxy's "Grass Is Greener" heading for wow total.

Estimates for This Week

Brookside (FM-NT) (800; $1-$1.25)—"Midnight Lace" (U) (7th wk). Surged to good $3,000, as finale nears. Last week, $2,200.

Capri (Durwood) (1,260; 90-$2.50) —"Ben-Hur" (M-G) (47th wk). Big $10,000, pushed by holiday trade. Last week, $7,000.

Empire (Durwood) (1,288; $1.25-$3)—"Exodus" (UA). Preem combined with reopening of theatre on Dec. 21, the former Missouri. Sock $22,000 looms.

Kimo (Dickinson) (504; 90-$1.25) —"Please Turn Over" (Col). Fancy $3,500. Last week, "Never on Sunday" (Lope) (5th wk), $1,200.

Midland (Loew) (3,300; 90-$1.25) —"Three Worlds of Gulliver" (Col) and "Tarzan Magnificent" (Par) (2d wk). Solid $11,000. Last week, $8,000.

Paramount (UP) (1,900; 75-$1)— "Cinderfella" (Par) (2d wk). Splendid $9,000, may hold. Last week, $7,500.

Plaza (FM-NT) (1,900; $1.25)—

(Continued on page 15)

New Product Hypoes Chi; 'Suzie' Boff $31,000, 'Grass' Socko 31½G, 'Family' Lofty 35G, 'Sundowners' Wham 28G

Chicago, Dec. 27.

Eight fancy openers and some glittering holdovers are spreading a cheerful Xmas tone over the Main Stem this round, despite subzero temperatures for the holiday. Juve bills are sparce downtown considering that school is out, but the Elvis Presley-starrer, "Flaming Star," is filling the void in first-run nabe release.

"World of Suzie Wong" shapes boffo $31,000 at the Woods while "Grass Is Greener" looks sock $31,500 at United Artists.

"Swiss Family Robinson" shapes big $35,000 at State-Lake. "Sundowners" looks fancy $28,000 at Roosevelt while the Oriental looms sock $35,000 with "Wackiest Ship In Army."

"Exodus" continues a sellout in second Cinestage frame, with extra performances while the Loop has lines for "Three Worlds of Gulliver," also second, "Never On Sunday" is holding brilliantly at Esquire on first holdover round. Fifth week of "School for Scoundrels" is good at the Surf.

Of the hardticketers, "Alamo" is just okay at the Palace in ninth week, but "Spartacus" shapes big in 11th at McVickers. "Ben-Hur" has rounded its first year and is still hot in 53d round at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.50) —"Studs Lonigan" (UA). Oke $3,200. Last week, "Eye for Eye" (Indie) and "Chase Me Charlie" (Valiant) (2d wk), $2,000.

Chicago (B&K) (3,900; 90-$1.80) —"Butterfield 8" (M-G) (8th wk). Sock $23,000. Last week, $16,000.

Cinestage (Todd) (1,038; $1.75-

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Grass' Slick 6G, L'ville; 'Star' 10G

Louisville, Dec. 27.

Heavy snowfall which practically paralyzed traffic will hurt biz at the downtown houses currently. Welcome thaw on Christmas eve (24), was a life saver. "Flaming Star" looms only fairish at Rialto. "Grass Is Greener" at Kentucky, shapes fine. "Three Worlds of Gulliver," in second at United Artists, looms mild.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2)—"Can-Can" (20th) (9th wk). Perking with break in weather, for oke $4,000, same as last week.

Kentucky (Switow) (900; 75-$1)—"Grass Is Greener" (U). Fine $6,000. Last week, "Fox Fire" (U) and "Back in God's Country" (U), $3,500.

Mary Anderson (People's) (900; 75-$1) — "Sundowners" (WB). Opened Christmas Day (25). Last week, "Around World in 80 Days" (UA) (9 days), lean $3,500.

Rialto (Fourth Avenue) (3,000; 75-$1) — "Flaming Star" (20th). Fairish $10,000. Last week, "Wizard of Baghdad" (20th) and "Secret of Purple Reef" (20th), $4,000.

United Artists (UA) (3,000; 75-$1)—"Three Worlds of Gulliver" (Col) (2d wk). Mild $5,000 after last week's $6,000.

'Grass' Mighty 20G, Denver; 'Gulliver' 18G

Denver, Dec. 27.

Christmas week and a flock of new, strong entries will spell greatly upped biz at first-runs here this round. Standout is "Grass Is Greener," which looks smash at the Centre. "Cinderfella" is rated nice at Orpheum while "Swiss Family Robinson" shapes boffo at the tiny Towne. "Fact of Life" looks big in second at Paramount. "Three Worlds of Gulliver" is sharp in initial round at Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.25) — "Wizard of Baghdad" (20th). Trim $7,000. Last week, "South Pacific" (20th) (re-run) (2d wk), $3,000.

Centre (Fox) (1,270; $1-$1.45)—"Grass Is Greener" (U). Smash $20,000. Last week, "Carry On Nurse" (Gov) (m.o.), $6,200.

Denham (Indie) (800; $1.25-$2.50) —"Ben-Hur" (M-G) (37th wk). Fine $12,000. Last week, $6,000.

Denver (Fox) (2,432; $1-$1.25)—"Three Worlds of Gulliver" (Col) and "Desert Attack" (20th). Sharp $18,000. Last week, "All Heaven Allows" (U) and "Black Shield of Falsworth" (U) (reissues), $6,500.

Esquire (Fox) (600; $1)—"Please Turn Over" (Col). Fast $6,000. Last week, "Swan Lake" (Col) (2d wk), $2,100.

Orpheum (RKO) (2,690; $1-$1.25) —"Cinderfella" (Par) and "Walking Target" (UA). Nice $15,000. Last week, "Butterfield 8" (M-G) and "Blue Danube" (BV) (5th wk), $5,000.

Paramount (Indie) (2,100; 90-$1.25)—"Facts of Life" (UA) (2d wk). Big $12,000 or near. Last week, $16,000.

Towne (Indie) (600; $1-$1.45)—"Swiss Family Robinson" (BV). Boffo $15,000. Last week, "North To Alaska" (20th) (5th wk), $4,000.

'Spartacus' Great 15G, Seattle; 'Star' Hep 9G

Seattle, Dec. 27.

True to form, biz picked up at theatres starting on Christmas day. Big news is great total being run up at Music Box with "Spartacus," playing on $1.50-$3 scale. "Three Worlds of Gulliver" looks only fair at Fifth Avenue. "Flaming Star" is trim at Coliseum, but "Cinderfella" looks dull in second at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3)—"Ben-Hur" (M-G) (47th wk). Good $7,000. Last week, $5,700.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Flaming Star" (20th) and "Goddess of Love" (20th). Trim $9,000. Last week, "GI Blues" (Par) (4th wk), $7,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Three Worlds of Gulliver" (Col) and "Half Pint" (Indie). Fair $6,500. Last week, "North To Alaska" (20th) (5th wk), $4,100.

Music Box (Hamrick) (738; $1.50-$3) — "Spartacus" (U). Opening with policy similar to successful one at Blue Mouse across street. Expected to hit smash $15,000 or close. Last week, dark.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Facts of Life" (UA) (2d wk). Fair $7,000. Last week, $6,400.

Orpheum (Hamrick) (2,600; $1-$1.50) — "Sundowners" (WB). Opened Christmas Day (25). Last week, house was closed.

Paramount (Fox - Evergreen) (3,000; $1-$1.50) — "Cinderfella" (Par) and "Wild Ride" (Indie) (2d wk). Dull $5,500. Last week $7,800.

'Spartacus' Huge $20,000 Tops Pitt

Pittsburgh, Dec. 27.

The Christmas thaw brought the customers out of deep freeze over the weekend and has them flocking to deluxers here. Hard-ticket entry, "Spartacus," at the Nixon, looms wow. "Alamo" is rugged at Warner. Other newcomers, "Grass is Greener" at Fulton and "Entertainer" at Squirrel Hill are running fine. "Facts of Life" is showing more power in second round at Penn and ditto for "Cinderfella" at Stanley, though only fair. "Three Worlds of Gulliver" is mild at Harris.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Grass Is Greener" (U). Nice $5,000. Last week, "Esther and King" (20th) (2d wk), $2,500.

Harris (Associated) (2,100; $1-$1.50)—"Three Worlds of Gulliver" (Col) (2d wk). Mild $4,000. Last week, $3,100.

Nixon (Rubin) (1,760; $1.50-$2.75) —"Spartacus" (U). Wow $20,000 for opener.

Penn (UATC) (3,100; $1-$1.50)—"Facts of Life" (UA). Trim $15,000. Last week, "Inherit Wind" (UA), $9,400.

Squirrel Hill (SW) (834; $1.25)—"Entertainer" (Cont). Boff $3,800. Last week, "Edge of Innocence" (King), $1,800.

Stanley (SW) (3,700; $1-$1.50) — "Cinderfella" (Par) (2d wk). Fair $13,000. Last week, $10,000.

Warner (SW) (1,516; $1.25-$1.80) —"Alamo" (UA). Rousing $17,000 on upped scale. Last week, "Ben-Hur" (M-G) (48th wk-9 days), $15,000.

New Films Boost Mpls.; 'Family' Giant $12,000; 'Cinderfella' Big 10G, 2

Minneapolis, Dec. 27.

The biggest number of sturdy newcomers for any one week within memory spells plenty of competition for first-runs this session. Such outstanding fresh entries as "The Sundowners," "Never on Sunday," "Facts of Life," "The Entertainer" and "Swiss Family Robinson" are making for stout to sock totals.

"Cinderfella" in second week, "Swiss Family Robinson," "Wackiest Ship in Army" and "Three Worlds of Gulliver" provide plenty of appeal for school vacationing youngsters. The 44th week for "Ben-Hur," seventh for "Butterfield 8," and second for "Gulliver," all continue prosperous.

Estimates for This Week

Academy (Mann) (947; $1.75-

(Continued on page 15)

B'way Soars; 'Pepe' Mighty $44,900, 'Grass' Great 67G, 'Family' Big 44G, 'Sundowners'-Xmas Show Wow 200G

Broadway first-run business is booming in the current holiday stanza. The fact that Christmas fell on Sunday and was officially observed as a holiday on Monday (26) gave the whole Street an added lift, with the crowds on Broadway making it seem almost like New Year's eve Monday afternoon. Influx of out-of-towners gave the Astor, Victoria and Forum lines to Eighth Avenue on that afternoon. The long lines around the Music Hall Sunday and Monday seemed longer than usual. Mild weather both Sunday and Monday was a big plus factor.

"Grass Is Greener" looks smash $46,000 on first week at the Astor and great $21,000 at arty Trans-Lux 52d Street where daydating. "Pepe," which has been capacity since launched at the Criterion, looks to hit $44,900 in first session, playing on hardticket.

"Swiss Family Robinson" is heading for great $24,000 on initial stanza at the Embassy and boff $20,000 at the arty Normandie. "Can-Can" hit sockeroo $37,000 or near in first round at Palace, where playing on return date to Broadway, but on popscale, continuous-run.

Christmas stageshow with "Sundowners" looks to hit wow $200,000 in third week at the Music Hall. This is one of biggest third stanzas at the Hall. "Flaming Star" looms nice $27,000 in second Paramount round.

"Three Worlds of Gulliver" is soaring to boff $35,000 in second session at the Forum. "Cinderfella" is heading for smash $31,000 in second Victoria frame. "Tunes of Glory" hit a new house record of $23,200 opening week at the arty Little Carnegie.

"Butterfield 8" is soaring to a big $41,000 in sixth week at the Capitol, way ahead of fifth round.

All hard-ticket entries are pushing way ahead of last week because of holiday scales for a portion of their sessions. For example, "Exodus," still capacity, will show $56,000 for second week at the Warner as compared with $49,000, also capacity, for initial round.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2) —"Grass Is Greener" (U). Initial week ending tomorrow (Thurs.) is heading for a wham $46,000. Holding, natch! Last week, "Inherit Wind" (UA) (11th wk), $8,000 in nine days.

Capitol (Loew) (4,820; $1-$2.50) —"Butterfield 8" (M-G) (7th wk). Sixth session finished last night (Tues.) pushed to big $41,000. Fifth was $25,000. Scheduled to stay on through January.

Criterion (Moss) (1,520; $1.50-$3.50)—"Pepe" (Col) (2d wk). First stanza ended yesterday (Tues.) hit capacity $44,900 for 11 performances. This pic reopened the house, which had been shuttered for a couple of weeks to prep for this hard-ticket film.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (12th wk). Current round winding today (Wed.) looks like great $38,000, being helped by five extra shows, after $20,000 for 11th week. Continues on indef.

Palace (RKO) (1,642; $2.50) — "Can-Can" (20th) (2d wk). Initial round completed last night (Tues.) hit sock $28,000 on popscale, continues run after a long run at Rivoli on hard-ticket.

Forum (Moss) (813; 90-$1.80) — "Three Worlds of Gulliver" (Col) (2d wk). This frame finishing tomorrow (Thurs.) looks to climb to smash $35,000 after $21,000 for first week. Continues.

Paramount (AB-PT) (3,665; $1-$2) — "Flaming Star" (20th) (2d wk). Current stanza winding up tomorrow (Thurs.) looks like very good $27,000 after $22,500 for opener. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Sundowners" (WB) and Christmas stageshow (3d wk). Current session ending today (Wed.) looks to soar to wow $200,000, one of great third weeks here. Second was $150,000. Doors opened at 7 a.m. starting on Monday (27), with an earlier start also last Saturday and Sunday. Stays on, with reserved-seat sale perking up particularly strong after Jan. 1.

Rivoli (UAT) (1,545, $1.50-$3.50) —"Alamo" (UA) (10th wk). Ninth round completed last night (Tues.) was a great $25,000 or near as compared with $18,000 for eighth week.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (57th wk). Current stanza winding today (Wed.) looks to reach wow $46,000, with extra shows helping, natch! The 56th week was $26,000. Stays on, of course.

Victoria (City Inv.) (1,003; 50-$2) —"Cinderfella" (Par) (2d wk). This session finishing tomorrow (Thurs.) is climbing to sock $31,000 after $23,000, below estimate for initial week. Continues.

Warner (SW) (1,523; $1.50-$3.50) —"Exodus" (UA) (2d wk). This first holdover week ending tomorrow (Thurs.) held at capacity $56,000 or near with holiday scales boosting most of present week. Initial week was capacity $49,000, playing two shows daily.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Make Mine Mink" (Cont) (2d wk).

(Continued on page 15)

'Exodus' Wow $38,000 In Hub; 'Alamo' Great 16G, 'Grass' Smooth $20,000

Boston, Dec. 27.

With the Xmas bills starting, biz is perking slightly better than last week. Big score this inning is for "Exodus," capacity at the Saxon on opener. "The Alamo" is soaring to lofty gross at the Gary on initialer.

"Grass Is Greener" shapes smooth on opener at the Memorial while "World of Suzie Wong" is socko at Paramount.

Estimates for This Week

Astor (B&O) (1,270; $1.80-$3)—"Spartacus" (U) (9th wk). Smash $13,000. Last week, $10,000.

Beacon Hill (Sack) (678; $1.50)—"Times of Glory" (Indie). Opened Sunday (25). Last week, "Please Turn Over" (Col) (7th wk), oke $4,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (rerun) (6th wk). Sixth week ended Monday (26), hotsy $10,000. Last week, $9,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.). Moved here after 56 weeks at the Saxon on two-a-day; bright $10,000. Last week, "Inherit Wind" (UA) (7th wk), $4,000.

Exeter (Indie) (1,376; 90-$1.50)—"I'm All Right, Jack" (Col) (12th wk). Eleventh week was okay $3,800. Last week, $4,500.

Gary (Sack) (1,277; $1.80-$2.50)—"Alamo" (UA). Fancy $16,000 or near. Last week, "80 Days" (UA) and "Gigi" (M-G) (reissues) (3d wk), $4,000.

Kenmore (Indie) (700; $1.50-$1.75)—"Song Without End" (Col) (13th wk). Oke $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 60-$1.10) —"Grass Is Greener" (U). Looks smooth $20,000 or near.

Metropolitan (NET) (4,357; 75-$1.10) — "Cinderfella" (Par) and "Flute and Arrow" (Indie) (2d wk). Fair $13,000. Last week, $12,000.

Orpheum (Loew) (2,900; 90-$1.50) —"Butterfield 8" (M-G) (7th wk). Good $9,000. Last week, $10,400.

New Fenway (Indie) (1,350; 90-$1.50)—"Three Penny Opera" (Indie) (4th wk-final). Mild $2,100. Last week, $3,000.

Paramount (NET) (2,357; 75-$1.10)—"World of Suzie Wong" (Par). Heading for sock $19,000 or near.

Pilgrim (ATC) (1,900; 60-$1.10) —"Three Worlds of Gulliver" (Col) and "Jazz Boat" (Col) (2d wk). Okay $8,000. Last week, $9,300.

Saxon (Sack) (1,000; $1.50-$3)—"Exodus" (UA). Powerful $38,000, and house capacity. Last week, "Ben-Hur" (M-G) (56th wk), $10,000 and moved over to Capri.

State (T-L) (730; 74-$1.25) — "Women in Shadow" (Indie) and "Love By Appointment" (Indie). Okay $6,200. Last week, "Elisia" (Indie) and "Morals Squad" (Indie) (3d wk), $4,000.

20TH'S BIG, BIG PROMOTION FOR "THE LITTLE SHEPHERD OF KINGDOM COME"

Starring Favorite

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Jimmie Rodgers Title Tune Recording on Roulette Out Now!

Civil War Centennial At Peak Interest—Look Magazine Article Most Popular Ever!

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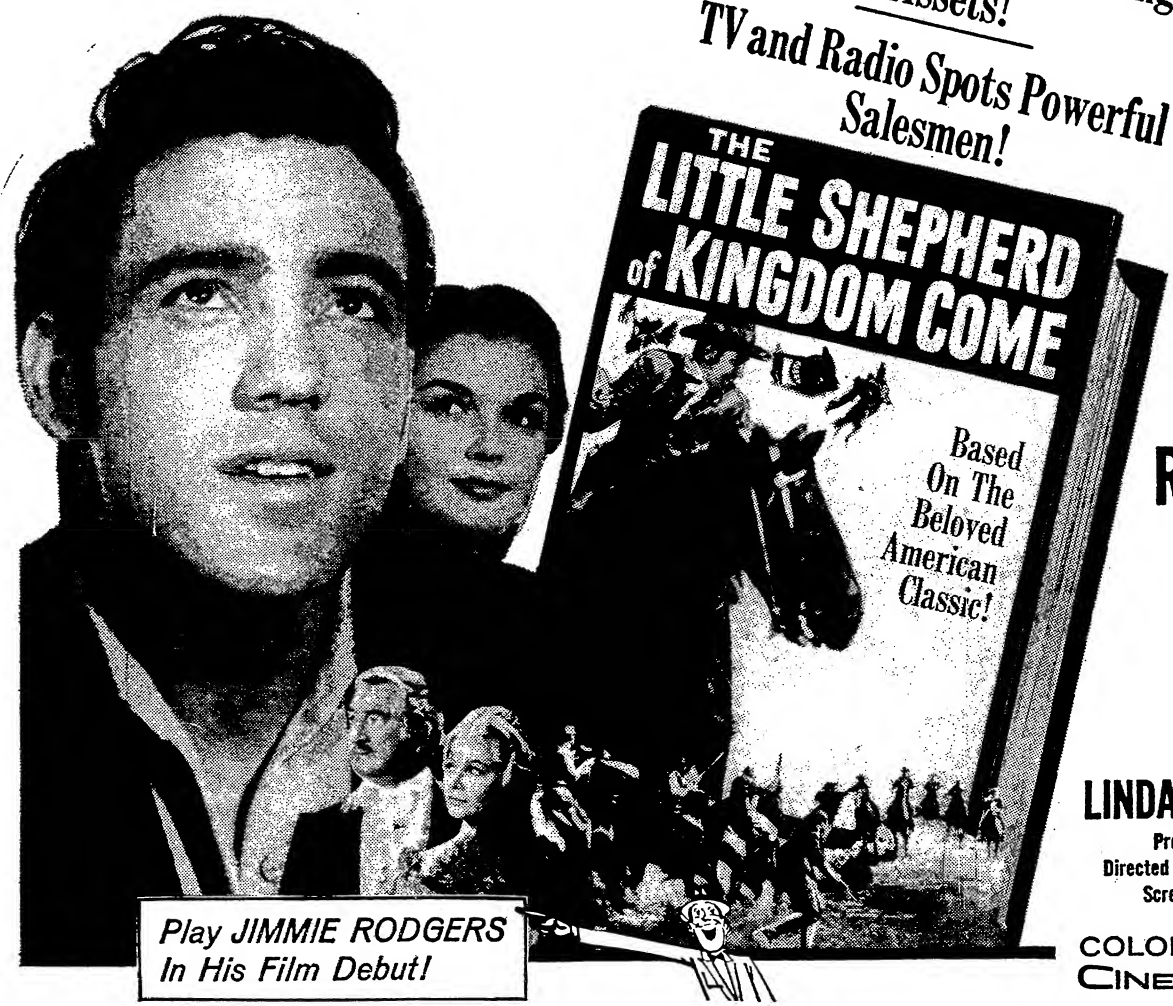


Play JIMMIE RODGERS In His Film Debut!

starring
JIMMIE RODGERS
LUANA PATTEN
CHILL WILLS
co-starring
LINDA HUTCHINGS

Produced by MAURY DEXTER
Directed by ANDREW V. McLAGLEN
Screenplay by BARRE LYNDON

COLOR by DE LUXE
CINEMASCOPE

IN B.A. EVERYONE'S PATSY: B.O.

Buenos Aires' Attendance Data

Buenos Aires, Dec. 27.

Film theatres in the capital city of Argentina are downgraded by a variety of factors, per separate story herewith. These data state the contrast:

Year	Performances	Gross
1956	189,600	$ 5,132,000
1957	199,900	6,000,000
1958	191,300	7,300,000
1959	189,400	13,054,150 (Admission increase)
1960	95,600 (First 6 Mos.)	

(Price of tickets has gone upward, per inflation here in the followbroad terms: 1956 (5.85 pesos); 1957 (6.27); 1958 (7.79); 1959 (18.50); 1960 (24.95).

French Prods. Turning to Historical Pix; Emulating Italo Bible Epics?

Paris, Dec. 20.

French producers rarely seem to have either the urge or the talent for doing big scale biblical pix or even more exploitable large-size costumers. However, the few which are made always seem to end up high on the top grossing lists. So producers now are coming around to taking a chance and investing more money to turn out more globally attractive feature films.

The French producers outside of a few visionary ones like Raoul Levy ("And God Created Woman"), usually make films for their own mart. They feel that the remainder is gravy. This means spending the money on creative and star talents rather than on epic production values. But growing coproduction under the Common Mart means more money and a growing desire to follow in world film cycles.

Italo biblical successes may not be emulated but swashbucklers, with both action and saucy, historical stories, are now on the production agendas.

This season a Napoleonic tale, "Austerlitz"; a 17th Century romantic action meller, "Le Capitan"; a drama of nuns executed during the French Revolution, "Dialogue Des Carmelites"; a tale of a Russian Czar, "Katia"; and an oater-type adventure pic, "Os Bandeirantes," were among the top takers.

And more are due. Three are now ready to start and they will cost more than $2,000,000, big money here. Oldtimer Claude Autant-Lara will do one on Henry IV of France, "Vive Henry IV, Vive L'Amour," which will mix history and bedroom shenanigans. It stars Melina Mercouri and Francis Claude, with Hoche producing.

Jean Dreville does a big historical fresco, "La Fayette," produced by Estela Film while Jean Marais stars in a cloak-and-horse actioner, "Le Capitain Fracasse," for Plazza Films. Robert Bresson is prepping "The Trial of Joan of Arc," a more intimate study of this subject, and Eddie Constantine has wound the first French western, "Ace of Spades."

MEX. GOVT. MAY ABSORB SAN ANGEL INN PLANT

Mexico City, Dec. 27.

The lone holdout, outside of the federal film structure, the privately-owned San Angel Inn Studios, may be absorbed by the government. And there is also talk that the America Studios, which turn out short subjects and television programs, may also be bought out. The insistent reports are that Nacional Financiera will either buy, or already has bought out the San Angel facilities, owned by Jorge Stahl. There's no official confirmation of this as yet.

A tv producer said it was highly improbable that the America Studios will become federally owned. The operation is privately financed and turns out tele shorts. If the San Angel deal is confirmed, it will mean that only a handful of privately-owned cinemas and the America Studios will remain outside the federal orbit.

'Millionairess' Shapes As Ace O'Seas Grosser

London, Dec. 27.

The 20th-Fox release "The Millionairess," starring Sophia Loren and Peter Sellers, looks like repeating in local cinemas the success it had at the Carlton, Haymarket. First figures indicate that it is set to outgross the company's previous best grosser in recent times over here. "Sink the Bismarck."

Producer of "The Millionairess," Dmitri de Grunwald, planed to Paris last week for the three-theatre opening of the pic—at the Hermitage, Image and Vedette.

Israel Bans Six U.S. Films in '60

Tel Aviv, Dec. 20.

In the year 1960, the Israeli Censorship Board has refused permission to six U. S.-made films. Several other pix were given permits only after distribs agreed to cuts. Still others were forbidden to children under the age of 16. Some British, French and other pix met similar fates. However, the restrictions are only a small percentage of the overall number of productions shown. This board, made up of government officials, educators and writers, works under the auspices of the Ministry of Interior and its decisions are binding by law.

The guiding principles of the board make the following forbidden: pornography, but sex is liberally handled when on an artistic level, like in the French pic, "The Lovers"; horror, scenes instigating to or justifying crime; films offending governments or states whether friendly to Israel or not; pix in which former Nazis participate or are whitewashed (but von Braun's biography was allowed); films sympathetic toward Germany or the present Arab regimes, and any pic made in Germany.

On such grounds, 23 U. S.-made pix were not approved in the last three years. Last year, the six pictures banned were "Monster on the Campus" (U), "Cry Tough" (UA), "Young Captives" (Par), "Man on String" (Col), "Key Witness" (M-G) and "Return of the Fly" (20th).

900,000 SEE 'BEN-HUR' IN 1ST LONDON YEAR

London, Dec. 20.

"Ben-Hur," which started its second year in London's West End last Friday (16), since its opening at Empire, Leicester Square has been seen by more than 900,000 patrons. It has since opened in Birmingham, Dublin, Glasgow and Manchester to a total U.K. gross to date of more than $2,250,000.

Ever since its opening in the West End, the Metro opus has played to capacity at every evening performance, and has chalked up records for its students' matinees.

45% ADDED TO COST OF DUCATS

By NID EMBER

Buenos Aires, Dec. 20.

Local development of television, a flaccid economy and over-high admissions due to excessive taxation, badly affected Argentine exhibitors in 1960. With more channels opening up all over the country in 1961, prospects are not encouraging, and some exhibitors are already shuttering their theatres and leasing or selling these to automobile firms for exhibition rooms.

Recent Extraordinary General Meeting of Assn., of Independent Exhibitors of the Federal Capital, resolved to "declare a state of alert" (in preparation for a strike, appealing to the Unions to refrain from making new wage demands, which would intensify shuttering of all theatres and so cause widespread unemployment.

Assn. pointed out that for 16 years exhibitors have had to contend with excessive State intervention in their affairs, and despite abundant proof given the authorities that earnings are not as succulent as is generally thought, they are still loaded with taxation. Now for the first time, diminishing boxoffice returns are bringing Producer and Exhibitor interests closer, in a need for common action to resist taxation. Producers, however, benefit from the 10% boxoffice tax earmarked for production, but Exhibitors are then "mulcted" another 10% for the Municipality and 15% for school building, thus increasing prices by 45%. Now the Actors have come up with another suggested 10% on film admissions to subsidize legit productions.

Late in November a meeting was held at the Labor Ministry to discuss a new labor contract for Exhibition personnel, both the Assn. of Film-Theatre Impresarios and Assn. of Independent Exhibitors flatly refused any increases, due to the downward trend in business, which already caused shuttering of the city's America, (690 seats), American Palace (demolished), Antardida Argentina (1,278), Argentino (1,155), Atenas (demolished), Ateneo (742), Bijou (372), Capitolio, Coliseo II (500), Corrientes, Etoile, Febo (881), Gran Palace (demolished), Grand Palais, Guemes (leased by Exhibitor Cavallo at 60,000 pesos monthly as automobile show-room), Lux (498), Minerva, Mitre (641), Once (937), Palace Rivadavia, Perla (300), Petit Splendid (Demolished), Pompeya (1,145), Primera unta, Radar, Radio City, Regina, Riradavia, Rose Marie (demolished) San Telmo, Select Barracas, Select Boedo, Supremo, Versailles and Victoria. Anohter 10 close before end 1960.

One of exhibitors' continuing grievances is the obligatory Vaudeville law, which is in the nature of indirect taxation. With television creating jobs it is absurd to allege unempolyment amongst entertainers. Video outlets are not forced to hire this talent, then why should exhibitors be forced to pay for it?

Exhibitors decided to shutted if any further demands are made on them, and to persuade Unions to allow them to cut out matinee performances.

The Municipality harassed Exhibitors trying to force them to provide hat-checks on all film-theatre seats, though hat-wearing is practically a lost custom. Exhibitors countered by pointing out their impoverishment, and the matter was forgotten. Major exhibitors, like the Lococo Circuit, supplement boxoffice receipts by using their theatres as publicity stands for automobiles, champagne and in 1961 a move new will be installation of soft-drinking vending electronic devices in their lobbies.

European product predominated on screens in 1960. Some attribute this to better terms offered exhibitors by the European distributors. In turn American distributors were plagued by a shortage of product.

Competition for top take is close

(Continued on page 13)

All Buenos Aires Province Cinemas Shutter in Protest Over Vaude Law

Buenos Aires, Dec. 20.

All province of Buenos Aires film theatres, including those in the cities of La Plata, Mar del Plata, Necochea, Miramar and Bahia Blanca shuttered last week in protest against government insistence on the absurd law making vaudeville obligatory, which the authorities now want to enforce in the Provincial theatres as well as those in this city. The exhibitors published an "open letter" in the newspapers explaining reasons for closures. First was that over the last six months audiences have dwindled by 50%, as the authorities must know from their own statistical record. Secondly, patrons have had to cut out film entertainment because of high admissions (these are mainly because of boxoffice taxes of 10% to subsidize the local screen industry, 15% for school building, 10% for municipal taxes and another 20 centavos for the Provincial treasury.

These add 40% to the admission price so that a ducat which could cost 17 pesos is upped to 25. In some towns, additional municipal taxes run the tax total up to 60%.

It was cited that the growth of tv (three channels in Buenos Aires), and in Mar del Plata, and a 4th early in 1961, all of which entertain maily with films which pay no taxes, and are not restricted for age groups puts, the cinemas at even greater disadvantage.

Hit Absurdity of Vaude Law

Exhibs stress the absurdity of obliging them to employ vaudeville turns, when their main business is film entertainment, whereas the tele channels whose main business is vaudeville or programs are supplying the films for free and are not forced to employ vaudevillers. They also stress that tv has caused similar exhibition crises in other countries but the authorities there wisely helped by reducing taxation. A precedent was set here when taxation was relaxed here for the benefit of legiters, and this should be followed in the case of films.

It was also pointed out that over 30 theatres have shuttered for good in recent times, and many more will disappear in the next few months.

The Provincial exhib protest follows the line taken by Buenos Aires city colleagues, who decided at a recent annual meeting to declare themselves in a state of "alert," ready at any moment to shutter in protest if any further attempts are made to dip fingers in the boxoffice, already overloaded with taxation and other charges.

The exhibs also answered a National Screen Institute memorandum which passed on a Screen Union complaint that exhibitors try to sabotage the native product. The exhibitors point out that the Institute has been inept or overbenevolent in classifying the native product as either "A" (for obligatory exhibition) or "B" for optional exhibition. Exhibition is a business which must see that audiences get what they like, and nothing constructive can be achieved as long as that is overlooked.

Nikkatsu Would Add 200 Houses in Japan

Tokyo, Dec. 20.

Nikkatsu, one of Japan's six majors, is seeking to increase the strength of its theatres from about 800 to 1,000 by the yearend. Decision for the expansion is based on the continued popularity of young stars Yujiro Ishihara and Akira Kobayashi.

Nikkatsu is one of Japan's most successful filmeries these days, its product appealing mainly to the teenagers and young adults who make up bulk of patrons. Themes of Nikkatsu pix generally involve youthful sex and violence.

Mex Review Fest NSG Money-Wise

Mexico City, Dec. 20.

A post-mortem on the Third World Review of Film Festivals reveals that financially it was no great shakes. However, according to the organizers and an official government statement, the event was not staged for profit but for "cultural ends and to strengthen ties of friendship with nations of the world."

Italy's "La Dolce Vita" was the smash hit of the Fest. It was a sellout at the big barnlike Auditorium, with 12,000 seats. The 2,000-seat open air theatre in Acapulco also was packed.

There were no censor cuts in Acapulco, but despite the Film Bureau's earlier assertations that no Fest film would be censored, the Auditorium saw a version where three torrid scenes, including the unabashed Anita Ekberg dance, were clipped.

"La Dolce Vita" made a festival boxoffice record of $3.743 at the Auditorium and around $2.040 at the San Diego Fortress Theatre, Acapulco. These figures especially significant by comparison with total receipts, $17,509 at the Auditorium and $15,010 at the Fortress.

In general terms Jorge Ferretis admitted that there was a lot of disorganization in staging the Fest, but that on the whole the Review was a success both publicity-wise and in cementing relations with foreign production elements.

In the future, too, the Fest will be cut shorter, with Ferretis working out arrangements with Berlin, Cannes, Venice, Karlovy Vary and San Sebastian judges to send only the top three winners. Ferretis stoutly affirmed that the Mexican event, in three years, has advanced more than foreign festivals which have been on the scene 10 or more years.

NEW WORKS SET FOR LA SCALA IN MILAN

Milan, Dec. 20.

At La Scala Opera the "first Italian performances" this season will consist of "Ali Baba" by Cherubini, "Midsummer Night's Dream" by Benjamin Britten and "Moses and Aaron" by Schoenberg (in the Berlin-Festival edition, with singers, chorus, dancers and orchestra brought from Berlin as guest performers). There will be a world premiere of new opera by veteran composer Ildebrando Pizzetti "The Silver Stocking." Balance of the repertory includes Bellini's "Puritani" and "Beatrice di Tenda" (in latter Joan Sutherland will make her N.Y. debut with the American Opera Society). Verdi ("Forza del Destino" and "Don Carlos") Puccini ("Butterfly") Saint-Saens ("Samson and Dalila") Strauss ("Rosenkavalier") Tschaikovsky ("Pique Dame") and Wagner ("Parsifal") complete La Scala operatics for the present season.

10% CINEMA ADMISH BOOST IN MEX LOOMS

Mexico City, Dec. 27.

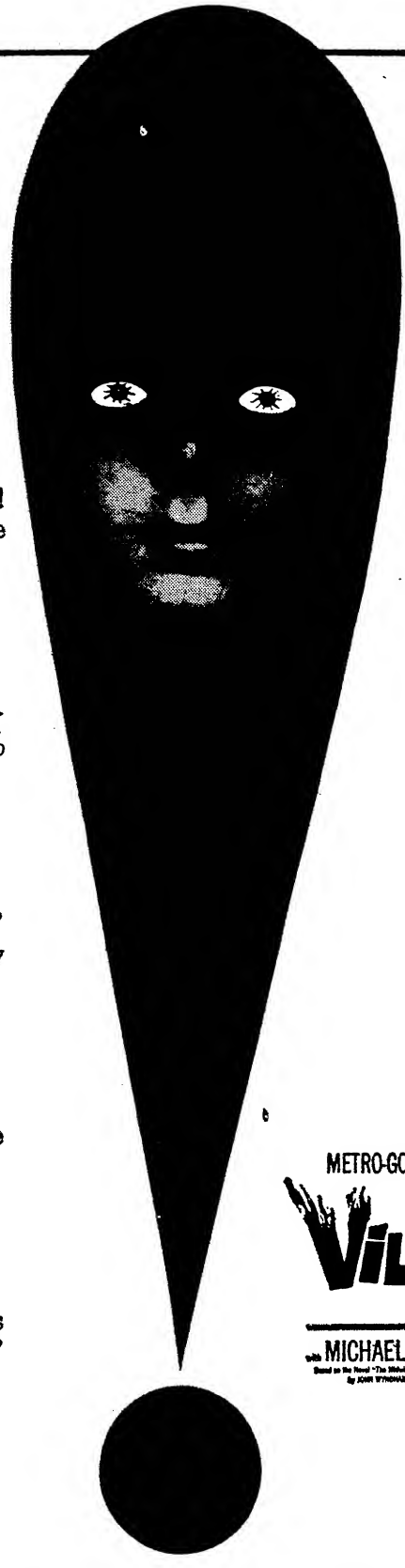
With the government now virtually controlling the exhibition field, it appears likely that cinema boxoffice prices, long frozen in Mexico, now will be hiked. But it will be only a mild 10% boost.

Legislators, struggling with formulation of the new Film Law, are considering a general republic-wide increase, according to inside sources. This will not benefit exhibitors, however, since added coin will be used to create a fund to give cash awards for outstanding pix and performances, foster development of educational films and other cultural and artistic ends.

If the hike is approved first-run houses will move up to slightly over 35c from present 32c level.

"VILLAGE OF THE DAMNED" SATURATION OPENINGS ROLL UP

SENSATIONAL GROSSES!



NEW YORK SATURATION:

Tremendous week — tops $300,000! More than "Please Don't Eat The Daisies"!

OHIO-INDIANA SATURATION:

In 86 engagements, beats "The Mysterians", "Giant Of Marathon", and 40% better than "Time Machine"!

CAROLINAS SATURATION:

Consistently topping "The Mysterians" by 40% and "Giant of Marathon" by 30%!

LOS ANGELES AREA SATURATION:

Bigger than "Please Don't Eat The Daisies", "Time Machine"!

TEXAS-OKLAHOMA SATURATION:

Despite severe snow and storm, tops "The Mysterians" and "Time Machine" —double "Giant Of Marathon"!

AND GREAT REVIEWS!

"One of the trimmest, most original and serenely unnerving chillers in a long time!"
—N. Y. TIMES

"One of the neatest horror pictures since Peter Lorre went straight!"
—TIME MAGAZINE

"Far and away the neatest, cleverest and most believable of that genre!"
—N. Y. HERALD TRIBUNE

"Corking good entertainment! Highly recommended!"
—COLUMBUS, OHIO CITIZEN JOUR.

!

METRO-GOLDWYN-MAYER presents GEORGE SANDERS
BARBARA SHELLEY

VILLAGE OF THE DAMNED

with MICHAEL GWYNN • Screen Play by STIRLING SILLIPHANT • WOLF RILLA • GEORGE BARCLAY
Based on the Novel "The Midwich Cuckoos" by JOHN WYNDHAM
Directed by WOLF RILLA • Produced by RONALD KINNOCH

MORE AREA SATURATION OPENINGS BEING SET! BOOK NOW FOR YOUR THEATRE!

Inside Stuff—International

In a recent Sunday issue, Morgenpost, W-Berlin's largest daily, attacked Leni Riefenstahl, creator of the famous documentary pix on Hitler's Nuremberg Party Days. Headlined "Dirty Money," article informed local readers that Miss Riefenstahl earned a considerable amount of money via the Swedish documentary film on Hitler, "Mein Kampf." It was said that she discovered some of her own footage in this film and thereafter applied to the German distrib of "Kampf." She referred to the copyright law and threatened to take the necessary steps if they wouldn't compensate her. The distrib gave in and reportedly paid her a "considerable amount of money." The article then read: "Miss Riefenstahl has seen the film 'Mein Kampf.' She has not silently gone home and was not ashamed of herself. She recalled her glorious film hours under the Nazis and collected money. Dirty money. Since until now we haven't heard that Leni Riefenstahl would turn over the unexpectedly earned money to the victims of her former boss. Do you believe she would do this?"

American producer-manager John Harris and another producer, Marc Frederic, have formed United American Film Production Corp. to make four pix in Europe. Pair already are at work on "Film Festival Girl," starring German actress Barbara Valentin, which is being shot in Yugoslavia.

"Festival Girl," which will be released in the U. S. by Astor Pictures, is expected to be completed in time for dates in Berlin during that city's upcoming film fest this summer. American actors Alex D'Arcy and Alan Djon also are involved in the project.

Word from the Austrian capital is that the next, and third, version of the concert platform revue, "Vienna on Parade" will travel to the U. S. under Luben Vichey's National Concerts management, not Columbia's. It was Andre Mertens of the latter org who put the first two ensembles together. Meanwhile no more has been heard of the idea, circulated in 1958, that Vichey would tour the famous Spanish Horses of Vienna in the U. S.

John Davis Raps Horror Pix Prods.

London, Dec. 20.

Makers of certain horror pix, and exhibitors who "bury their heads in the sand" over hardticket attractions and the possible advent of toll tv, came in for some tough words from John Davis, deputy chairman, at a Circuits Management Assn. luncheon recently. The Rank Theatre group get-together, attended by several top execs from other companies, was to hand out prizes in the circuit's 1960 showmanship contest.

Running through attendance statistics, Davis came to the drop in women patrons over the past five years, reporting that 54% of married women had stopped going to the cinema altogether while only 10% went just once a week. "I wonder," went on Davis, "how much responsibility for this has come about through brutality and unnecessary closeups of blood as someone's punched on the nose."

The CMA exec declared he wasn't against the X Certificate, but this should be used only for making adult entertainment for adult audiences. He didn't include in his strictures horror films which set out to thrill, "but there are some horror-sadistic films which are keeping people out of our cinemas."

On toll-tv, Davis asked what was the good of the industry saying it was going to fight. The government had set up an inquiry, which would decide if there would be toll or not, and if the inquiry came out in favor, all exhibitors should get in and be part of the operation. Though Davis here made no reference to the Cinematograph Exhibitors Assn., it was clear that he had in mind that group's recent submissions to the Pilkington Committee expressing 100% opposition to toll.

Exec Changes Made By Odeon, Gaumont Chains

London, Dec. 20.

A series of board and executive changes in Circuits Management Assn., the division which manages the Rank Organization's Odeon and Gaumont theatre chains, were revealed last week. John Davis has been named deputy chairman and has therefore resigned as managing director, a post which is now to be filled by Kenneth Winckles who was formerly assistant managing director. V. P. Powell joins the board and will become general manager.

George Pinches is promoted to booking controller while Richard Hamer, who is a director of CMA and has been its booking controller for many years, continues as director of booking. John Behr becomes circuit controller and is succeeded as publicity controller of Rank productions at Pinewood by Derek Coyte. L. V. Crews takes over as publicity controller in place of Donald Murrey, resigned.

TUNIS WITH LEVINE'S 'WONDERS' COMPANY

Sousse, Tunis.

Editor, VARIETY:

Well, here I am in Sousse City, Tunisia, the camel capital of Africa —and I'm beginning to think that's what they served here for dinner last night.

It's a wonderful experience and I'm quite thrilled about my assignment. Donald O'Connor, director Henry Levin and I have become fast friends almost out of necessity —we're the only Americans among a group of 150 Italians, French, Tunisians and only Allah knows how many Arabs and Camels.

We've taken over the entire market place in Kairouan, which looks amazingly like a big Hollywood set with the lights, cameras and generators blaring and humming away. Any moment I expect to see Peter Lorre step from the shadows on some ominous mission.

The set has become a local mecca —they come from miles away to look and gape hopefully to get into the picture. They're real ham actors, these Arabs. You plant them in a spot and they won't move until you threaten them with a stick — move the camera!

I don't know how to describe the smells of the market. Try to imagine the Fulton Fish Market after a fire and you'll have a part of it.

Harvey Matofsky.
INTERNATIONAL PUBLICITY
"WONDERS OF ALADDIN."

B.A.'s Patsy

Continued from page 11

between Italy's "La Dolce Vita" (Guaranteed) and Metro's "Ben-Hur." Admissions for both pictures were even at $1.70.

The big French impact was made by "Hiroshima Mon Amour," "Les Amants," "Les Quatre Cent Coups," "Orfeu Negro," "Les Cousins," "Les Drageurs" and "Jeux Dangereux."

Audiences displayed a decided preference for light comedies, hence the success of Universal's "Pillow Talk," which ran 12 weeks at the Broadway in May. In the same line surprising grosses were racked up by Rank's "Carry On, Nurse," "The Captain's Table," "Bachelor of Hearts," "Upstairs and Downstairs" and Metro's "It Started With a Kiss." "The Gazebo" and "Please Don't Eat the Daisies" & Universal's "Operation Petticoat."

Other hits were "Cinerama Holiday" and "7 Wonders of the World," "Porgy and Bess" (Columbia), "Can-Can" (Fox), "Sapphire" (Rank); Warner had "The FBI Story," "A Nun's Story," "Rio Bravo," "The Hanging Tree," "A Summer Place' and "The Miracle.'

By contrast with 1959, United Artists was short on good product, but had bets in "Solomon and Sheba," "The Apartment," "The Fugitive Kind," "On the Beach," "The Devil's Disciple" and "The Unforgiven."

Removal of Film Duty Brings Out of Many New So. Africa Indie Cos.

Capetown, Dec. 20.

Formation of various independent film companies in South Africa has been a boon to the Independent Cinema Owners who have had to depend on local big film distribution. During this year, with the removal of film duty, more owners are using the independent group.

Film Import, which was established in 1959 because it was general knowledge that the duty would be removed, have imported more pix than any company. They have about 200 films in South Africa at the present, mostly bought with an eye for drive-in biz which is its main interest. One of the best buys was "Trials of Oscar Wilde" which proved a great draw.

International Films had started operating at the beginning of the year but got into financial difficulties, and folded. Harry Jones, head of that organization got himself some new capital and started anew as Magna Film Distributors, with interests in So. Africa and Rhodesia. So far his importations have been an example of good economical buying in the right places. His first release was a real sleeper called, "Life in Emergency Ward 10." It was a big draw everywhere. This was followed by a comedy, "And the Same To You," which also did well.

Norman Bennett, ex-general manager of African Films, formed his own company called Galaxy Films which is now just getting its first shipment.

Other newcomers got into business by setting up Everest Films which at the moment is importing 16m reissues of pre-1950 pix.

Hollywood Film Distributors was started by Amie Soondka, an Indian. He imported about 20 films, mostly reissues.

Indian cinema owners also have imported their own films from India. Over the year they brought in about 300, all of which are used in Natal.

A few companies ventured on the production side, but the going is tough. One of these organizations, the Pierre Botha Film Productions (Pty) Ltd was placed under final liquidation during the year. "The Bubbles Schroeder Story" was produced by this company.

MANNHEIM FILM FEST MAY BE ABANDONED

Berlin, Dec. 20.

It looks as though the annual Mannheim Culture and Documentary Film Week, a B Fest, has had it. In recent years, it has been held in May. Previous reports said that the 1961 Mannheim Fest would be held in October. Later reports, however, indicate that even this is uncertain.

Mannheim suffered, like many festivals, from the scarcity of worthy pix. The last junket pointed up this. One may put the blame also on the fact that there's just too many festivals in the world. Mannheim had to show a number of films that ran at other fests.

To some degree, the Oberhausen Short Film Days, annually held in February, proved competition. Some observers felt that two festivals, both in the "B" category, are too much within such a short space of time in the same German area.

Brit. Film Producers Assn. Favors Toll TV

London, Dec. 20.

Britain's two film producer groups, the Federation of British Film Makers and the British Film Producers Assn., submitted their memoranda to the Pilkington Committee on the future of sound and tele broadcasting last week. Though neither body is releasing details, the former has put emphasis in its document on toll tv and a quota for British vidpix, coming out strongly in favor of both. The recent attitude of the association suggests that it also has adopted a similarly pro attitude on these two subjects.

Toll tv as previously reported, forms the sole talking point in the memo to the Pilkington probe from the U.K.'s main exhibitor body, the Cinematograph Exhibitors Assn., which also went for toll last week. The CEA is 100% anti-toll.

Govt. Takeover of 2 Major Chains Seen Boosting Mex Film Industry

Mexico City, Dec. 20.

Now that the actual takeover of the two major film circuits, the Theatre Operating Co. and the Gold Chain, has been confirmed by the government, principal talk in Mexico's film industry naturally concerns just what the acquisition of the $28,800,000 properties will mean both for Mex production and exhibition. While this figure is the capital worth of the two chains, the government is reputed to have obtained control at considerably below this figure.

Official attitude, as expressed by the Film Bank head, Federico Heuer, is that the $40,000,000 Mexican film industry now will surge ahead. He said the buy-up of the two chains was ordered by President Adolfo L. Mateos. Understood the government also plans to construct cinemas until the needs of the public are satisfied, especially in areas where the chronic lack of film houses is known.

The two circuits obtained control a total of 329 theatres, with their actual influence extending to better half of the full-time 1,500 cinemas in the Republic. Secretary of the Treasury Antonio O. Mena revealed that shares of the circuits will be distributed to the Film Bank, producers and the three official distributorships.

To Book Foreign Fare

Yank distribs may relax somewhat since the secretary indicated that foreign fare will continue to be shown in houses of the two chains. Only there will be a "stricter selection of the best of foreign films" for programs. He did not amplify as to just what this means or who is to do the stricter selecting. The treasurer did stress the breaking up of an "exhibition monopoly" and the launching of a new age for Mexico's film business.

Who will head the newly acquired circuits still is in doubt though three names, including that of producer Alfonso R. Priego have been mentioned.

Secretary Mena stated that unnecessary short subjects will be yanked from programs to give more screen time to feature pix. And producers have the law laid down: they will have to produce quality product for internal screening and for foreign release. There will be no boxoffice price hike, according to Mena.

In the initial industry comments on the federal absorption of exhibition, the general consensus is that this is a good thing and that it will react to the benefit of the industry. Raul de Anda, head of the Assn. of Mexican Motion Picture Producers said that "dead investments," often exceeding $400,000 to $500,000 in canned films, now will be quickly released, improving programming, and giving producers a chance to turn out new and better pictures. He foresaw a 100% investment return on films within Mexico.

Actors, film industry unions and general unions all commended the government's move. The Mexican Federation of Labor termed the State's full control of the Mexican industry of "prime importance" for workers and the national economy.

'El Cid's' Handlers

Madrid, Dec. 20.

Samuel Bronston's "El Cid" will be a multi-distributor film when released after completion here. To wit:

U. S.-Canada: Allied Artists
Italy: Dear Films
Britain: Rank
Belgium: Mellor
Portugal: Astoria Filmes
Spain: Filmayer
Other Markets: Open

'Ben-Hur,' 'Psycho' Top B.O. Clicks in Lisbon; Biz Strong Pre-Xmas

Lisbon, Dec. 20.

The two big b.o. successes here are "Ben-Hur" (M-G), in its sixth week at the Monumental and Paramount's "Psycho," now past its third stanzas at the twin San Luiz and Alvalade cinemas.

Film houses in general fare reasonably well even in these weeks preceding Christmas. Twin cinemas Eden and Roma are presenting "Naval Maneuvers" (U). Columbia organized a national piano competition for a Liszt prize in connection with the Tivoli's showing of "Life of Liszt" (Song Without End), which is doing well in its third week.

The Berlin Fest first prize winner, "Lazzarillo Tormes," is doing well in second-run Lisbon houses. "10 Commandments" (Par) is in for a second-run at the Chiado until after Christmas.

The importers, distributors and exhibitors of films in Portugal met recently at a round table confab with the Lisbon film censor. Principal speaker was E. Gill, general manager of the Imperio Cinema. The government rep promised that some of the film people's requests will be considered.

84 MEX FEATURE PIX LIKELY OUTPUT IN '60

Mexico City, Dec. 20.

Mexican film production for the year is pegged at 95 films, according to the Mexican Assn. of Film Producers. This includes five pictures started this month which will probably run over into 1961 before completion of the halt in activity due to Christmas holidays. Some earlybirds are already escaping the cold, flying off to balmier Acapulco.

Production figures above also include four U. S. feature film efforts and two where only location shots were made here, as in the case of "Go Naked in the World" and "Pepe."

Actual breakdown of Mexican completed production for year is 84, based on the association figures.

Plan $3,000,000 Replica Of Disneyland in Brit.

London, Dec. 20.

Billy Smart, boss of Smart's Circus, has offered to lay out a three-mile site in Blackpool in 1962 with a replica of Disneyland. It is understood the offer involves a capital outlay of about $3,000,000.

David Smart, one of Billy Smart's sons, is now in America for negotiations with the Disney organization. He will be joined in the confabs this week by his brother, Ronald.

Hoyts Chain's Profit $694,000 for Last Yr.

Sydney, Dec. 20.

Despite tele opposition here, the major Hoyts' film loop under the direction of Ernest Turnbull turned in a profit of $694,000 for year ended last June 30. Previous year's profit was $740,000.

Understood that the circuit intends reopening several shuttered cinemas in the Melbourne nabes early next year as biz improves. 20th-Fox is the major stockholder in the loop.

U.S. Army Group Slaps 'Age Limit' on 'Gantry'

Wiesbaden, Dec. 20.

The Army and Air Force Motion Picture Service Europe, which has formerly played "hands off" on all forms of film censorship, has just slapped a "suggested age limit" on "Elmer Gantry" (UA). This picture service "recommends that attendance be restricted to those over 16 years of age."

The Motion Picture Service of Europe has previously stated that the only "censorship" it levies that back in the U.S. where films are bought for the military circuit overseas. Only those given the okay of the Legion of Decency are purchased, and that once overseas, no further controls are levied. In several recent instances, though, the European branch has handed out its own added restrictions. When "Anatomy of a Murder" (Col) played the GI theatre chain, the service urged "adults only."

JOSEPH KAUFMAN presents

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Picture Grosses

BROADWAY

(Continued from page 9)

First stanza ended Sunday 25) was big $9,100. Second week started out even stronger, with Monday setting individual day's high aside from "Psycho" (Par), which slightly bigger.

Fine Arts (Davis) (468; 90-$1.80) —"Big Deal" (UMPO) (6th wk). Fifth round completed Monday (26) was big $10,600 after $7,500 for fourth.

Embassy (Guild Enterprises) (500; $1.25-$2) — "Swiss Family Robinson" (BV). First week ending tomorrow (Thurs.) looks to hit wow $24,000, best here on first-run policy. Stays on, of course.

Beekman (R&B) (590; $1.20-$1.75) — "Virgin Spring" (Janus) (7th wk). Sixth frame ended Sunday (25) was socko $8,000 after $6,000 for fifth week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"World of Apu" (Harrison) (13th wk). The 12th round ended Monday (26) was big $4,500 after $2,000 for 11th week.

Normandie (T-L) (592; $1.25-$1.80)—"Swiss Family Robinson" BV). Initial session ending tomorrow (Thurs.) looks like great $20,000 or near. Stays on, naturally.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lopert) (2d wk). First round completed Monday (26) was terrific $23,200, to break every record at this house, with turnaways Saturday, Sunday and Monday. Old high was held by "I Am Camera" (DCA).

Guild (Guild) (450; $1-$1.75) — "French Mistress" (Films Around World) (2d wk). Initial stanza finished Saturday (24) was good $8,400.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Union). Opened Monday (26). In ahead, "Sunrise at Campobello" (WB) (m.o.) (6th wk-6 days), was okay $4,200 after $4,000 for fifth full week. "Ballad" registered a new opening day record on Monday.

Paris (Pathe Cinema) (568; 90-$1.80) — "General Della Rovere" (Cont) (6th wk). Fifth round completed Sunday (25) was smash $10,000 after $9,000 in fourth week.

Plaza (Lopert) (525; $1.50-$2) — "Never on Sunday" (Lopert) (11th wk). The 10th week ended Monday (26) was great $18,600 after $14,000 for ninth session.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Rue de Paris" (Lopert). First stanza ending today (Wed.) looks okay $6,000. Holding.

Sutton (R&B) (561; 95-$1.80) — "Angry Silence" (Indie) (3d wk). First holdover week ended Sunday (25) was big $8,000 same as opening week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Grass Is Greener" (U). Initial session winding up tomorrow (Thurs.) looks to reach great $21,000. Stays on, of course.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Breath of Scandal" (Par) (2d wk). This round ending tomorrow (Thurs.) is heading for good $8,000 after $9,500 for first week. Continues.

World (Perfecto) (390; 90-$1.80) —"Sins of Youth" (Janus). Initial stanza winding up tomorrow (Thurs.) is heading for good $8,000. Holds on.

DETROIT

(Continued from page 8)

$1.50)—"Butterfield 8" (M-G) (8th wk). Oke $10,000. Last week, $7,000.

United Artists (UA) (1,667; $1.25-$3)— "Ben-Hur" (M-G) (45th wk). Fine $10,000. Last week, $7,300.

Music Hall (Cinerama, Inc.) (1,208; $1.49-$1.65)—"Seven Wonders of World" (Cinerama) (reissue). Opened Sunday (25). Last week, "Windjammer" (NT), stout $10,000 in 39th week.

Trans-Lux Krim (T-L) (1,000; $1.49)—"Inherit Wind" (UA). Good $8,000. Last week, "Lady Chatterly's Lover" (Indie) and "Love Is My Profession" (Indie), $4,000.

Mercury (UM) (1,465; $1.25-$1.49) —"Grass Is Greener" (U). Boffo $11,000 or close. Last week, "I'm All Right Jack" (Col) and "On Waterfront" (Col) (reissue) (2d wk), $5,500.

CHICAGO

(Continued from page 9)

$3.50)—"Exodus" (UA) (2d wk). Great $35,000 or capacity, with extra performances and holiday scales. Last week, $28,400 for 11 shows.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Never On Sunday" (Lopert) (2d wk). Wow $20,500. Last week, $20,000.

Loop (Telem't) (606; 90-$1.80)—"3 Worlds of Gulliver" (Col) (2d wk). Fast $11,500. Last week, $9,500.

McVickers (JL&S) (1,580; $1.49-$3.50)—"Spartacus" (U) (11th wk). Big $15,000 or near. Last week, $15,500.

Monroe (Jovan) (1,000; 65-90)—"Giant Gila Monster" (Indie) and "Killer Shrews" (Indie). Okay $4,000. Last week, "Behind Closed Shutters" (Indie) and "Girls Marked Danger" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80) —"Wackiest Ship in Army" (Col). Sock $35,000. Last week, "Wizard of Baghdad" (20th) (2d wk), $10,000.

Palace (Indie) (2,177; $1.75-$3.50) —"Alamo" (UA) (9th wk). Okay $12,000. Last week, $13,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"Sundowners" (WB). Fancy $28,000 or close. Last week, "North to Alaska" (20th) (4th wk), $12,000.

State-Lake (B&K) (2,400; 90-$1.80—"Swiss Family Robinson" (BV). Smash $35,000. Last week, "Goliath and Dragon" (AI) (2d wk), $13,500.

Surf (H&E Balaban) (685; $1.80) —"School for Scoundrels" (Cont) (5th wk). Nice $4,500. Last week, $4,000.

Todd (Todd) (1,089; $1.75-$3.50) —"Ben-Hur" (M-G) (53d wk). Sock $25,500. Last week, $17,000.

United Artists (B&K) (1,700; 90-$1.80)—"Grass Is Greener" (U). Big $31,500. Last week, "Midnight Lace" (U) (8th wk), $10,000.

Woods (Essaness) (1,200; 90-$1.80)—"World of Suzie Wong" (Par). Smash $31,000. Last week, "Cinderfella" (Par) (4th wk), $12,500.

World (Teitel) (606; 90-$1.50)—"Royal Ballet" (UA). Nifty $6,500. Last week, "Hiroshima Mon Amour" (Zenith) (8th wk), $3,200.

KANSAS CITY

(Continued from page 8)

"Facts of Life" (UA) (2d wk). Handsome $8,000. Last week, $7,000.

Rockhill (Little Art Theatres) (750; 90-$1.25)—"Tunes of Glory" (Indie). Trim $2,500; holds. Last week, "Oscar Wilde" (Indie), $1,200.

Roxy (Durwood) (850; $1-$1.50)— "Grass Is Greener" (U). Wow $15,000; stays. Last week, "Butterfield 8" (M-G) (7th wk), $4,500.

Uptown, Granada (FM - NT) (2,043; 1,217; 85-$1) — "Flaming Star" (20th). Pleasant $11,000; may hold. Last week, Uptown only, "North to Alaska" (20th) (4th wk), $3,000.

Fairway (FM-NT) (700; $1.25)— "September Storm" (20th). Big $4,000; continues. Last week subruns.

MINNEAPOLIS

(Continued from page 9)

$2.65) — "Ben-Hur" (M-G) (44th wk). Fine $7,000. Last week, $6,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue). Excellent $11,000. Last week, "This Is Cinerama" (Cinerama) (reissue) (17th wk), $8,500.

Gopher (Berger) (1,000; $1-$1.50) —"Swiss Family Robinson" (BV). Huge $12,000 or close. Last week, "Midnight Lace" (U) (6th wk), $4,000.

Lyric (Par) (1,000; $1.25)—"Sundowners" (WB). Opened Christmas Day (25) with sock takings. Last week, "Plunderers" (AA), $5,000 in 11 days at $1.

Orpheum (Mann) (2,800; $1.50) —"Wackiest Ship in Army" (Col). Also opened Christmas Day in solid fashion. Last week, "Three Worlds of Gulliver" (Col), fair $7,000 in nine days at $1.

Pan (Mann) (1,800; $1-$1.25)— "Three Worlds of Gulliver" (m.o.). Healthy $5,000. Last week, "Key Witness" (M-G) and "Squad Car" (20th), $4,000 in 9 days at 85-$1 scale.

St. Louis Park (Field) (1,000; $1.25)—"Esther and King" (20th) (2d wk). Big $5,000.

State (Par) (2,200; $1-$1.25)— "Cinderfella" (Par) (2d wk). Lively $10,000. Last week, $12,000.

Suburban World (Mann) (800; $1.25)—"The Entertainer" (Cont). Great $5,000. Last week, "School for Scoundrels" (Cont) (8th wk), $2,000 in 10 days.

Uptown (Field) (1,000; $1.25)— "Facts Life" (UA). Socko $12,000. Last week, "Chartroos Caboose (U) and "Wistful Widow Wagon Gap" (U) split with "Magnificent Seven" (UA), $1,500.

World (Mann) (400; 85-$1.50)— "Butterfield 8" (M-G) 7th wk). Remarkable $6,000. Last week, $5,000.

LOS ANGELES

(Continued from page 8)

lage of Damned" (M-G), "Where Hot Wind Blows" (M-G) (2d wk), $8,000.

Warren's, Hawaii, El Rey (B&B-G&S-FWC) (1,757; 1,106; 861; 90-$1.50)—"Three Worlds of Gulliver" (Col) and "Star of Dust" (UI) (Warren's), "Desert Attack" (20th) (Hawaii, El Rey). Fair $15,000 or near. Last week, Warren's, "Herod Great" (AA), "Heroes Die Young" (AA) (m.o.) (1st wk), $2,700. Hawaii with Orpheum, "Magnificent Seven" (UA), "Walking Target" (UA) (4th wk), $5,200. El Rey, "Midnight Lace" (U), "Surprise Package" (Col) (2d wk), $1,800.

Orpheum, Loyola, Iris (Metropolitan-FWC) (2,213; 1,298; 825; 90-$1.50) — "Swiss Family Robinson" (BV) and "Raymie" (AA). Smash $24,000 or over.

Hollywood Paramount (State) (1,468; $1.25-$3) — "Cimarron" (M-G). Started first week Dec. 25. Last week, "Butterfield 8" (M-G) (7th wk 11 days), $15,500.

Beverly (State) (1,150; $1.49-$2.40) — "Sundowners" (WB). Started first week Dec. 25. Last week, "Sunrise at Campobello" (WB) (12th wk 10 days), $3,000.

Crest (State) (750; $2)—"Make Mine Mink" (Cont). Started first week Dec. 25.

Chinese (FWC) (1,408; $2-$2.40) —"World of Suzie Wong" (Par) (2d wk). Wow $40,000. Last week, $25,800.

Vogue (FWC) (810; 90-$1.50) — "Carry On, Nurse" (Gov) and "Captain's Table" (Rank) (2d wk). Okay $5,500.

State (UATC) (2,404; 90-$1.50)— "Village of Damned" (M-G) and "Where Hot Wind Blows" (M-G) (3d wk). Light $3,500.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (5th wk). Hotsy $7,500. Last week, $8,000.

Music Hall (Ros) (720; $1.85-$2.25)—"Please Turn Over" (Col) (6th wk). Fine $4,000. Last week, $3,400.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Started 9th week Sunday (25) after okay $9,000 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Alamo" (UA) (9th wk). Mild $14,000. Last week, $14,300.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (10th wk). Great $23,500. Last week, $18,700.

Warner Beverly (SW) (1,316; $2-$2.40)—"Song Without End" (Col) (13th wk). Handy $3,000. Last week, same.

Hillstreet, Pix, Wiltern, Baldwin (Metropolitan-Prin-SW-State) (2,752; 756; 2,344; 1,800; 90-$1.50) — "Cinderfella" (Par) (2d wk) and "Johnny Dark" (U) (reissue) (Hillstreet, Pix) "Herod the Great" (Moveover) (Wiltern). Big $25,000 or close. Last week, $20,800.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (57th wk). Capacity $31,700. Last week, $16,600.

National Board 'Bests': 'Sons & Lovers' No. 1

National Board of Review named "Sons & Lovers" (20th) best film of 1960, followed by "Alamo," "Sundowners," "Inherit The Wind," "Sunrise at Campobello," "Elmer Gantry," "Home from The Hill," "Apartment," "Wild River," "The Dark at Top of The Stairs."

Named best foreign film was "World of Apu," followed by "General Della Rovere," "Angry Silence," "I'm All Right, Jack," "Hiroshima Mon Amour."

Also cited by Board: Jack Cardiff, best director ("Sons"); Greer Garson, actress; Robert Mitchum, actor ("Sundowners," "Hill"); Shirley Jones, supporting actress ("Gantry"); George Peppard, supporting actor ("Hill").

Third National Theatres' Division

Unit Headed By Sam Norton—Company Scouting For Diversification

Los Angeles, Dec. 27.

National Theatres & Television has set up a third division in circuit's expanding diversification operations, to be known as National Amusement Co., and prexied by Sam Norton, who currently is head of NT&T's Cinemiracle project.

Formation of new subsid follows closely the chain formulating National Theatres, to operate company's nationwide skein of film houses under prexyship of M. Spencer Leve, and National Realty Division under Irving Epsteen.

National Amusement will handle operation of NT&T's recently-enlarged community antenna tv system in Williamsport, Pa., chain's installation at Pacific Ocean Park, exhibition-distribution of Cinemiracle projects and other upcoming facets of amusement biz.

NT&T is continuing to explore new diversifications, as witness its unsuccessful recent effort to get the L.A. American Baseball League franchise. It's known to be shopping, too, for tv booster systems such as its Williamsport installation, and toll tv continues a target on company's horizon, but a broad step into feevee doesn't loom likely at this point. Company's booster operation is considered a training ground for this future facet.

The theatre circuit of 265 houses helmed by Leve is largely looking expansionward into drive-ins. Pending is an okay to operate such an installation in Arizona, and recently greenlighted by the government is plan to built an ozoner in Orange County and to acquire an existing drive-in in Denver.

One of the prime diversification studies now going on under prexy B. Gerald Cantor's direction at NT&T is the bankrolling of big-budget pix aimed at roadshowing. Under its consent decree of a decade ago, NT&T cannot secure preemptive exhibition rights to pix it finances, but views such investments as just that.

Norton, an attorney, joined NT&T two years ago.

'Ben-Hur' As 2d Run

Honolulu, Dec. 27.

This presumably is the first city in the world to play "Ben-Hur" on a second-run basis. Pic previously set an all-time Hawaiian record at the Kuhio theatre in Waikiki, where it played on a reserved seat basis. (There have been "move-overs" in several mainland spots-Ed).

Consolidated Circuit booked the picture into its midtown Pawaa, nominally a subsequent run house, where it opened Wednesday (21) on what is announced as a "special limited engagement," at a bargain $1.25 top with no seats reserved.

Famous Players Essays Tackle The 'Lost Audience'

Toronto, Dec. 27.

In attempt to win back the "lost audience," Famous Players of Canada is currently concentrating on reserved seats and specific starting time per matinee and evening performance. This is working successfully, together with group sales in such hard-sell situations in Toronto where hard-ticket sales are confirmed to "Spartacus," "The Alamo," "Windjammer" and "Ben-Hur."

Two manuals on hard-ticket operations, plus group sales, have been released across Canada to house managers. Chain operates 352 theatres in cities and towns. These observations—and instructions—are the work of Michael King, manager of the Imperial (3,343-seater), Toronto, largest house in Canada; with Harold Meyers concentrating on group sales.

Both envision great expansion in a reserved seat operation to get back that "lost audience" made up of adults who do not want to "drop in" but prefer time of starting and reservation of seats—even though this includes higher tariffs in hard-ticket situations—which the customers are prepared to pay for.

King advocates a seating plan, away from b.o. windows, where some patrons may request just where they are seated, though a well-trained cashier can politely describe preferred seat locations.

King also advocates the sale of souveir programs — which provides the house with an important item of revenue—and the display of postcards which plug the film to out-of-town customers with a "just address the card, write your message, drop it in the adjoining box and we will stamp and mail it for you this evening."

In luring back that "lost audience," King also stresses courtesy and good manners to individual patrons on the part of the b.o. staff, doormen, confection attendants and ushers, when the customers are prepared to pay $2.50 to $2.75 top.

His ukase to managers is; Stay in the office with the door open—so that customers or staff can locate you in time of trouble—and don't make the mistake of being in the lobby where you can't be seen or found.

As authored by Harold Meyers, "group sales" centers in the selling of blocks of tickets to unions and employee organizations, professional groups, women's clubs, industrial and business firms, fraternal organizations, service clubs, school and church organizations.

Arkansas Dates: May 2-3

Little Rock, Dec. 27.

The Independent Theatre Owners of Arkansas, a unit of Theatre Owners of America, will hold its 1961 convention at the Marion Hotel here May 2 and 3, per Bruce Young, president.

Eddie Holland, city manager of North Little Rock theatres, is serving as publicity chairman for the convention.

JOB SITUATION FRETS MINNESOTA SHOWMEN

Minneapolis, Dec. 27.

As 1961 looms just around the corner Minnesota exhibitors are concerned about unemployment in the state and wonder what effect it will have on the boxoffice during the early part of the new year.

Latest figures from the just issued state employment security commissioner—those for mid-November—show that the estimated unemployment in Minnesota increased from 46,000 in midOctober to 72,000.

This 25,300 rise was unemployment's sharpest increase for these months since 1953 when a similar rise marked the 1954 recession's start.

The 1960 mid-November jobless estimate was almost 13,000 more than that noted a year ago. It was 5.3% of the labor force, compared to 4.4% the previous year.

It was indicated that Minnesota may experience its most severe unemployment since the 1942 winter when World War II industrial conversion forced thousands out of jobs.

Analysts noted that even during an active economic growth period, such as the 1959-60 winter, the state undergoes a 40,000 increase in the jobless number from mid-November to mid-March.

They feel that economic indicators for the ensuing period to mid-March are unfavorable for any hope that the jobless can be kept within the 40,000 mark.

Liz Taylor as Magdalene

Elizabeth Taylor, whose health problems in London proved costly to 20th-Fox's temporarily suspended production of "Cleopatra," has been signed by the company to play Mary Magdalene in George Stevens' upcoming "The Greatest Story Ever Told." Already signed for the film are John Wayne and Sidney Poitier.

Miss Taylor is scheduled to fly from California to London Jan. 3 to resume work on "Cleo."

Hollywood Invades Tahiti

Continued from page 2

the hotels that American tourists would use, including third class accommodations. This posed a problem not only for tourists but for MGM as it began to move in its staffs, crews and cast for the filming of the "Bounty." They sought to take over practically all the good hotels. Some resisted.

As of today, MGM has the Grand Hotel, on the waterfront at Papeete, four stories high—a skyscraper in these parts—which has 85 rooms; the Tiki Tapu, 13 new cottages; the Lotus Village, a group of 15 modern bungalows built around a swimming pool. Overflows are at the New Tahiti, Les Tropiques, the Ia Orana, the Bel Air Cottages and in private homes or villas.

As a result, the non-Hollywood tourist has find a place to stay. Even officers of the Mariposa, which regularly comes to this port on its South Seas cruises, had trouble getting hotel beds for the couple of nights in port.

The government tourist office, under its new director, G. de Noaillat, just returned from selling Tahiti to travel agents gathered in Honolulu for ASTA's 30th annual convention, knows it has a growing headache. Metro's "occupation" is likely to last six months, maybe more, depending on the weather. December and Janfiary are rain months here and may well delay shooting and work scheduled. But MGM has been moving on as rapidly as possible.

Romanoff's-on-the-Coral-Sea

Staff, cast and crews are converging for the start of shooting. Marlon Brando has been around for weeks and is a regular at the night clubs. Sir Carol Reed, directing the picture, and Trevor Howard arrived over this past weekend. Hugh Griffith and other members of the cast already are here. Producer Aaron Rosenberg recently arrived with some crew members. Almost every SPAL and TAI arrival has brought more personnel.

Where to put them all has become such a problem that the community is buzzing about MGM's operation. To get accommodations Metro has been paying more than going rentals. It has upped the prices for whatever is needed. These disturbances of the local economy have caused concern in official and private quarters.

Sensing the growing resentments in the community, MGM's publicity man on the film, Morgan Hudgins, attended the Rotary Club meeting last week and assured his 30-odd listeners that MGM was not out to hurt its economy. He pointed out the film company would likely spend $2,000,000 in the Society Islands. Weather permitting, Metro should finish the job and be out in four months. Hudgins stressed the good being done for the community and spoke of the English lessons being given the Tahitians who will be in the picture and the large numbers of natives who will be used in mass scenes. He emphasized the fact that MGM had built its own work village at Mahina to cause as little trouble to the community as possible.

But as one of the owners of a popular local bar says, "All prices are going up now. They hire a small truck. Instead of 200 ($2.25) francs a day, they pay 1,000 ($12) francs a day—too much. They pay gas too. Not good for Tahiti. They spoil business for later. But please don't mention my name."

Economy Shoots Up

Homer Morgan, manager of Les Tropiques, who turned down MGM's proposal to take over all of his bungalows for the duration, said he didn't mind being named. He hails from Los Angeles and knows film people. His view was: "MGM is making it difficult for local tradesmen and residents. They are offering higher prices than prevailing for whatever they see and want. They are not subtle, they try to get what they want with higher prices. They will knock our economy for a loop."

Meantime, the MGM staffs are filling the night spots and have changed the scene at the favorite bars. The routine, especially on Saturday night, is still the same. Bar Lea, Col. Bleu and Quinn's get the early play and then the mad dash by bus, car, bicycle, scooter, motorcycle to Lafayette, five miles out of Papeete, which keeps going till 3:30 a.m. At all these places, the Hollywood boys make the obvious effort to go native in their dress and their dance gyrations. The sensuous dance doesn't look the same.

There is no cover charge at the bars, drinks are cheap, the orchestra is loud and jazzy, the saloon atmosphere pervades the murkily lighted dance floor, tables and booths. The Tahitian hula and American swing are getting a real workout and "jumping at the Bar Lea" (Tamure) and the latest popular Arahoho, songs will soon be transported to Hollywood.

Tipping and Romance

Causing worry here is tipping. In government literature, the tourist is warned that "tipping is entirely contrary to the Tahitian idea of hospitality; please respect this custom and do not offer tips." The invasion is putting this custom to a severe test. No one solicits tips but they are beginning to accept them when tendered. The next step is already in sight. MGM is not entirely to blame for this. Had MGM not come here at this time, American tourists would before long have made a shambles of this custom with their system of gratuities to gain special favor or to show sincere appreciation for unusual or unexpected service.

Another problem is life and love. In the recent "Tahiti Tour Guide" by Austin Peterson — published this summer and distributed by SPAL to its passengers—the author says: "For the most part the Polynesian lives the happy life with few worries . . .'Life is simple. Life is good. Why louse it up —just live it up' seems to be his motto. If he feels like oranges he can hike up in the hills and pick wild ones that are a gourmet's delight. If he craves fresh water shrimp, a delicacy found only in Tahiti and Shanghai, a bicycle ride will take him to streams where a basketful can be speared in a few hours. If the Tahitian has a problem, he can't think what it is. Live and love. Love and live. That's all that matters."

This may have been true in May and June but this is November, and MGM is here in full force. Competition is keen for the better looking femmes. And the Hollywood boys are finding out that money helps. So, an old tradition is being challenged and many in government circles have expressed concern that a new class is coming into being — new to Tahiti, old everywhere else in the world. The natives are worried about the prospect of what is becoming "free love for sale."

Local Press Reaction

These worries are reflected in an editorial of the weekly La Tribune Tahitianne which has harsh words to say, not only about MGM but tourists in general, and the government tourist activities in particular. Commenting that it is easy to criticize, it expresses the hope that its criticism is not partisan, but objective.

It decries the effort of the government, and especially the tourist bureau, should have foreseen things and imposed conditions that would have required Metro to build an appropriate housing centre. The presence of all these film people raises the cost of living, but our administrative services should have fixed the proper standards."

The weekly compared the film produced in 1934 and the present version that the whole affair is completely different. "The movie of 1934 that we know, told the life on the 'Bounty' and the mutiny on board. The movie had very few episodes taking place in Tahiti. On the other hand, this new version is going to be done almost entirely in Tahiti and it will be the lives of the mutineers in Tahiti and then in Polynesia. The presence of the boat and of the actors is therefore indispensable."

The paper then criticizes the government for allowing the Tahitians to be fanciful, sensual, lazy, and neglecting the economy. It warns that the creation of a touristic industry to help balance the economy "will lead to misery" and suggests that they might take a referendum "for or against de Gaulle or France to see whether Tahiti wants to be or not to be ravaged by the tourist insect. The airlines want to sell trips, want to make money. The airplanes which now arrive are full though this is the dead season for tourism in the Pacific. Other aviation companies are being established to go to Tahiti. The tourists will sleep on the beaches if need be . . . we can no more stop them . . . the inyasion has begun and begun badly and already there is the speed of conquest and of debauchery."

There are large plans for new hotels and bungalows at Tahiti. Sheraton is planning a hotel, with some 200 rooms. Each of the present hotels is working on expansion. So, the prospects should not look too gloomy for Tahiti for tourist accommodations. Whether these will be ample to meet the increased flow resulting from the jets which will begin flying next year remains to be seen. There is hope that the new governor will regularize matters to accommodate the increased traffic and enlarged demands of growing tourism. Certainly "The Mutiny on the Bounty," should show the physical beauty of the Society Islands and should be a boon, not a bane, for travel to Tahiti, even if the Tahiti of Cook and Darwin, Loti and Brooke, Stevenson and London, Gauguin and Melville, and even of the Bounty's author, the late James Norman Hall, is no longer, the unspoiled, primitive and exotic place they pictured.

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Corrects Marcus Cohn; No 'Requirement' at Law On Oral Echo Re Hartford

Washington, Dec. 20.

Broadcast Bureau of Federal Communications Commission sees no objection to holding a wind-up oral argument on RKO General's pay television application before the Commission decides the case.

But it disagreed with the contention by Marcus Cohn, attorney for exhibitor interests opposing the grant, that such an argument is "required" and his to demand as a matter of right.

Cohn asked for argument before the full Commission two weeks ago in his proposed findings in the case. The Commission in October held five days of hearings on RKO General's proposal to conduct a three-year test of the Zenith Phonevision system in Hartford.

The Broadcast Bureau pointed out that Cohn, along with other parties in the case, waived his right to an oral summation at the close of the hearings. It added that neither the Communications Act nor the Administrative Procedures Act gives parties in an adjudicatory proceeding like the Hartford case the right to oral argument. Neither, the Bureau said, is an oral argument necessary to guarantee fair treatment of the parties.

But the Bureau said it doesn't object to a limited oral proceeding held in the near future so as to avoid delaying Commission action on the grant. It suggested a time limit of 30 minutes apiece for the three parties in the case to appear.

Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42¾	23¾	ABC Vending	43	34⅛	32⅝	33	— ⅝
46¾	25¾	Am Br-Par Th	103	46¾	45	46½	+1½
42¼	19½	Ampex	992	25¼	23	25	+1⅝
45¼	34	CBS	314	37¾	36	36¼	+ ¼
26⅞	14⅝	Col Pix	128	23¼	21¾	22⅛	—1⅛
39¾	17⅜	Decca	188	39¼	37½	38⅛	— ⅛
49¼	20	Disney	165	30¼	29⅛	29⅛	—1
136¼	94	Eastman Kdk	277	114⅝	110½	111½	—1⅞
8½	5⅝	EMI	632	6⅜	5¾	6¼	+ ⅜
23⅞	11⅜	Glen Alden	850	15⅜	13⅝	15⅛	+1⅛
19	14	Loew's Thea.	285	16⅜	15⅝	15	+ ⅛
40⅛	22¼	MCA Inc.	118	40⅜	36	36⅛	—3½
45¼	24⅞	Metro GM	341	44½	43½	44	+ ⅛
66⅞	12⅞	NAFI Corp.	499	33⅜	30⅛	31⅝	—2
13	4¾	Nat. Thea.	164	5⅝	5¼	5¼	— ¼
67⅝	39½	Paramount	45	54½	52½	54¼	+ ¾
38¼	15⅞	Philco	474	19½	17½	18½	+1
261¾	163¼	Polaroid	411	205½	187⅛	191	—13½
78⅜	46½	RCA	462	54⅝	52½	52⅝	— ¾
11¾	7½	Republic	33	10⅞	10⅝	10¾	..
42⅝	19½	Stanley War.	142	25⅞	24½	24⅞	+ ⅛
30⅞	26¼	Storer	8	29¾	28½	29½	..
43⅜	30	20th-Fox	186	43⅞	41¾	42	—1¼
35⅜	23⅝	United Artists	145	33¼	31½	32⅞	— ⅛
51⅛	28¼	Univ. Pix	15	52½	51	52½	+2⅛
84	70½	Univ., pfd.	†200	79½	78½	78½	—1
54¼	37⅜	Warner Bros.	37	53	52⅝	52⅝	— ⅛
129⅜	89⅛	Zenith	175	101¾	98½	99⅝	+ ⅜

American Stock Exchange

6¾	4½	Allied Artists	32	5⅛	4⅞	4⅞	..
7¼	3	Buckeye Corp.	173	3¼	3	3	— ¼
11¾	8	Cap. City Bdc.	22	11	10¼	10¾	— ¼
6⅞	3⅜	Cinerama Inc.	157	5¼	5	5⅛	..
14¾	8¼	Desilu Prods.	21	11¼	11⅛	11⅛	— ⅜
7½	4½	Filmways	23	6	5⅜	5¼	— ⅞
2⅜	5 16	Guild Films	432	5/16	¼	5/16	..
8⅝	7½	MPO Vid.	46	9⅜	8⅛	9⅛	+1
8⅞	2¼	Nat'l Teleflm	167	2¾	2½	2⅝	+ ⅛
10⅞	6⅞	Technicolor	377	12⅜	11¾	12⅜	+1⅜
14½	8⅛	Teleprompter	39	9¾	9⅛	9⅛	— ⅝
4¾	2	Tele Indus.	34	2⅞	2⅝	2⅝	— ¼
16⅝	8½	Trans-Lux	14	14⅛	12¾	13¼	— ⅞

* Week Ended Fri. (23).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	2	2¼	..
Gen Aniline & FA	385	417	+5
Gold Medal Studios	¼	⅞	— ¼
Magna Pictures	2⅜	2¾	— ⅛
Metropolitan Broadcasting	19	20⅜	+1⅞
Movielab	10¾	12	—1
Scranton Corp.	2¼	3¼	— ⅛
Sterling Television	1½	2	..
U. A. Theatres	5¾	6½	— ⅛
Wometco Enterprises	13	14¼	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Berger Unit Of Allied Moribund

Minneapolis, Dec. 27.

This territory for the first time is sans a theatremen's organization. After 30 years of existence North Central Allied, which had been the sole such body, is kaput. And the only person who seems to care is Bennie Berger, circuit manager and long-time head up to two years ago.

But even Berger, who says there's a "critical" need for an exhibitors' organization in the area to try to protect small exhibitors' interests, isn't going to do anything about it now. He explains that he wants to wait and see what will happen to national Allied States before "possibly" taking any action.

Several of the area's larger and more prosperous circuit owners are members of Theatre Owners of America, but nothing has been done to form a TOA unit in this territory.

Berger, after being at the helm nearly all the time since the death of W. A. Steffes 15 years ago, relinquished the presidency two years ago, principally because of dissension within the ranks over his belligerence and his dissatisfaction with the support accorded him.

W. F. Mantzke was elected to succeed Berger and was re-elected for a second term. But Berger says that "actually, NCA hasn't been functioning as an operational organization the past two years. Mantzke didn't attend the national Allied convention.

Now in poor health, Mantzke is wintering in California. Before his departure he was queried about NCA and said that directors would meet next month to choose his successor. However, directors say they contemplate no such meeting and regard NCA as "a thing of the past."

Edson Stoll, an unknown, gets role of "Prince Charming" in "Snow White and the Three Stooges" at 20th.

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'Action' Congress & Show Biz

Continued from page 1

so-called "regulatory lag." And, obviously prompted by Kennedy's interest in the subject, Sen. John Carroll (D-Colo.) activated a long-dormant Senate Judiciary Subcommittee for a week of hearings on streamlining proposals.

Chairman Warren Magnuson (D-Wash.) has promised to hold more hearings by his Senate Commerce Committee and tackle the problem in earnest.

Broadcasters' Odds

It's too early to say how FCC will emerge from any overhaul attempt. But both Magnuson and Landis favor means of relieving Commissioners of the agencies of the mass of routine cases they now pass on. Magnuson has backed an "administrator" who would bear the procedural load, with the Commission becoming an appellate body. Landis has said the commissions should have authority similar to the Supreme Court's certiari power—to pick and choose the cases it reviews.

Broadcasters hope to clinch victory on a second major issue during the 87th Congress—Section 315 repeal. There'll be a big effort to get the legislative ball rolling early in the session before the laurels won by the industry for their campaign coverage fade. However, lawmakers may be unwilling to broach the equal time issue — always a time-consuming one — when they are tied up with the initial legislative program of the Kennedy Administration.

Chairman Oren Harris (A-Ark.) of the House Commerce Committee has promised hearings this session on his bill to license networks. As with the equal time issue, the networks count on their new public image to soften its provisions. Harris wants full exploration of the subject through hearings, and the complexity of the issue may forestall any action this year. FCC endorsed the idea of regulating the webs, but opposed actual licensing. It also approved, with some qualifications, another provision in the bill bolstering the recently proposed FCC rule to curb license trafficking by giving the Commission power to hold comparitive hearings on stations up for sale.

The daytime broadcasters think they are closer now than ever to winning longer operating hours. Harris, who held hearings late in the last session, evinced real interest in the idea of trying out the longer hours on a temporary basis to test FCC's claims undue interference to other broadcasters would result.

Another secondary issue — FCC control over community antenna television systems—was bequested by the last Congress. A concerted effort to reach a compromise between the clashing interests of the small-town broadcasters and the CATV operators could result in action this session.

Minimum Wages

Motion picture exhibitors again face the task of getting "exemption" from expanded minimum wage coverage. However they fare, the issue should be resolved early since Kennedy, who led the unsuccessful fight for the $1.25 hour last year, has given top priority to the legislation this year. Exhibitors won exemption in both House and Senate versions of the Kennedy bill last year, along with other industries which were excluded in an effort to muster greater support for the bill. Kennedy may not want to yield this year.

The depletion of U.S. gold reserves—the most critical fiscal problem facing the new Administration—may give a lift to the perennial effort, spearheaded by American Federation of Musicians, to curb imports of foreign-made soundtracks. Runaway film-making in general could be in for a hard time if Congress decides to lift some of the tax benefits for overseas operations. If the gold drain continues, certainly the outlook is poor for any further tax breaks in this area. Kennedy's conservative attitude toward tax cuts would seem to rule out reduction of the admissions levy, barring a drastic economic turndown calling for across-the-board slashes.

Cries against sex and violence in films will be sounded again in Congress. A bill to set up a commission on "noxious material," including films, passed the Senate last year, and will probably be reintroduced. Rep. James Oliver (D-Me.), who introduced the House version of the bill, was defeated for reelection, but Sen. Karl Mundt (R-S.D.), the Senate bill's author, will be around. More importantly, Rep. Kathryn Granahan (D-Pa.), whose Post Office Subcommittee held hearings last year on unsavory film fare, is on hand for another two years.

Jukebox Bill

The dog-eared jukebox bill will almost certainly be reintroduced this session by Rep. Emanuel Celler (D-N.Y.), but it's not clear in what form. The compromise Celler worked out during the last Congress appears to be out the window following its rejection by the jukebox operators. Militating against early action on this issue is the death of Paul Cunningham, who led ASCAP's fight for jukebox royalties, and the retirement of ASCAP's Senate champion, Senate Copyright Subcommittee Chairman Joseph O'Mahoney (D-Wyo.). Death of Arthur Fisher, Register of Copyrights, who backed the ASCAP position, also could hurt, depending upon who is named as his successor.

But impetus could be given the ASCAP effort by the Copyright Office's recommendations for general overhaul of the time-worn 1909 Copyright Act which are expected to be forthcoming this session after exhaustive studies. Before action is taken to implement the Office's proposals, Congress may want to clear the tracks of the jukebox tangle.

Merchant Turns Exhib

Calgary, Alta., Dec. 27.

John Dobek, a Blairmore, Alta., merchant, has purchased the Orpheum theatre, Blairmore; the Roxy, in Coleman, and the Rex, in Bellevue, from the Purnell Theatres organization, operators of the houses for 15 years.

The theatres will be known as the Crow's Nest Theatres. The amount involved was not disclosed.

Animal Cruelty Data Liaison With Decency Legion Established

Washington, Dec. 27.

Legion of Decency, the Roman Catholic film reviewing body, has joined forces with the World Federation for the Protection of Animals and the Humane Society of the U. S. for cooperative action against "increasing" violence and brutality in films and tv.

The two humane societies have agreed to supply the LOD and other film reviewing organizations with technical facts about cruelty to animals in film production. Legion, in turn, said it would use the info in rating pictures.

Statement announcing the cooperative action covered a good deal more ground than simply the subject of cruelty to animals. Mel L. Morse, San Rafael, Calif. rep for the World Federation, reported that the three organizations agreed that "the Motion Picture Code, by which the industry purports to govern itself, has become largely ineffective." The same is true, he said, of the code of the tv industry.

Morse also recalled the recent statement by the Catholic bishops of America that the film industry is guilty of "hypocrisy and duplicity whereby it self-righteously hides from public censure behind a Code which is largely ineffective and which is boastfully circumvented on every possible occasion."

Filmmakers, he said, have been more and more frequently inflicting outright cruelty on animals in the production of films, and have put more and more apparent cruelty and violence on the screens.

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TRUSTEE: ☐ Mr. Robert M. Adams, Trustee for Mrs. Ruth O. Adams
ORGANIZATION: ☐ Partnership, Corporation, Club, Lodge, etc.

Friendly Demands Right to Produce 'Face Nation'; It's Tossed to Paley

Future of "Face the Nation"—or at least that of its management—has been put up to CBS board chairman William S. Paley in an unusual hassle stemming from the anchoring of the show Thursday nights as a companion-piece to "CBS Reports."

It's reported that "Reports" producer Fred W. Friendly has demanded the right to product "Face the Nation," not that he wants any extra headaches, but insists as long as it shares the same timeslot with "Reports," then he wants to control the show. Otherwise, he feels, "Reports" may suffer.

That demand was made, reportedly, only after Friendly cooled off from an initial blowup. When CBS-TV prexy Jim Aubrey decided to anchor "Reports" on alternate Thursdays at 10-11, instead of allowing it to rove the schedule on a preemption basis. Friendly is said to have hit the ceiling.

He felt that "Reports," which had been doing okay on a rotating basis, was being scuttled by being slotted against the second half of "Untouchables," likewise, that it was being deprived of the built-in promotional values accorded specials.

After cooling off, he decided that "Nation" as the skip-week entry on Thursday wasn't going to help "Reports" any either, unless it could somehow be revitalized. So he made his bid for control over the show, normally produced by the CBS pubaffairs office in Washington. CBS News wasn't happy about it, and the entire matter was referred upstairs to Paley for a final decision.

One scheme reportedly under consideration by Friendly would be to change "Nation" from a panel-interview show to a debate, but that's still iffy.

NBC's 'Comng of Christ' As U.S. Steel Perennial; Draws a Joyous 20.5

U.S. Steel and "The Coming of Christ," the latest in NBC-TV's "Project 20" series, are to become a perennial combination. Steel, which bankrolled the half-hour film on Wednesday (21), has all but signed with the network to repeat it annually before Christmas.

Consisting of reproductions (in color) of religious paintings, "The Coming of Christ" drew a handsome 20.5 in the half-hour time period usually occupied by the nighttime edition of "Price Is Right." The rating score, the critical acclaim and one other thing seems to have engendered the sponsor's desire for a permanent alliance: U.S. Steel also plans to distribute film copies of "Christ" to the school system around the country (a system of goodwill to be accompanied by the publication of a book about the stanza and a record of the musical score).

IN CHI THEY JUST GO ON LOVIN' PAAR

Chicago, Dec. 27.

The pundits who were sure Jack Paar's latenight supremacy in Chi would wear thin after a couple of years had better check the latest local ARBs. In the November survey, the NBC-TV breadwinner has had individual quarter-hour ratings as high as 28 and overall scores higher, on the average, than all the competition combined.

Paar's November average, from 10:15 to midnight over five days, is 21.2. As the runnerup, WBBM-TV clocked 9.7 with feature films. It's estimated by WNBQ sales promotion that Paar has reached 1,000,000 adults in certain individual quarter hours.

"Dave Garroway's Today Show" has also spurted in the ratings, giving WNBQ leadership from 7 to 9 a.m. with a 4.1 average, according to ARB.

American Motors' Closed-TV

George Romney, president of American Motors, used a 35-city closed-circuit television hookup to announce his company's rebate plan to buyers of AM cars.

The show was networked and directed by Nathan L. Halpern's Theatre Network Television.

The Big Chi Tintup

Chicago, Dec. 27.

Largest single-day push for color television at the retail level in Chi is being planned for Jan. 2 by Polk Bros., city's top appliance dealers with seven stores and cut-rate prices. Polk stores will set up theatre-like provisions, accommodating in all about 10,000 persons, for a color showing of the Tournament of Roses Parade and the Sugar Bowl game on NBC-TV.

Retailer is using beaucoup radio and tv spots offering the seats on a first-come basis, and is backing them with newspaper ads and direct mail.

Sarnoff Reports Tint TV Profits 'In Seven Figures'

General Sarnoff told RCA's 170,000 stockholders in a year-end statement this week that company profits from color tv were "in the seven figures" for 1960.

He said that in 1960 "when industry sales of consumer durables eased off and black-and-white tv dropped 7%, color television showed the sharpest rise of any major consumer product on the market—up 30% over 1959."

"Scarcely six years away from the test tubes," said the RCA chairman, "color television has achieved the status of a more than $100,000,000-a-year business." The General, in this instance, was talking gross and for all companies in tint manufacture, although RCA does by far and away the largest amount of tint receiver manufacturing at present.

"Research and product pioneering account in primary measure for the growth of RCA," said Sarnoff, from $1,000,000 to approximately one-and-one-half billion dollars a year." Sarnoff predicted that RCA would double its sales volume before the 60s are over, due to research and product "pioneering."

Markle and Wallace Tapped For 'Hong Kong'

Hollywood, Dec. 27.

Fletcher Markle and Art Wallace will alternate as producers of 20th-Fox Television's "Hong Kong" teleseries, replacing Herbert Hirschman who exited series last week.

Markle recently was signed to a producer's pact by Roy Huggins, veepee in charge of production for the 20th TV arm. Wallace was associate producer of "Hong Kong" under Hirschman.

CBS-TV 'Witness' Picks Up Some Arbitron Steam In Its New Crime Slot

Although the rest of CBS-TV's Thursday night schedule appears virtually unaffected by the network's recent reshuffle, "The Witness" at 9-10 is picking up steam, enough in fact to put Columbia in second place in the time period behind ABC.

The Arbitrons for last Thursday (22) found ABC taking the 9-10 hour with an average of 20.7. But NBC, instead of running second, was last with a 12.4 average. CBS and "Witness" had moved in with a 15.1 average, about the best mark to date for "Witness."

On the half-hour breakdown, at 9 "My Three Sons" had a 23.0, first half of "Witness" a 15.7 and "Bachelor Father" a 10.0. At 9:30, "Untouchables" had an 18.4, "Witness" a 14.5 and Tennessee Ernie a slightly better 14.7. This was the second rated week for the new timeslot for "Witness."

Buildup of "Witness" didn't help the swansong edition of "Person to Person" any. That exited with an ignominous 8.6, against 20.8 for the second half of "Untouchables" and a 15.8 for Groucho Marx. Earlier in the evening, Ann Sothern was down from last week to a 9.5 at 7:30, "Angel" was up at 8 to a 12.0 and "Zane Grey" at 8:30 up to a 14.2.

Met's $10,250,000 KMBC AM-TV Buy

Kansas City, Dec. 27.

Sale of KMBC-TV-AM and other properties to the Metropolitan Broadcasting Corp. of New York, which had been rumored for some time, was announced last Friday (23) by the Cook Paint and Varnish Co. The price including satellites KMOS-TV, Sedalia, Mo., and KFRM (AM), Concordia, Kan., was given as $10,250,000.

Metropolitan and Cooks were known to be huddling over the sale for some months, but disposition of the satellites held up the deal. John W. Kluge, president of Metropolitan, said KMOS-TV will be sold to the Jefferson Television Co., owner of KRCG-TV, Jefferson City, Mo., and headed by William Weldon, former president of Blair Television Representatives. KFRM still is for sale.

Donald D. Davis, John T. Schilling and George Higgins, along with other top personnel, are expected to continue under the new management. The sale is the second of a major tv property here within recent months. Transcontinent Television recently bought WDAF-TV-AM from National Theatres and Television.

Hyde's $2,500,000 Suit

Los Angeles, Dec. 27.

Writer Buddy Hyde slapped plagiarism suit against NBC in NBC in Superior Court asking $2,500,000 damages.

Complaint alleges net used Hyde's format in NBC series, "Here's Hollywood," sans compensation."

The Medium & the Television

Newcastle-on-Tyne, Eng., Dec. 27.

An experimental spiritualism seance, televised here by Tyne-Tees Television, was claimed to be the first-ever on video. Special precautions were taken.

David Ensor, chairman, introduced Ursula Roberts, w.k. medium, to talk about her belief in spiritualism and her mediumistic powers. A seance was pre-recorded. Precautions to insure ideal conditions were stringent.

The "set" was four-sided, and cameras "saw" through small holes pre-cut in the black "walls." Three cameras, fitted with special tubes, were used, one manually-operated, and two remote-controlled. There was thus only one cameraman in the studio throughout the recording, and he was outside the set.

Recording was made under eight red lights, brought down to three-foot candles, rather less than the average photographer would use in a dark-room. Studio-control rooms were completely blanked-off from the studio itself.

Apart from the medium and the three sitters on the set, plus the cameraman outside the set, there was no one else in the studio, not even a studio-floor manager. Immediately prior to the recording, the studio was inspected by an independent panel of four people, a police superintendent, a doctor, an electronics expert and a psychiatry lecturer.

As soon as the medium, the three sitters and the cameraman were in position in the studio, the studio doors were locked, and a security man stood guard outside each door.

Recording session lasted five hours, entailing the use of two videotape-recording machines and 24,000 feet of videotape.

NBC-TV's Nine Wise Men

NBC-TV has cut away roughly two-thirds of the manpower that attends the weekly program board meetings "in the interest of efficiency," and in place of the cumbersome mass is a streamlined nine-man group that will meet every Wednesday morning.

Directive came from web chairman Robert Sarnoff, who will be one of the nine wise men. Others are prexy Robert Kintner, senior exec veepee David Adams, tv web exec veepee Walter Scott, the new veep-general manager for tv Robert Stone, staff veep James Stabile, sales veep Don Durgin, planning and research veep Mal Beville and the single outright member of the program department to attend, its head, veep David Levy.

Scott will preside at these weekly sessions where both policy and daily operational problems have been taken up in the past. Feeling of some executive staffers at NBC-TV was that the weekly program board meetings had become minor "conventions," often with as many as 35 or 40 (it fluctuated) in attendance at one time, and all of them with problems to discuss. Meetings ran on at length, and, often, nobody of rank remained behind to mind the shop.

Lou Dorfsman's Unique Live-Action CBS Promos (& All in 9 Seconds)

A new tack in brightening up those nine-second chain-break network on-the-air program promotionals is being taken this season by CBS-TV. Instead of the normal telop or slide at the end of a show advising viewers to watch Ed Sullivan Sundays on the CBS Television Network (video: slide and CBS eye), the web is going all-out with live-action films instead.

Though obviously there can't be too much action in a nine-second spot—actually seven and a half seconds with the remaining second and a half devoted to the network ID and the CBS eye—the network feels there's plenty of room for improvement as far as zinging up those promotional announcements is concerned. And in some cases, the results can be highly effective.

Idea was the brainchild of Lou Dorfsman, the network's creative director of advertising and promotion. Dorfsman, tired of the same old telops, created some 80 of the nine-second blurbs, covering every one of the web's nighttime programs (some shows got two or three each). Then, he contracted with an independent studio and got them filmed for the low price of $400 each.

Example of the types used are an Ed Sullivan promotional spot, opening with a flash of lightning, cutting to a volcano blowing its top, then to a herd of elephants, and then Sullivan's voice: "We've got a big show tonight." Another is a "Hennessey" spot showing Jackie Cooper taking a sailor's blood pressure, with the camera cutting down to the tar's legs and following them as they float off the ground and up toward the ceiling. Still another, for "Dennis the Menace," shows a slingshot being slowly stretched back, then released. Film cuts to a shot of a huge building crumbling to the ground.

Only the comedy shows get the comedy treatment in the promos. Others get a straight sell. Some, like the picture portion of "Lassie," are lifted straight from the show. In other cases, shows' theme music is used for backgrounds. But in most cases, Dorfsman used stock footage and music libraries to bring them in so inexpensively. However, a good deal

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Court Tells WQXR It Has Right To Squawk

Washington, Dec. 27.

U.S. Court of Appeals here has ordered Federal Communications Commission to give WQXR, owned by the New York Times, the right to protest pending New England AM applications which might murt its reception.

In asking FCC to make it a party interest in the case, WQXR said its reception in the Hartford and Ellenville, N.Y., areas might be damaged by three of the proposed new outlets. All eight of the applications are for frequencies in the neighborhood of 1550 kc. WQXR operates on 1560.

In denying WQXR's request FCC indicated the protest should be filed later. But the Court of Appeals said FCC should hear WQXR before granting the applications.

Dreier Shift Cues A 4-Way Chi Race For News Laurels

Chicago, Dec. 27.

The acquisition of Alex Dreier from NBC two weeks ago has made it possible for WBKB, the ABC-TV anchor here, to venture seriously into the news business; and for the first time in this market there's a four-station drive for that coveted firstest-with-the-mostest image.

Focus is at 10 p.m., the hour which, in the midwest, denotes the terminus of network and the beginning of local programming (except, of course, for WNBQ, which carries Jack Paar at 10:15). But it's not as though news supremacy were up for grabs. WBBM-TV has long dominated the period and, with ratings consistently in the 30s, is still safely ahead by several lengths. What any of the three challengers wants, at this point, is undisputed second place. That's indeed up for grabs.

A year ago only two stations—WBBM-TV (CBS) and WNBQ (NBC)—were newscasting at 10 and rated in that order. Last summer the indie WGN-TV, with a long-awaited coverage assist from parent Chicago Tribune, jumped in with both feet and proved, if nothing else, that second place was not nailed down as firmly as first. The dent was made only in the WNBQ ratings. So now, as of yesterday (Mon.), WBKB is in it too—with Alex Dreier, who from personality considerations represents heavy ammunition, although he's the

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TV RECEIVERS TOP 11,000,000 IN BRIT.

London, Dec. 27.

The number of licensed tv receivers in Britain topped the 11 million mark for the first time in November. An increase of 64,954 during the month brought the total up to 11,027,821.

The number of sound only licenses now stands at 4,147,310, including more than 461,000 fitted in cars.

R. J. REYNOLDS COIN FOR 'GUNSLINGER'

R. J. Reynolds has decided to sponsor an alternate-week half-hour of "The Gunslinger," the new Charles Marquis Warren western set to replace "The Witness" on CBS-TV Feb. 9. Reynolds has the same amount of time currently in "Witness," but whereas the other three "Witness" sponsors have cancelled out of their commitments, the ciggie-maker will stay on with the replacement show.

Network has completed casting on "Gunslinger" with the inking of Tony Young for the title role and Preston Foster as costar. Series went before the cameras for the filming of the first episode yesterday (Tues.) in Hollywood. It takes over the Thursday 9-10 period now occupied by "Witness."

Other "Witness" sponsors were Esquire, Schick and Helene Curtis. First two are already off; Curtis pact expires next Thursday (5), with no renewal expected.

KEY WORD FOR '61—ACTUALITY

No End To British TV Riches

London, Dec. 27.

Gross revenue of the commercial tv network could reach "the astronomical figure" of $364,000,000 by the time the present Television Act expires in July, 1964, according to a leading London firm of stockbrokers. Estimates for the 1960 total suggest a total of nearly $224,000,000.

The outfit, which puts forward its forecast in a booklet giving a comprehensive breakdown of present tv operations and company histories, touches on what might happen should a third tv service be sanctioned under the management of the existing Independent Television Authority. "It would seem," says the booklet, "that the effect of a third network would not militate against further growth and may well prove to act in quite the opposite direction."

Dr. O'Doherty: The 'New Van Doren?'

Irishman's Gift Of Gab Makes Him NBC-TV's Favorite Egghead Candidate

Dr. Brian O'Doherty, whose native Irish gift of gab spans expert knowledge in the arts, medicine and boxing, may be NBC-TV's first talent designated egghead since Charles Van Doren switched to Leisure magazine.

Viewer response to O'Doherty's "Invitation to Art" show, currently on the NBC flagship in New York, WRCA, has been particularly strong considering the intellectual ghetto hour of presentation—11:30 a.m. Sunday (show will be moved to early Saturday afternoon sometime in January). Negotiations have been underway with web wigs for O'Doherty to move into a slot similar to the one Van Doren held with appearances on "Today" and so on.

O'Doherty's "Invitation to Art" originates from Boston's Museum of Fine Arts and is vidtaped during live presentation over Boston educational outlet WGBH-TV. Beantown's broadcast circles think highly enough of the show to give it a repeat run on Westinghouse WBZ-TV. The shows are sometimes interviews with leading artists, both U.S. and foreign, but more often are articulate excursions through the museum with O'Doherty expounding on various art works. The blarney, if you will, has tempered enthusiasm and a fine understanding of both the works and the audience.

The 33-year-old Irishman likes to pitch it at the middlebrows, with asides to both the dowager and tavern audience fringes. And there are times when he thinks he may be making it. Example: strolling one day along a narrow Beacon

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'Sit-In' Show Gets New Orleans Nix

New Orleans, Dec. 27.

A WDSU-TV official said Tuesday night (20) station had declined to telecast an NBC program concerning Negro sit-in demonstrations. A. Louis Read, executive veep and gen. mgr., said program was not carried here because "it lacked an objective point of view." In a statement issued Tuesday night, Read said:

"Yesterday (Monday), the National Broadcasting Co. provided its affiliate stations with an opportunity to preview, via closed circuit, the second in 'The White Paper' series entitled 'Sit-in.'

"After careful consideration, it was the judgment of the management of WDSU-TV that the program did not take an objective view, and did not adequately cover the conflicting viewpoints of this very involved issue.

"Therefore the management decided that the best interests of this community would not be served by telecasting the program at this time."

Read added that tv stations in other southern cities also substituted the program.

WDSU-TV had listed the program on its Tuesday schedule.

DINA MERRILL AS NBC NEWS GABBER

Dina Merrill has become, temporarily at least, an NBC News correspondent. Because the actress-socialite is alleged to know practically everyone in Washington upper circles, she is going to team with web regular Frank Blair to provide the coverage of the January Inaugural Ball.

Some years ago, prior to her becoming a prominent motion picture actress, Miss Merrill and Mrs. Jane Wheeler, the wife of a former RCA executive, submitted an idea to NBC, built around society news and interviews, but it was tabled.

Daytime Biz At NBC-TV, ABC-TV On the Upswing

These past six weeks have shed considerable sunshine on the daytime television schedules of NBC-TV and ABC-TV. NBC-TV will be a commercial whisper away from SRO and ABC-TV, the last of the three networks to enter daytime video programming, will be doing 84% of sponsor capacity.

ABC-TV has added 15 quarter hours a week of sponsored time to the roster of January sponsorships by means of 31 orders, large and small, ranging from substantial General Mills biz to some seasonal coin from Campana. With the same Campana giving some biz to NBC-TV, the latter network also rung in dollars from Colgate and Simoniz (on the high end of the dollar scale).

Both networks have projected the sponsorships into second, third

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TREND FINDS ALL 3 WEBS ALERTED

By GEORGE ROSEN

A new set of audience values in regard to television programming has been making itself manifest in recent months—so much so that it could have a vital bearing in upgrading the tv picture in '61. The era of "actuality shows," with built-in sponsorship acceptance, has arrived on the scene, and all three tv networks are gearing themselves for a fullblown dedication to the new programming trend.

A lot of it was inspired by the fact that, purely from a standpoint of entertainment, nothing much happened in '60. All the carbon-copy entries with the crime-adventure-western motif that premiered at the start of the season in September have been going nowhere, or just managing to limp along, conclusive proof that the tv audience has had its full of them. Those who want them are settling for the "originals," which explains why the "Gunsmokes," the "Wagon Trains" and the "77 Sunset Strips" enjoy continuing popularity; with the newcomers finding it tough to keep in the program swim.

Lacking anything better, more and more viewers are turning to the actuality-type show. Whether unwittingly or not, President-elect Kennedy will play a key role in triggering this new enthusiasm in translating current events into "instant tv." His decision to "go live" every four or five weeks with prime nighttime exposure on his press conferences fits neatly into the new trend in (and acceptance of) actuality programming.

More and more sponsors are shopping around for the "instant tv" actuality show. Bell & Howell's "we want in" at ABC-TV, Gulf Oil's readiness to move in on prexy Bob Kintner's "get-it-while-it's hot" news formula at NBC; Philip Morris' pledge of allegiance to the Fred Friendly brand of actuality on "CBS Reports" are Madison Ave. complements to the ambitions and highly-charged enthusiasm surrounding the three webs as the "actuality" ratings continue to mount.

Because Kintner himself plays it

(Continued on page 32)

Jimmy McHugh Special

Hollywood, Dec. 27.

Buddy Bregman has projected a one hour tv spec based on the life of vet composer, the "Jimmy McHugh Story," as the second of Bregman's hour shows.

Recently he completed "The Song and Dance Man" with Dan Dailey. McHugh piece is skedded for the cameras next month, flavored with majority of composer's hits down through the years.

Chances Are FCC Will Never Be The Same as Landis Reforms For U.S. Agencies Win JFK Favor

Washington, Dec. 27.

In a special report to President-Elect Kennedy, James M. Landis strongly criticized the workings of the Federal regulatory agencies and called for a new White House office to oversee their operations.

The ex-Harvard law dean meted out scathing criticism to Federal Communications Commission which he said poses an "extraordinary spectable" of vacillation and delay. He said the FCC "more than any other agency" appeared susceptible to off-the-record influences, Landis added: "a strong suspicion exists that far too great an influence is exercised over the commission by the networks."

He recommended creation of a separate White House post to coordinate communications policy, working with the new office overseeing all six regulatory agencies.

Landis, former chairman of both Securities & Exchange Commission and Civil Aeronautics Board, was named by Kennedy in November to study shortcomings of the agencies. His 87-page report went to Kennedy Monday (27), with the President-elect indicating he'll be guided by its findings.

The calibre of the top job holders in the agencies was bitterly assailed by Landis, who declared appointments have too often been used as "stepping stones to further political preference or to positions of importance within the industry subject to regulation.

Landis urged reorganization of FCC and other agencies to expand the power of the chairmen, giving them clear-cut authority over personnel appointments funds and administrative matters.

Of FCC, he said: "it seems incapable of policy planning of disposing within a reasonable period of time the business before it, of fashioning procedures that are effective to deal with its problem."

Criticizing what he termed "Alice-In-Wonderland" procedures, Landis singled out the way FCC elicits "high-sounding" programming promises from broadcast applicants while knowing they will not be carried out. He also denounced the failure to solve the VHF-UHF allocations "debacle."

Landis bluntly attributed FCC's shortcomings to "the quality of its top personnel."

1-Minute Fashion Shows

Chicago, Dec. 27.

IGA Supermarkets, through the George F. Florey agency, has produced what it believes is the world's shortest tv program and placed it on a spot basis in over 50 markets. Shows are of one minute's length and are directed at the femme audience.

Format is a quickie fashion show (one outfit displayed per program), the day's weather, and a grocery shopping tip—at the IGA stores, but natch. Blurbs are produced at Graphic Pictures Inc. here, with Theda Ahern starring.

'Twilight,' 'Eileen' Lose Sponsors In GF, Colgate Vamp

General Foods is cancelling its alternate-week sponsorship of CBS-TV's "Twilight Zone" at the end of its 26-week cycle around the last of March. At the same time, Colgate expects to drop "My Sister Eileen" after 26 weeks, about the first week of April.

CBS is now attempting to make the most of the double misfortune by matching the cancellations and swinging "Twilight Zone" over from Friday to Wednesday nights to replace "Eileen." It would then merely have to come up with a single replacement for Friday night, as well as salvaging some billings.

Reason the switch is feasible is that Colgate is the alternate sponsor on "Twilight Zone." Presumably, it would drop its every-week Wednesday night franchise when it kisses "Eileen" off, but would stick with its skip-week on "Twilight Zone" and would be willing to allow CBS to move that into the Wednesday slot as an "Eileen" replacement.

There are some stumbling blocks to such a move, however, one of them being that CBS must find a sponsor to alternate with Colgate on "Twilight Zone" Wednesday nights. So far, no success, or at least no sponsors acceptable to Colgate or without product conflicts with the adjacent sponsors.

Colgate held down that Wednes-

(Continued on page 32)

'Ichabod' Series To Roll for CBS

Hollywood, Dec. 27.

Joe Connelly and Bob Mosher's Kayro Productions is now partnered with Jack Benny's J & M Productions on new vidpix series tabbed "Ichabod," which long has been on former's planning board. Series rolls in late January.

CBS has firmed series for 26 weeks of primetime, and Kellogg is picking up half the tab with network to line up co-sponsorship. George Chandler and Chris White have been cast but third principal role in open.

Pilot of upcoming series was run off as a segment of "G.E. Theatre."

Connelly and Mosher produce "Bringing Up Buddy" under their Kayro banner, and "Leave It to Beaver" for Gomalco.

Goulet's Canada Post

Ottawa, Dec. 27.

Benard Goulet, AM producer in Montreal, has been named to the Board of Broadcast Governors in Ottawa. He will be the only BBG member with longtime experience in broadcasting. Goulet was appointed after the board's vice-chairman, Roger Duhamel, became Canada's Queen's Printer Carlyle Allison, former Winnipeg newspaper editor and one of the original BBG members, becomes v.c.

OUT NEXT WEEK!

The

55th Anniversary Number

Of

VARIETY

Pundits Take a Hard, Fast Look At Advertising In the Cultural Orbit —On Other MadisonAve. Fronts

By BILL GREELEY

"Any Aztec traveling salesman—this is the key for our time—who betrayed his trust was carried down the street in a cage, so strongly did the government feel about it."

This slice of conversation (by an anthropologist) is from a roundtable discussion recently by three New York Univ. faculty members, in which they took on the ad man's favorite topic in this year of industry criticism, himself.

The trio: Dr. Ethel J. Alpenfels, professor of education, noted anthropologist and "Teacher of the Year," 1956; George T. Clarke, assoc. professor of marketing, director of the bureau of education and research of the Advertising Federation of America, and one-time exec staff member of Look and Scholastic mags; and Dr. John W. Tebbel, director of the Graduate Institute of Book Publishing at NYU, professor of journalism, and writer of fiction and non-fiction.

For ad men who like their eggheads sunnyside up, Clarke is the man. He launched the discussion (which was under auspices of the NYU Alumni News) with the opinion that the American social order is "one of the great accomplishments of all time . . . Ernest Dichter says advertising is a necessary part of modern life, that it is essential in free enterprise. He maintains that advertising creates images. It interprets the personality of a product. It sells more than just the materialistic side—people do have concepts of a feeling about objects."

Okay, said Miss Alpenfels, but: "When what they sell depends upon a television rating rather than upon values, when advertisers are trying to take away their competitor's audience at the same hour in order to get people to come and buy—when this is what motivates advertising—this is the area at which criticism should rightfully be pointed."

'Fear Appeal'

Buncombe, said Tebbel: "Dr. Dichter in his self-serving statement is really telling us it is legitimate to exploit people's fears and anxieties and emotions, and to make money out of it . . . Advertising appeals to fear, fear of non-acceptance by the group, fear of non-acceptance by the people."

The "fear appeal," said Clarke, speaking as a former advertising man and editor too, "is one of the least successful in promoting a product. The use of a fear appeal tends to achieve the opposite of acceptance. I can't go along with the word 'fear.' People have positive desires."

"And needs," said Miss Alpenfels.

"What," said Tebbel, "would you say about the Pepsi-Cola campaign?"

Clarke: "Be sociable? I see it as a mild appeal that—"

Tebbel: "Mild, yes, but it is directed at the fear of not belonging to the group. You are socially more desirable, more acceptable, if you drink Pepsi-Cola."

Clarke: "Advertising doesn't have the power to convey that idea. There are those who prefer bourbon. If mass communication were that efficient, juvenile delinquency would be eliminated through the well financed attempts to cure social problems."

Tebbel: "About social acceptability—the whole effort to get women to smoke cigarets was on that theme."

Clarke: "It succeeded only because the people accepted it. Advertising reflects what the consumer wants."

Tebbel: "That has been the argument some newspaper publishers have used for years for publishing bad newspapers. It isn't an argument at all."

Panel went on to knock (Tebbel and Miss Alpenfels) and defend (Clarke) magazines. tv, endorsements, westerns, cosmetics, etc.

Excerpts:

Tebbel: ". . . Except for books, you must have advertising to make media possible. You can't have newspapers or magazines without advertising. This isn't arguable.

"But the area that is arguable is the use of advertising in these media to debase them. Because of the dependence of newspapers on advertising, there has been a steady cutting back of the flow of news and the display of news so that in many papers the proportion of news to advertising is far out of line.

"Similarly, dependence on advertising has made magazines business organizations, and like all business organizations, they tend to be conservative. That is why you cannot find a single consumer magazine that takes an editorial position politically which is not Republican. This is contrary to the democratic idea of diversity of expression and a free press."

Clarke: "There is a basic principle in publishing that unless you win and hold an audience you have no advertising to sell. So the publishers must be giving something the public wants."

Miss Alpenfels: "I'd like to inject a word about something I call 'honest deception.' Endorsements by commercial testing organizations, for example, which the casual listener can easily misinterpret as endorsement by a governmental agency. Or the confusion that comes to you if you pay attention to conflicting claims by one product that it is better than a competing one. You can go out of your mind trying to determine who is telling the truth. It is perfectly obviously they all can't be."

Clarke: "I'd like you to consider that advertising messages perform a genuine educational and even cultural service. Those who decry advertising as a whole, in the name of a few selected examples, fail to realize their dependence on it, every day, for information about the quality and availability and prices of more items than one can enumerate—for information about the development of new products and new processes."

Miss Alpenfels: "One thing that worries me is that while commercials should be marginal to a television program, the program, I feel, is becoming marginal to the commercial . . . The program is only there to serve as a vehicle to introduce the cough syrup, the pill, or whatever it may be."

Clarke: "You have a choice, you can turn the dial."

Miss Alpenfels: I have a choice and I turn it, and I get something just exactly the same, only it is another product . . . Commercials are teaching our young people not only how to behave at a party, but also what attitudes to have. Thus commercials are teaching what used to be taught by families. If advertising is taking over this role, then it should assume some of the family's basic responsibility for teaching morality."

Clarke: "About cosmetics. Aren't there tribes in Africa and elsewhere where the males adorn themselves with paint? Aren't there countless examples indicating that the desire for self-adronment per se is a human one?"

Miss Alpenfels: "All people want to be beautiful and it is true that in every culture but our own it is the men who do the perfuming and changing of their faces. Here, we have put men in a position where they can't even wear a red suit without being called Communists."

Tebbel: "Unless they are Santa Claus."

Pitch Switch for Pepsi

Pepsi-Cola is scrapping the "be sociable" jingle and copyline, and the man responsible in good measure for the new tune and lyric is Ben Allen, BBDO commercial producer who's been with the agency for five years.

Allen's credits include the "Miss America" tune sung annually on the contest special from Atlantic City by emcee Bert Parks; the New York market Yellow Pages spots; the Campbell soup jingle, "Good Things Begin to Happen; and Lucky Strike's "Remember How Great a Cigaret Used To Taste." Latter is being turned into theme for a Jack Benny special, "Remember How Great," which is tentatively set for Feb. 9 on NBC-TV.

Allen also scouted the talent for the new Pepsi spots and came up with singer Joanie Sommers, who'll get billing as the Pepsi-Cola girl. She'll be heard (but not seen) on about 30 radio and tv spots for the soft drink.

Allen is unique among jingle producers in that he was a copywriter first and a jingle composer second. When he gets an idea for a jingle, he sits down at the keyboard and demonstrates it for the client, just the way the Tin Pan Alley tune pluggers did it back in 1920. It's sort of a "two-a-day" at BBDO.

Edwin B. Stern, who heads an advertising personnel agency, is currently surveying 300 New York agencies on copywriters — "Are copy staffs being cut or expanded? Are salary scales up or down? Are there staff increases because of increased billing?"

Agencies queried will receive a tabulation of results, and the information is "rigidly anonymous."

Up and down: C. L. MacNelly, Jr., a senior veepee and director at Ted Bates, has taken over the Colgate-Palmolive toilet articles account handled by the agency.

Veepee stripes for Frank J. Fucito at Kenyon & Eckhardt, and David Nathan, radio & tv director at Curtis Advertising.

Wendell Niles Jr., formerly with NBC, has joined Floyd F. Ackerman Assoc.'s personal management firm as an associate.

James Quest, formerly with Procter & Gamble, has joined Sullivan, Stauffer, Colwell & Bayles as an account exec.

25 Years Ago This Week

(*From* VARIETY *Dec. 4, 1935*)

Al Jolson estimated his earnings over 33 years as a pro at $15,000,000. That's estimated as the best take of any showman in direct income from performing — Jolson's estimate excludes investments and any sideline income. His average earnings since 1910 have been $5,000 a week; his best week was in '29, when on Broadway he was taking in $23,000 a week.

FCC Commissioner George Henry Payne warned broadcasters that unless radio takes "constructive steps" to clean up "flagrant violations of the public confidence, Congress will be obliged to take an active hand in the matter."

Public Works Administration began work on the Corona-Flushing Meadows for the New York World Fair of 1939-40.

Cream of Wheat dropped sponsorship of Alexander Woollcott on CBS — and picked up "Buck Rogers" instead. Cereal outfit reportedly was disturbed by Woollcott's comments on economics and politics, and decided to play it safe all the way.

NBC launched a new late-night hour, "Music Is My Hobby," an amateur segment with a highly restricted list of participants. Invites to perform went only to bank presidents, college presidents, well-known academicians, stock brokers and society luminaries. One invite went to Prof. Albert Einstein with a request for a violin recital; lined up were Mrs. Vincent Astor and Charles M. Schwab for piano stints.

Fan dancer Ruby Bae, arrested for allegedly indecent performance in Minneapolis' Coffee Dan's, was signed by the WPA to perform in a unit touring the CCC camps in the midwest.

King Features set up a radio department to package AM shows based on its comic strips. Already on the air were "Popeye" and "Flash Gordon" in sponsor deals, but the new department was set to handle "Little Annie Rooney," "Beatrice Fairfax," "Bringing Up Father," "Blondie" and "Tillie the Toiler." Also involved was Damon Runyon, writing a half-hour series which King would package. Also, "Mandrake the Magician" was set with the Cleveland B. Chase Co. to develop as a series.

Colgate Co. and its agency, Benton & Bowles, yanked all their accounts off NBS and is moving them to CBS. Among the program changes, "Beauty Box" switches networks, several shows are dropped, Colgate buys a new Gertrude Berg series (not "The Goldbergs") and a Phillips H. Lord series under development.

National Assn. of Broadcasters reported complaints from station operators about the General Motors touring auto show. Complaints charged GM sought free pickups on radio of the show airing as sustainers; trouble was, the stations said, this constituted free advertising for the GM cars.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Alan Sloan and **William Miller**, salesmen for WCBS-TV, N. Y., and KMOX-TV, St. Louis, switch to CBS-TV **Spot Sales** in N. Y. as account execs . . . **Mel Allen** does play-by-play on Rose Bowl and East-West games for NBC this weekend; he's now worked all three webs this football season, having done NCAA football on ABC-TV and N. Y. Giants games on CBS Radio . . . WNEW-TV kicks off its new **John Crosby** series Jan. 15 at 9-10, using as the premiere guests **Leland Hayward, Josh Logan** and **Anne Jackson** . . ."**The 1960 Story**" will be presented by WNEW as a 90-minute year-end wrapup on Jan. 1, with **Martin Weldon**, station's news boss, narrating and also announcing a "story of the year" and "newsmaker of the year" as selected by a poll of indie radio stations throughout the country . . . **Jacqueline Susann** (Mrs. Irving Mansfield) signed by ABC's "Flair" for a series on fashion tops and commentary about unusual people in the news . . . **Rex Marshall**, who does the P&G Gleem commercials, joined the Compton agency contingent to Cincinnati last week to participate in the agency's presentation to P&G on its activities on the account during the year. Ordinarily, such presentations are restricted to agency personnel, with talent participation unprecedented . . . WNEW-TV flack **Joan Friedin** to Mexico City on combined business-vacation.

CBS-TV is salvaging Terrytoons' "Mighty Mouse" after all, having planned first on cancelling it. Show moves to 12:30-1 p.m. Saturday afternoons starting Jan. 7 . . . **Alfredo Antonini** conducts the first in a series of symphony concerts at the Hotel Carillon, Miami, Monday (2) . . . **Bob Keeshan** guests with the Dallas Symphony Jan. 7 and the Columbus (O.) Symph Jan. 21 . . . **Dore Merande** of CBS' "Bringing Up Buddy" in briefly last week for press interviews . . . **Kyle Rote** taking taking a quickie vacation from WNEW sports chores to participate in the pro football players' golf tourney at Hollywood, Fla., New Year's Day.

Johnny Carson last week won the "Applause Award" from the N. Y. **Sales Executives Club** . . . With regular bossman **Elliott Sanger** and his wife **Elinor** off indefinitely to Paris to operate the Paris edition of the parent N. Y. Times, **Norman S. McGee** becomes acting head of WQXR . . . **Val Parnell's** "A Night at the Palladium" will be done as an NBC-TV special next spring, with **Laurence Harvey** hosting and Parnell himself as exec producer; deal was made by NBC's **Dave Tebet** . . . **Edward P. Morgan's** college essay contest, "America in the 60s," ends today (Wed.); Morgan, who is a regular ABC commentator, is "co-sponsoring" the contest with the network, which is assumed to mean he's paying half of the cost . . . WNYC, the city-owned radio station, will cover the entire Civil Aeronautics Board hearing into the recent Brooklyn plane crash; hearing beginning Jan. 4 . . . Miles Labs to co-sponsor with Gillette the All-Star Bowling Tourney from San Bernardino, to be carried on ABC-TV Jan. 21 . . . Singer **Page Morton's** 15-minute radio show for Chock Full O' Nuts coffee is now in a dozen eastern cities with the move into New York on WOR Saturday's at 6:15 p.m. She'll do a New Year's Eve guest shot on CBS-TV with Guy Lombardo's orch at the Roosevelt Hotel . . . Mutual Broadcasting New York news editor **Norman Bear** has produced a five-part wrapup of 1960 events for the web's weekday feature, "The World Today" . . . **John J. O'Connell**, editor of American Weekly, the Hearst Sunday Supplement, will do five five-minute weekend shows for Mutual titled "American Weekly Magazine of the Air," concerning behind-the-scenes development of major news and feature stories.

IN CHICAGO . . .

Don Mann, WBBM's crackerjack radio salesman, personally wrote more than $1,000,000 worth of business the third year in a row . . . **Al Lewis**, hospitalized for several months, back on the job as WNBQ-WMAQ business manager . . . Daily News telecritic **Terry Turner** vacationing at his hometown in West Virginia a fortnight . . . **Howard Payne** joined WBBM as sales promo manager . . . WCFL commercial manager **Tom Haviland** seems best bet to succeed **Marty Hogan** as general manager the first of the year . . . **Earl Stell** upped to WJJD sales manager . . . WFMT got its power boost to 197 kw, making it strongest FM-er here . . . **George Heineman**, manager of NBC-TV pubaffairs, spending holidays here with his family . . . Bishop Fulton J. Sheen, and sponsor Magikist, finally landed a preferred timeslot on WBKB Sunday afternoons . . . **Art Mercier's** "Sportsman's Corner" has shifted from WNBQ to WGN-TV, with Quaker Oats sponsoring . . . WXFM bought the **Ted Weber-Don Tillman** radio syndicationer, "Chicago On the Line" . . . NBC veep **Lloyd Yoder** spending the holidays on the Coast . . . **Art Pickens** of the Schwimmer shop became pappy of a baby girl after four sons . . . Harry Maule, WNBQ technical director, notched 25 years with NBC, and **Sallie Recht, Helen Carey, James Wehrheim, Henry Cooke** and **George Diefenderfer** all clocked 20.

IN LONDON . . .

Director **Rollo Gamble** and writer **Daniel Farson** skedded to visit Australia in February for four months, lining up 13 films for an Associated-Rediffusion series . . . Associated TeleVision aims to extend the Saturday night peak viewing time from Jan. 28, kicking off at 6:15 p.m. with the ABC-TV origination "Candid Camera" . . . BBC-TV repeats the NBC skein "Victory At Sea" from Wednesday (4), having first shown it in 1952 . . . As from Feb. 1, **W. F. Brooks** joins the boards of several companies in the Rediffusion group, switching from British Electric Traction Co., which has substantial interests in Rediffusion . . . "Disneyland" shows are now being fully networked here on Saturdays by commercial video, excepting only in Scotland . . . ATV prepping a documentary on the life and trial of Adolph Eichmann for Feb. 22 airing, with **Jock Watson** producing . . . **Christopher Fitzsimon**, with several tv plays over CBS to his credit, joins Ulster Television as trainee assistant floor manager.

IN MINNEAPOLIS . . .

As part of the increased management expansion program at Time's WTCN radio and tv, **Gordon H. Ritz**, Time magazine Twin Cities' office manager, has been appointed assistant to **Arthur M. Swift** and **Theodore C. Streibert**, the stations' general manager and vice president, respectively. Streibert also is a recent appointee . . . **Gary Moore** to tape one of his shows at the St. Paul annual Winter Carnival celebration Jan. 27. The Carnival management also is trying to negotiate a deal for NBC-TV to carry the affair's grand parade at a cost of $120,000 to two sponsors, one of which already has been inked . . . WTCN-TV's nightly news-weather-sports half-hour program being advertised on 800 Twin Cities' busses via outside cards . . . Organist **Ramona Gerhard**, long a WCCO Radio star and now a California resident, back, as usual, for the holidays to perform for a local business concern . . . U. of Minnesota basketball games being broadcast live by both WCCO and WLOL.

IN CINCINNATI . . .

Growing friendly relations between Cincy tv'ers hit high with cheers of WKRC-TV and WCPO-TV to WLW-TV's **Ruth Lyons** for reaching 20-year high of $300,000 in her annual fund raisings to supply children's hospitals in three states with playrooms and toys. Exchange of staffers by WKRC-TV and WCPO-TV as guests on originating shows is not

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YEN FOR LOCAL STATUS SHOWS

Chapter & Verse

Here's a rundown of the news, public affairs push among tv station groups. Recent developments include Metropolitan Broadcasting planning a series on the dynamics of communism and democracy; Corinthian Broadcasting's five tv stations are in with another political events package, titled "The New Era—What It Means."

Also Westinghouse Broadcasting and National Educational Television & Radio Center are the U. S. team for an international pubaffairs splurge. Other participants include Associated Rediffusion, of Britain, Australian Broadcasting Commission, and Canadian Broadcasting Corp. Ambitious effort will have each member of the international team produce documentaries with none of the broadcasters involved being allowed to do documentaries about his own country.

Capital Cities has made a deal with the Israeli Government for exclusive coverage of the Eichmann trial, station group stating that it will handle the coverage on a non-profit basis. Triangle Station's WFIL, Philadelphia outlet, has kicked off with a series under the title, "One Nation Under God." National Telefilm Associates' WNTA-TV is prepping a series on communism and a special on ratings, with the series on communism eyed for the syndie route. Heavy outlays in the local pubaffairs areas also are being made by CBS, NBC, and to a lesser extent ABC o&o. These are above and beyond the network pubservice allocations.

Above represents only a partial rundown of recent station group efforts. Affils and indies also are well represented.

Court's Blockbooking Ruling Ushers In New Patterns In Pix-to-TV Selling

Possible antitrust suits have wrought some changes in the pattern of pix selling to television. Recent N.Y. Federal District Court anti-"blockbooking" decision represents only a segmennt of the new attitude toward trade practices.

The court ruling, according to some pix sales execs, has made stations more aware of their right to break open packages. Under the ruling, seen as a reaffirmation of antitrust laws, distributors are prohibited from tying in the sale of one pix to the sale of another. Awareness of a right, though, doesn't extend to making a film-by-film deal regardless of the price factor.

Distributors maintain that they will break open any package and sell on a pic by pic basis, if the station meets the price. As in the past, stations in situation after situation currently find it more profitable to make the package deal.

Ruling of Judge Dawson this month is only a part of the story. In the first flush of the pix libraries becoming available to tv, some distribs took an "either-or" attitude on the sale of libraries or large groups. That simmered down as more product became available, not sufficiently though to deter the Department of Justice from filing its anti-blockbooking suit.

All major distibs were cited in the suit as defendants, except MCA TV. Method employed by MCA TV in the sale of the Paramount library is worth reiteration, for in some form or another the MCA TV way has been adopted by other distribs.

MCA TV adopted a market by market sales policy, pricing each pic in the library individually and the length of run allotted to each pic. When a particular market was

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Videotape Center Cites 67% Gains

Sales at Videotape Center during the 11 months of '60 showed a 67% gain over the corresponding period last year.

John B. Lanigan, Videotape v.p. and general manager, says this increase should reach 70% by year end. "More than half of this increase is represented by 1959 clients who expanded their use of Videotape in 1960," he stated.

Looking ahead to '61, Lanigan predicted a further upsurge in the acceptance and use of vidtape commercials by tv advertisers. This prediction, he added, is based on a recent survey among the production heads of seven major advertising agencies, who predicted their clients will spend two to three times more on vidtape commercials next year than they did in 1960.

'Woman of The Year' As MGM-TV Series

Hollywood, Dec. 27.

"Woman of the Year," 1942 Metro feature starring Spencer Tracy and Katharine Hepburn, will be the basis for a new teleseries being prepped by company's video arm.

No production assignments yet have been made, but it's known to be one of Metro's hot projects.

'Death Valley's' Flock of 'Firsts' As 30-Yr. Entry

Hollywood, Dec. 27

When the final take was made last Friday (23) on the Filmaster lot in Hollywood on the 228th filmed episode of "Death Valley Days," a whole new crop of records were established.

Among them:

1—"Death Valley Days" record as radio-tv's oldest program. It started on AM in 1930, and has been on the air uninterruptedly, either AM or tv, since then. That's 30 years—going on 31.

2—It marks tv's longest running dramatic show, nationally aired, in the business.

3—It marks the tv version of "DVD" as probably giving work to more actors, 2,052 or more, than any other show since the start or commercial tv. The series started in tv in 1952, and has been going steadily ever since.

4—By the same token, "DVD" has undoubtedly given more work to other creative talent — writers and directors, than any other drama series in tv.

5—It marks the longest association, unqualifiedly, of one person with one show in, quite possibly, the entire history of show business, but certainly in the history of broadcasting. This is Ruth Woodman, who, as a onetime copy-writer for McCann-Erickson, wrote the first "DVD" script, and has been identified with the series ever since. Mrs. Woodman has been story editor of the show since 1935.

6—It marks one of tv's longest running acting jobs, too. That's Stanley Andrews, who's played the "Old Ranger" since the tv version preemed in 1952.

7—And finally, it marks the longest association of one sponsor with one show. Advertiser is U. S. Borax, which has sponsored "Death Valley Days" since its inception

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LACK OF SYNDIE ENTRIES FACTOR

By MURRAY HOROWITZ

In the midst of a lack-lustre season in syndication, local programmers are making hay with pubaffairs shows. Development is keyed to the fewer number of syndie entries, to the pubaffairs push in the wake of the tv scandals, and of no small consequence, the magic of vidtape.

Those making the station rounds, nationally, find no great upsurge of pubaffairs shows. However, they do find local news-pubservice shows on the increase. Also better time periods are noted. More then ever, too, they find pubaffairs getting the big promotion treatment.

It's not only the yen for pubservice that's triggering the push, according to one station group exec. Syndicators coming out with fewer shows, to be utilized as local programming, leave a vacuum. What is there to shout about in today's "image" sensitive climate?

The vacuum for local programming is admittedly spotty, in light of the network option time situation. Some stations, though, are turning some time over to news-pubaffairs stanzas which had it not been for the quiz scandals might have gone to another syndie skein.

Symptomatic of the turn of events are the activities of station groups such as Westinghouse Broadcasting, Corinthian, Metropolitan Broadcasting, Capital Cities, et al. There was a time, not many years ago, that these groups combined forces to trigger syndie product in the market. Their hunger was that great. Now many of these groups are in the forefront of underwriting and circulating pubaffairs series and specials.

What also is buoying the local pubaffairs efforts is the web push. On ABC-TV, every third week of "Expedition" becomes a local effort, d'to "Face the Nation" on CBS-T., and on NBC-TV, affils are tying in with a local version of "The Nation's Future."

Vidtape is the technical miracle in many of the cases. First, it allows a station the flexibility that it otherwise would not have. Second, it allows a possible syndie run, extra monies viewed as "gravy" by some, and by others as a means of either cutting costs or possibly making a profit. Film, too, shouldn't be discounted. Both techniques, vidtape and film, are being widely used for extra circulation, if not on other stations, in schools, civic groups, etc.

The pubaffairs fever has hit syndie houses, as well. A few syndie houses, heretofore strictly in the entertainment groove, are scouting possible news, pubservice shows. One syndie firm, National Telefilm Associates, has been in the field for some time now, with David Susskind's "Open End" and "Mike Wallace Interviews." Others have touched base, Screen Gems "Medicine 60" and Independent Television Corp. "Sweet Success."

SG doesn't have any further pubaffairs shows planned. ITC doesn't discount future possibilities. Many syndie houses are staying away from the field because they feel stations, themselves, prefer to do their own local pubaffairs programs. NTA, of course, has its Newark-N.Y. indie outlet to feed.

But on the station level, it's not a question of debate. Pubservice programming, no matter what its source, is getting a bigger play.

'Satan's Waiting' as Walston Vidpix Series

Hollywood, Dec. 27.

Don Fedderson has blueprinted telefilm project called "Satan's Waiting," anthology series which Ray Walston will host. Joel Malone will produce from his own story, with Charles Haas directing pilot which rolls Jan. 9 at Desilu Gower.

Oscar-winning cameraman James Wong Howe has been signed to lense the pilot in a deal agented by Jay Richards of Famous Artists.

Syndicators Still Waiting For The Break-Thru In Option Time Trim

Nix on U.S. Violence

Violence shows are unsaleable in the European market, according to SG's European sales topper George Baug.

It's not so much a matter of sex in American vidfilms, he said, explaining that in Europe there's a sophistication about sex. Violence in American vidfilms, though, is an ingredient unwelcome and unsaleable in today's European market, he stated.

Many syndicators are quietly prepping plans to breach the stand pat programming stance of the networks, in face of the webs' legal compliance cutting back network option time.

Key to the syndicators' plans is copping national spot advertisers or hefty regionals. It's insufficient, syndie execs argue, to come into the market solely with half-hour product. That, in itself, won't move today's affils in significant numbers to bump network shows in prime time. Bringing in the advertiser, as well as the program, should be the inducement, it's maintained.

Three webs, ABC-TV, NBC-TV and CBS-TV, have changed their affil agreements to comply with the Federal Communications Commission's ruling, cutting network option time to two-and-a-half hours instead of three hours in each day's broadcast segment. Basically new nighttime option time situation of the three webs now runs from 8:30 to 11 p.m., for weeknights. The legal change, though, hasn't altered the programming feed of the networks, starting at 7:30 p.m. on most days.

Theoretically, affils have the option to bump web programming beyond the two-and-a-half hour span. Currently, though, affils taking advantage of that situation are comparative few, indeed.

Pressure to bring the affils to exercise their local programming rights should mount in the spring and summer when, according to syndie execs, there should be quite a number of national spot accounts looking for market-by-market vehicles. At that time, too, the forecast is that there should be some rise in the economy.

Economic advantage of local sponsor coin as opposed to network monies is an old story. On a local account, affil gets 100% of time and program charges from an advertiser, compared to the percentage split of from 30 to 40% of network sponsor revenues.

Blaug In Survey Of European TV; Sees An Upswing

European market, paced by the booming tv situation in West Germany, is growing, according to George Blaug, European sales supervisor for Screen Gems.

Blaug, here for home office talks, said the set count in Germany is increasing at the rate of 100,000 per month. Desptie the fracas in West Germany between the state and federal governments, Blaug is of the opinion that a second channel there is inevitable by the end of February or thereabouts. He foresaw the opening of a third channel, too, in Germany.

In Italy, he went on, there's a good possibility of a second network, with the probability being that it would be government owned and operated. In England, by the end of '61, commercial programmers will have 100% coverage of that country. New tv stations are siated in the holdout areas of northern Wales and Scotland.

Another factor improving the European market for syndicators, he explained, is the growth in the purchase of series on the basis of at least 13 episodes.

Talking about some recent SG sales, he reported that "Huckleberry Hound" has been sold in 30 countries and has been dubbed in five different languages. "Flintstones" and "Churchill" have been sold in Finland. In England, SG has the following shows sold to Associated Rediffusion: "Dennis," "Tightrope," "Flintstones," and "Award Theatre."

Most of the countries in the Soviet sphere, he continued, are interested in making deals on features, as opposed to vidfilms. SG has made one such feature deal with Poland. Blaug is due to return to his London headquarters on Jan. 5.

Rowland Teams With Guthrie, Wellman On Theatricals, Telepix

Hollywood, Dec. 27.

Authors-Producers Co. has been formed by vet producer-director William Rowland in association with writers A. B. Guthrie Jr., and Paul Wellman, for both theatrical and television film production.

Initial film project will be "Medal in the Dust," biopic of Major Claude Eatherly, pilot of the Hiroshima and Nagasaki atom bombing in World War II, to roll Feb. 15 based on a script by Guthrie and Wellman. Negotiations are currently on with United Artists for releasing film on which Wellman will be exec producer and Rowland producer-director. Irma Berk will be associate producer. Project also includes the tv spec series of 90-minuters, "President of the United States," with four to be turned out annually based on great moments in the life of the various chiefs of state.

11 Out of 13 SG Entries Survive

Hollywood, Dec. 27.

Eleven out of 13 Screen Gems telefilm series will survive the hazardous 1960-61 season. Bankrollers of the 11 shows, including two hour-longers and one re-runner, all have renewed for the balance of the current shaky semester, according to Bill Dozier, Coast activities veep for the Columbia vidsubsid. Sole smudges on the clean slate are the already defunct "Dan Raven," cancelled by NBC several weeks ago, and "My Sister Eileen." One for the Colgate axe on CBS in April.

Seven SG network series in the safety zone for '60-'61 are "Dennis the Menace" (CBS), "Father Knows Best" (CBS) "Naked City" (ABC), Eileen" (CBS), "Naked City" (ABC), "The Donna Reed Show" (ABC), "Flintstones" (ABC) and "Route 66" (CBS). Latter pair are pitted directly opposite each other on Friday nights.

Five syndicated green lights are for newer skeins "Manhunt" and "Two Faces West," and company's long-running syndies, "Ruff 'N' Reddy," "Quick Draw McGraw" and "Huckleberry Hound."

Four Star Names Elber

Hollywood, Dec. 27.

George Elber, attorney specializing in tv and agency work, has been named v.p. in charge of business and legal affairs for Four Star.

Elber, who joins the vidfilmery immediately after the first of the year, also will serve as exec assistant to prexy Tom McDermott. Elber is a partner in the N. Y. law firm of Davis, Gilbert, Elber & Levine.

Mandel, Back From Latino Swing, Bullish on Foreign Mart Potential

Foreign syndication, as opposed to domestic market-by-market selling, is booming, according to Abe Mandell, v.p. of foreign sales for Independent Television Corp. Mandell said in the last 60 days his division has racked up over $1,000,000. Pace of ITC's foreign biz currently is about twice as high as last year.

Mandell, who recently returned from a three-and-a-half week Latino tour, said that the market of Brazil looms "bigger than all of Latin America put together." Within the next 60 to 90 days, there will be a minimum of 12 markets in Brazil on the air. He put the market count now at seven. Existence of two station markets always has been a boon to syndicators in the foreign field.

Growth of the Brazilian market, he went on, now makes it economically feasible to dub in Portuguese. ITC has concluded an exclusive dubbing deal with Cine Castro Studios in Brazil. Because of national pressures, actors, technicians, etc., Brazilian station operators are understood to have put a 25% quota on the telecasting of foreign product. Unofficial quota, it's understood, limits the number of American-dubbed shows to about 25% of the station's schedule.

ITC in Brazil made sales on nine shows, total sales amounting to $400,000.

In Argentine, 10 series were sold; in Mexico's major markets, four series, and in the interior markets of Mexico, seven cities. Other sales were racked up in Peru, Virgin Islands, Ecuador, Panama, Canada, the Philippines, and Japan.

"Danger Man," which is yet to be distributed in the U.S., is being widely circulated abroad by ITC.

Because of ITC's parent company, Associated TeleVision, of England, ITC properties get wide circulation in Britain. Mandell said he hoped to make deals for properties produced by other companies, expressing a readiness to offer guarantees for foreign distribution rights.

Post-'48 Tally: 415 Sold To TV

To date, a total of 415 post-'48 features have been newly released to television, according to a recent bulletin of Theatre Owners of America.

The exhibitor group, opposed to pix going to tv, found some consolation that "it is still far short of the 'dumping' that took place in the '53-'54 years." The post-'48 breakdown is as follows: 20th-Fox, 21 features; United Artists, 26 features; Warners, 110; Lippert, 30; Columbia, 200; Pine-Thomas, 22.

Exhibitor bulletin went on to note that 20th-Fox has sold a total of 522 pre-'48 and post-'48 cinematics to National Telefilm Associates; United Artists Associated has 1,900 features in release, including approximately 400 post-'48's; Lippert has sold a total of 150 post-'48 films to NTA.

In addition to the comparative recent release of post-'48's, there have been new releases of 129 pre-'48's. The total of 544 new pix to tv nearly "equals the average of two years of production by Hollywood this decade," TOA noted.

Exhibitor group seems reconciled to additional pix going to tv, stating in conclusion: "More films will be sold to television, but the numbers should be relatively small, compared both to the film companies' total libraries, and the demands of television."

Seven Arts Sales

Special group of 20 pix has been sold by Seven Arts Associated to WCAX-TV, Burlington, Vt.

Pix in the group include "Flesh and the Woman," Gina Lollobrigida; "The Fireball," Mickey Rooney, Marilyn Monroe; "Is Your Honeymoon Necessary?" Diana Dors; "Make Me an Offer," Peter Finch; and "Millionaire for Christy," Fred MacMurray.

Pact Hirschman To Develop MGM-TV Series

Hollywood, Dec. 27.

Metro tv production chief Robert Weitman has signed Herbert Hirschman to an exclusive producer pact, with filmaker to develop new properties as well as work on projects already blueprinted by the Metro TV arm.

Hirschman, repped in deal by the Ziegler-Hellman-Ross Agency, last week bowed out as producer of 20th-Fox Television's "Hong Kong" teleseries.

Ziv Is Concerned On Latino Dubbing

Mexico City, Dec. 27.

Ziv International, as spokesman for American firms dubbing films in Spanish idiom here, has asked the Department of State for full freedom to continue activities in Mexico. Appeal has been made prior to enactment of the new Film Law which is expected to place "obstacles" in way of dubbing firms.

The Ziv memorandum asks that officials study the problem thoroughly, including their past activities and contributions to Mexico.

Apart from the labor angle, with work provided for office and technical personnel, as well as talent, Ziv pointed out that union dues to the National Association of Actors could be boosted considerably over an $80,000 a year figure, if dubbing firms are permitted larger scale operations.

The Treasury Department would receive a much higher return in taxes over and above the present $400,000 paid in by dubbing firms.

While there is no admission on part of dubbing firms or government officials, the ticklish issue of dubbing feature lengths for commercial theatres is also involved in the picture. However, on the surface, dubbing firms want to be permitted to continue providing Spanish sound for American episodics released here.

$1,250,000 GROSS ON PINE-THOMAS PIX

Colorama Features has grossed about $1,250,000 in 32 markets in the sale of its post-'48 package of Pine-Thomas pix.

Group, initially released by Paramount Pictures, has been sold to WOR, N. Y.; KHJ, Los Angeles: WKBN, Youngstown, O.; WFBC, Greenville, S. C.; WRBL, Columbus, Ga.; KGUN, Tuscon; WHBQ, Memphis; WBBM, Chicago; KMOX, St. Louis: KMSP, Minneapolis; WMAL, Washington; WFBG, Altonna; WNHC, New Haven; WFIL, Philadelphia; WKBW, Buffalo; WFLA, Tampa, Fla., and others.

'Play of The Week' Now In 70 Markets

National Telefilm Associates has racked up two more markets on "The Play of the Week," inking WTVT, Tampa, Fla.; and WINR, Binghamton, N. Y. Total market count for the dramatic vehicle now is 70.

In Washington, where "Play" had a 16-week run under last season's dual market buy of Standard Oil, NTA is close to a deal with a single sponsor. Educational tv outlet, WILL, Champaige, Ill., has picked up the second year of the series and also inked a deal for David Susskind's "Open End."

'Wally Bear' Deal

Distribution and coproduction deal on "Wally Bear" cartoon series was signed by Raymond Junkin, prexy of Program Sales, Inc., and producer George Richfield.

Planned production schedule calls for 130 five-minute episodes and 39 half-hour films.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. Data on the features which compose the leading feature slots in a market are included. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period may cover three or four weeks. Other data such as the time slot and average share of audience also is furnished. Top competition and competitive ratings also are highlighted.

CHICAGO • STATIONS: WBBM, WNBQ, WGN, WBKB • SURVEY DATES: OCT. 9-29, 1960

WBKB Average Rating: 9 Average Share: 23

Night: MONDAYS 10:00-11:30
Program: MOVIETIME USA

Oct. 10 **"THUNDER OVER TANGIER"**
Lisa Gastani, Robert Hutton
1957, Republic, HTS, 1st Run

Oct. 17 **"THE INFORMER"**
Victor McLaglen, Preston Foster, Wallace Ford
1935, RKO, TV Ind., Repeat

Oct. 24 **"JOHNNY ANGEL"**
George Raft, Claire Trevor, Signe Hasso
1946, RKO, TV Ind., Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News: Sports 10:00-10:15	WNBQ 30
News: Weather 10:00-10:15	WNBQ 8
News: J. Conway 10:00-10:30	WGN 10
Late Show 10:15-11:30	WBBM 6
Jack Paar 10:15-11:30	WNBQ 16
Big 10 Highlights 10:30-11:00	WGN 6
Socialist Party 11:00-11:15	WGN 2
Festival of Stars 11:15-11:30	WGN 3

WBBM Average Rating: 9 Average Share: 31

Night: TUESDAYS 10:15-12:15
Program: LATE SHOW

Oct. 11 **"MESSAGE TO GARCIA"**
Barbara Stanwyck, Wallace Beery
NTA, 20th Cent., Repeat

Oct. 18 **"MAJOR & THE MINOR"**
Ray Milland, Ginger Rogers
1943, Paramount, MCA, Repeat

Oct. 25 **"HIGH BARBAREE"**
June Allyson, Van Johnson, Thomas Mitchell
1946, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 14
Movietime USA 10:15-11:30	WBKB 5
News: J. Conway 10:15-10:30	WGN 8
Chi. Bears FB 10:30-11:00	WGN 4
Festival of Stars 11:00-12:00	WGN 2
Marty's Morgue 11:30-12:15	WBKB 2
News: Playhouse 12:00-12:15	WBKB 2
News: Playhouse 12:00-12:15	WNBQ 4

WBBM Average Rating: 12 Average Share: 35

Night: WEDNESDAYS 10:15-12:00
Program: LATE SHOW

Oct. 12 **"SMOKY"**
Fred MacMurray, Anne Baxter
1946, 20th Century, NTA, 1st Run

Oct. 19 **"GET AWAY"**
Robert Sterling, Donna Reed
1940, MGM, MGM-TV, Repeat

Oct. 26 **"LES MISERABLES"**
Frederic March, Charles Laughton, Sir Cedric Hardwicke
1935, 20th Century Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 12
Movietime USA 10:15-12:00	WBKB 9
Marty's Morgue 11:30-12:00	WBKB 4
News, J. Conway 10:15-10:30	WGN 10
Ben Adamowski 10:30-11:00	WGN 2
Festival of Stars 11:00-12:00	WGN 2

WBKB Average Rating: 7 Average Share: 18

Night: THURSDAYS 10:00-11:30
Program: MOVIETIME USA

Oct. 13 **"SEA OF LOST SHIPS"**
Walter Brennan, John Derek, Wanda Hendrix
1953, Republic, HST, Repeat

Oct. 20 **"KILLERS FROM SPACE"**
Peter Graves, Barbara Besar
1954, Prestige, M & A Alexander, Repeat

Oct. 27 **"LAST OF THE DESPERADOS"**
James Craig, Jim Davis, Barton McLane
1955, Imperial, M & A Alexander, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News: Sports: Wea. 10:00-10:15	WBBM 29
News: Weather 10:00-10:15	WNBQ 10
News: J. Conway 10:00-10:30	WGN 13
Late Show 10:15-11:15	WBBM 7
Jack Paar 10:15-11:15	WNBQ 16
Douglas Wutner 10:30-11:30	WGN 4

WBKB Average Rating: 16 Average Share: 38

Night: FRIDAYS 10:00-11:45
Program: MOVIETIME USA

Oct. 14 **"EASY LIVING"**
Victor Mature, Lizbeth Scott, Lucille Ball, Lloyd Nolan
1950, RKO, TV Ind., 1st Run

Oct. 21 **"OUT OF THE PAST"**
Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming
1948, RKO, FTV Ind., Repeat

Oct. 28 **"BEST OF THE BADMEN"**
Robert Ryan, Claire Trevor, Robert Preston, Walter Brennan
1951, RKO, TV Ind., 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
News: Sports: Wea. 10:00-10:15	WBBM 22
Late Show 10:15-11:45	WBBM 9
News: Weather 10:00-10:15	WNBQ 8
Jack Paar 10:15-11:45	WNBQ 9
News: J. Conway 10:00-10:30	WGN 9
Political 10:30-10:45	WGN 5
Festival of Stars 10:45-11:45	WGN 6

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TV VIEWING UP ON ALL WEBS

New Top 20 Nielsens

(Two Weeks Ending Dec. 4)

Wagon Train (NBC)	36.9
Gunsmoke (CBS)	36.5
Have Gun (CBS)	32.6
Red Skelton Special (CBS)	28.6
Untouchables (ABC)	28.1
77 Sunset Strip (ABC)	28.1
Dennis the Menace (CBS)	27.1
Rawhide (CBS)	27.0
Andy Griffith (NBC)	26.4
Perry Mason (CBS)	26.4
Jack Benny (CBS)	26.3
Price Is Right (NBC)	26.1
Real McCoys (ABC)	25.5
Red Skelton (CBS)	25.5
Danny Thomas (CBS)	25.4
Ed Sullivan (CBS)	25.4
Cheyenne (ABC)	25.1
Checkmate (CBS)	24.3
Candid Camera (CBS)	24.2
GE Theatre (CBS)	24.2

Fear Dwindling Interest in W. German TV; Mfrs. Lay Off Workers in Droves

By HAZEL GUILD

Frankfurt, Dec. 27.

Suddenly and surprisingly, the shoe is on the other foot and it's pinching, according to television industry officials in West Germany.

All of a sudden the television manufacturers and the television industry workers are mad as hops about dwindling interest in their medium.

At a time when industry throughout West Germany is begging for workers at a period of peak employment, the Graetz Works, makers of television and radio sets in Altena, Westfalen, have recently let 1,200 workers go because of the slump in business, and have currently about 4,200 workers, mostly women, employed.

The Normande factory in Bremen also let out 340 workers in December.

The Christmas season in previous years has of course caused a tremendous upsurge in sales of television sets. But the makers feel that the slump this year is due to one major factor—the off-again on-again situation of the West German second television channel.

All the ruckus started in August, when with a sweep of his pen West German Chancellor Konrad Adenauer created a second television channel, on paper, arranging how it would be controlled by the federal government, the states and the church.

Ever since then the states have been fighting against this arbitrary solution to the problem, and the case is right now being tried in West German federal courts as to

(Continued on page 32)

CBS News Team To Hit the Road

CBS News will pick up a custom followed for several years by NBC and send its team of foreign correspondents in for the yearend wrapup on a cross-country tour.

Members of the group will hit the road next weekend, following their Columbia U.-CBS luncheon in N. Y. on Friday (30), with appearances slated in Dallas on Tuesday (3) under auspices of the Dallas Council on World Affairs; Los Angeles next Thursday (5) via the World Affairs Council; San Francisco Friday (6) before the Commonwealth Club; Washington Jan. 9 before the National Press Club; and Chicago Jan. 10 under joint sponsorship of the Chicago Council on Foreign Relations and the Chi chapter of Sigma Delta Chi.

Though all the members of the news team won't make all of the dates, most of them will be on hand for each of them, and the entire team of course will do Thursday's (29) "Years of Crisis" wrapup and appear at the Friday N. Y. luncheon. An added starter for the team will be a special edition fo CBS Radio's "Background" Sunday (1).

Bergsten Goes To Fair

Chicago, Dec. 27.

Ralph Bergsten, general manager of ABC Radio's "Breakfast Club" and of host Don McNeill's other enterprises, has resigned to take the post of managing director of the International Trade Fair, held annually in Chicago since 1957. He succeeds Richard Reynes, who had been director of the fair since its inception.

Bergsten has handled McNeill's business affairs, as exec veepee of Don McNeill Enterprises Inc., since 1950.

Adorian Solution: Let BBC, Com'l TV Share 3d Channel

London, Dec. 20.

Britain's third tv channel, if and when it's sanctioned, ought to be run jointly by BBC-TV and the existing commercial video interests. That's the view—put forward as a personal one—of Paul Adorian, managing director of Associated-Rediffusion Ltd. which airs commercial programs in the London region weekdays.

The channel shareout would be on a strictly 50-50 basis, according to the Adorian theory which, as with all other comments, suggestions and memoranda on radio and tv, is being noted by the Pilkington Committee which is studying the future pattern of radio and video. The estimated cost of running the service, around $56,000,000, would be borne equally, while air time would be shared likewise, with the three-and-half-days' commercial programs carrying no advertisements. All the shows throughout

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LOOKS LIKE BRITISH TV STRIKE AVERTED

London, Dec. 27.

It looks fairly certain here that the mooted strike of technicians in commercial tv will not now take place, as a result of a second meeting between the Association of Cinematograph and Allied Technicians and the Independent Television Companies Association held last week. The union had warned of the strike unless a substantial pay offer were forthcoming when the present agreement with the commercial video companies expires early in February.

After last week's get-together it was stated that a basis for settlement had been agreed for reported back to the parent bodies of both sides.

CBS MAINTAINS TOP POSITION

For all the criticism leveled at tv and the assorted claims that programming is going to the dogs, the new Nielsens covering the two-week period ending Dec. 4, show that viewing is up on all three tv networks. It's the first time in a long, long spell that the plus mark on viewership has been applied to all three webs, with ABC's 8,814,000 homes-reached-per-minute representing a 15% gain over the same period last year; CBS' 9,176,000 a 4% gain and NBC's 7,865,000 a 1% hike.

In the three-network intramural sweepstakes, CBS-TV reinforced dominance. At the same time it became the first network this season to break through the 20 rating mark as its average for all evening programs.

CBS walked off with a 20.1 average rating for all nighttime hours. ABC moved up the ladder strongly from its election-week licking, taking back second place only 5% behind CBS, with a 19.2 average for nighttime. NBC is in the No. 3 spot, 12% back of the leader with a 17.3 average.

In the half-hour wins department, it was a close CBS-ABC fight, with Columbia edging out ABC by a 23 to 20 score. NBC had eight wins.

As for Top 10, CBS had seven, NBC one and ABC two; the Top 20 breakdown was CBS 14, NBC two and ABC four; and Top 40 found CBS picking up 21, NBC six and ABC 13.

Period covered by the report marked the first time that CBS was comparatively free of election specials and preemptions plus entertainment specials, with its regular weekly lineup predominating (though ironically, it notched fourth place in the Top 10 with a Red Skelton special). For ABC, too, it marked a bounce back from its election night licking that dropped it to third place in the last report. NBC, however, which has put its best foot forward this year in the news area, had to fall back strictly on programming in the Dec. 1 period, and found itself again behind the eightball.

Schulbergs, Ziv's 'Everglades' Deal

Budd and Stuart Schulberg, CBS-TV and Ziv have set a three-way partnership deal on "Ross of the Everglades," projected teleseries created by the Schulberg brothers. The Schulbergs will produce the pilot through Ziv in association with CBS-TV.

The Schulbergs had dickered with CBS-TV about such a project some two years ago, but a deal was never consummated at the time. Subsequently, while they spent more time on the property, CBS-TV had made a commitment with Ziv which called for two pilots, a one-hour pilot version of "Aquanauts," which was filmed a year ago (and subsequently okayed for a full series, of course), and a half-hour pilot to be filmed this year on a mutually agreeable theme.

In the course of discussions on the theme, subject of the Everglades came up, and CBS with Ziv's blessings decided to merge the two projects, putting the Schulbergs together with Ziv on the production end, with CBS providing the financing as well as the possible timeslot for next season.

WHTN-TV Sale Okayed

Washington, Dec. 27.

Federal Communications Commission has approved the $1,925,000 sale of WHTN-TV, Huntington, W. Va. by Cowles Broadcasting Corp.

It was bought by Reeves Broadcasting Corp.

Colman's Pubaffairs Freelance Shop As ABC-TV Cues In Outside Horizons

What with the apparent easing of restrictions by the networks of the source of their public affairs shows (as witnessed by the letting of the ABC Bell & Howell documentaries to Time Inc.), one new package agency is turning his fledgling shop into a fulltime pubaffairs operation, handling nothing but documentaries.

Agency is Henry Colman Associates, set up a few months back by former Theatre Guild tv exec and GAC-TV staffer Hank Colman. With the networks apparently opening up, along with increased interest from regional sponsors and individual stations, Colman figures there's a good market developing for freelance public affairs producers, directors and writers.

As a result, he's signed Michael Sklar, former CBS-TV pubaffairs producer who did "Conquest," among others, for representation on several new projects Sklar is developing. He's also handling Howard & Amy Jensen, who did "The White House Story" for CBS-TV's "The Twentieth Century," as well as former NBC pubaffairs staffers Charles Preston and Nicholas Dancey, and the new Affiliated TV, headed by Sid Smith and Alan Neuman.

In such deals, Colman doesn't handle the talent personally, only the sale of their packages. And in this end of it, he sits in on development of the new properties as well. For example, he's working on two packages with Sklar. One is "Voices Out of Space," a special on the development of modern communications, which AT&T is considering for network airing. Other is a half-hour series being developed for a regional buyer titled "Briefing Session." It would pair a newly appointed politico, exec or VIP with others who occupied the same posts—the new Secretary of State with Dean Acheson and Christian Herter, for example.

The Jensens are currently at work on a one-hour special on the Civil War, dealing with a day in the life of a soldier and utilizing the same still-photo technique they employed in "The White House Story." Latter, the original hourlong version (which was the basis of the "Twentieth Century" edition), is now in syndication, with about a dozen stations al-

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Real Dutch Treat For NBC Int'l 'Funny Manns'

London, Dec. 27.

NBC (International) is claiming a world first via the transmission in Holland Dec. 5 of the kickoff segment of Cliff Norton's "Funny Manns" skein. Really was a preem, claims London office which services the Netherlands, inasmuch as the series hasn't even debuted yet in the U.S., and it's the first time this has happened to an American origination.

Film was shown with original track and subtitled.

What's With That Final Report On Oren Harris Quiz?

Washington, Dec. 27.

There is a Democratic-Republican dispute over the final report of the House Legislative Oversight (Oren Harris) Subcommittee which could erupt with political fireworks if it isn't smoothed over.

Except for Rep. Steven Derounian (R-N.Y.), the GOP members of the Harris payola-tv quiz show investigating group boycotted both November and December meetings of the subcommittee. Derounian attended only some of the sessions.

Chairman Harris (D-Ark.) and his Democrats want to issue a final "staff report." That means a resume of what the subcommittee found in its investigations together with observations, criticism of the agencies and suggested administrative and legislative changes. The hitch is that the report is being prepared by staff assistants of the subcommittee rather than the subcommittee itself.

Republicans oppose this procedure, apparently because it will air all over again the responsibility Republican officials had in various scandals. COPers think there shouldn't be a final report, unless subcommittee members themselves frame it.

Harris claims subcommittee members don't have time, and that the staff members involved are "experts," qualified to comment on everything involved.

The report is going to be issued. Whether the Republicans file a minority report (perhaps with blistering language) is yet undetermined. Whatever is drawn up will go to the House on Jan. 3 when the new Congress meets.

ADULTS DIG CLARK MORE THAN KIDS

The American housewife is a teenager at heart (and in the headbone), if you believe the ABC-TV sales development department and the Nielsen's. More adult women watch Dick Clark's "American Bandstand," the web's hour-long r&r dance party, 4 p.m. weekdays, than do teenagers, according to a new pitch by the SDD men.

Based on the Nielsen audience estimate, an average of 1,774,000 adult women tune into Clark daily as opposed to 1,631,000 teen chicks and boys. Rest of the more than 5,000,000 daily viewers are subteens and male adults.

ABC figures that a good many of the post-teen homemakers were Clark fans before they made the apparently smooth transition into their twenties. They have in many cases two or three kids themselves, says ABC, but are still interested in the teenagers' "fads, music and personalities."

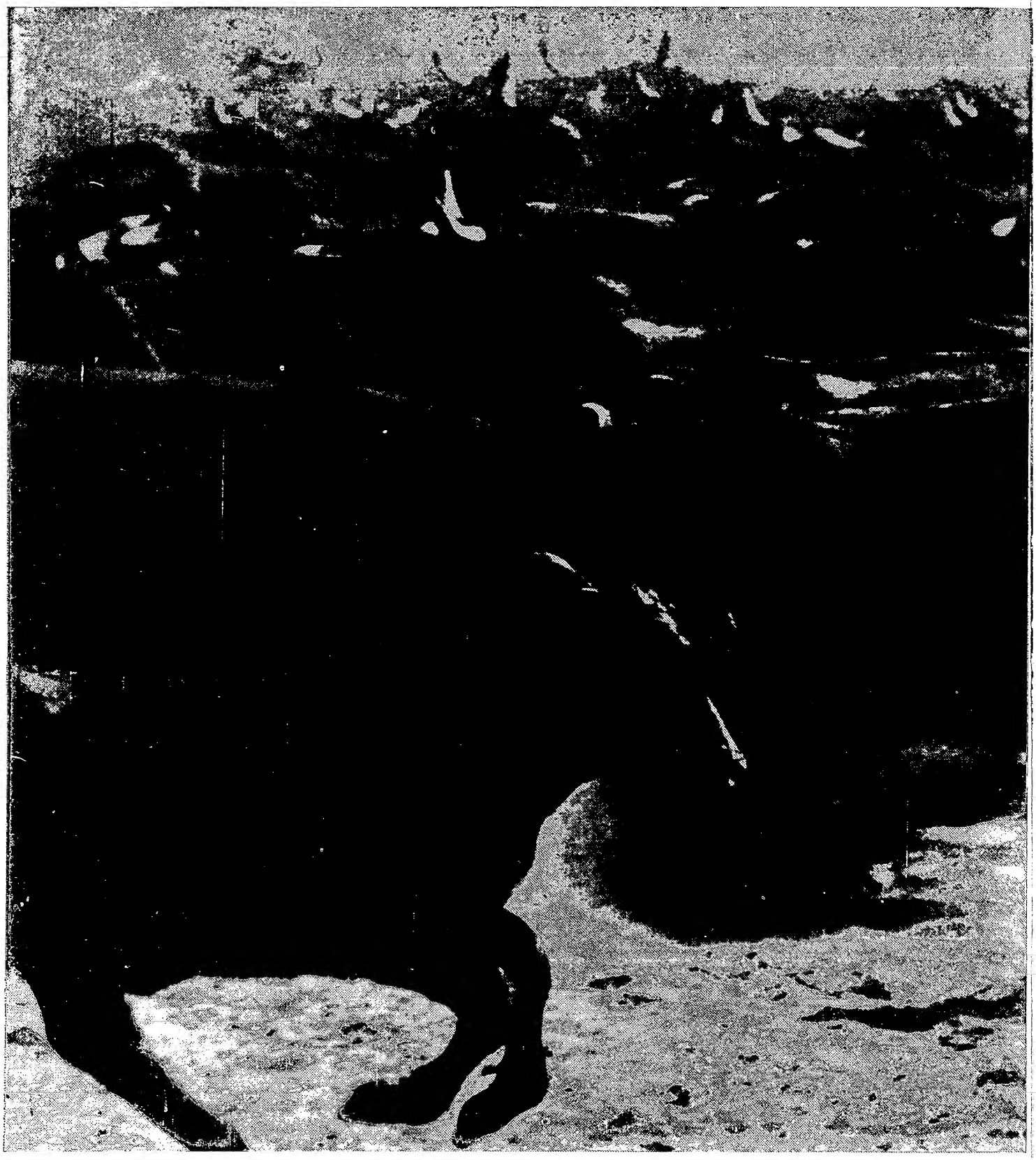
NBC & Ziv-UA In 'Klondike' Tangle

Strain appears to have beset the relationship between NBC-TV and Ziv-UA as the result of reported difficulties in the production of "Klondike," half-hour Monday stanza that the network intends to cancel at mid-season if only the sponsor goes along.

NBC-TV has been described as being particularly unhappy about the way production of the Ziv-UA half-hour was handled. Apparently there was something of a breakdown in communications. For one thing NBC requested and was promised (way back before the season had begun) script approval. Nobody has ever alleged that NBC-TV didn't ultimately get to see all the scripts for programs aired, but some of them arrived rather later than some NBC executives would have liked to see them—in some cases, reportedly after the rough cuts of episodes in question had been finished.

In other ways, various NBC'ers felt that what they initially negotiated in the way of production values was often overlooked in actual production.

"Klondike" holds NBC-TV's 8:30 to 9 p.m. period on Mondays. R. J. Reynolds, a substantial sponsor in the Ziv series, has been resisting its cancellation.



There is nothing harder to stop than a trend.

In the competitive markets this season ABC-TV has delivered the largest audience* *most of the time.* (ABC-TV's rates have been lowest *all the time.***)

*Source: 24 Market TV Report program-appraisal supplement to National NTI reports for ten weeks ending December 18, 1960, Sunday 6:30-11 pm, Monday through Saturday 7:30-11 pm NYT **Published rate cards of the three networks.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed. 6:30-7:30)	WDSU	43
2.	Gunsmoke (Sat. 9:00-9:30)	WWL	42
3.	Have Gun, Will Travel (Sat. 8:30-9)	WWL	38
4.	Perry Como (Wed. 8:00-9:00)	WDSU	37
5.	Bachelor Father (Thurs. 8:00-8:30)	WDSU	35
5.	What's My Line (Sun. 9:30-10:00)	WWL	35
6.	Price Is Right (Wed. 7:30-8:00)	WWL	34
7.	Danny Thomas (Mon. 8:00-8:30)	WWL	33
7.	Ed Sullivan (Sun. 7:00-8:00)	WWL	33
8.	Dobie Gillis (Tues. 7:30-8:00)	WWL	32

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Blue Angels (Sat. 9:30)	WWL	CNP	29	71
2.	Lock-Up (Fri. 8:30)	WWL	Ziv-UA	24	39
3.	Mike Hammer (Mon. 10:00)	WWL	MCA	22	55
4.	Ramar Of The Jungle (Sat. 8:30)	WDSU	ITC	20	77
4.	Sea Hunt (Wed. 9:30)	WDSU	Ziv-UA	20	36
5.	This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	19	50
5.	Trackdown (Sat. 6:00)	WDSU	CBS	19	54
6.	Brothers Brannagan (Thurs. 9:30)	WDSU	CBS	18	35
6.	Death Valley Days (Mon. 9:30)	WDSU	U.S. Borax	18	33
6.	Interpol Calling (Thurs. 10:00)	WWL	ITC	18	44
6.	Tombstone Territory (Wed. 10:00)	WWL	Ziv-UA	18	41

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Jackpot Bowling	WDSU	6
77 Sunset Strip	WVUE	25
Manhunt	WDSU	12
Two Gun Playhouse	WWL	6
Naked City	WVUE	19
Rendezvous/Garlund	WWL	11
News	WWL	12
June Allyson	WWL	26
Face The Nation	WWL	18
Peter Gunn	WVUE	18
Klondike	WDSU	15
Two Faces West	WDSU	17

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: NOVEMBER 10-23, 1960.

1.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	48
2.	Untouchables (Thurs. 9:30-10:30)	WEWS	46
3.	Gunsmoke (Sat. 10:00-10:30)	WJW	38
4.	Adv. In Paradise (Mon. 9:30-10:30)	WEWS	37
5.	Surfside 6 (Mon. 8:30-9:30)	WEWS	36
5.	Rebel (Sun. 9:00-9:30)	WEWS	36
6.	Real McCoys (Thurs. 8:30-9:00)	WEWS	35
7.	Hawaiian Eye (Wed. 9:00-10:00)	WEWS	34
7.	Islanders (Sun. 9:30-10:30)	WEWS	34
8.	Naked City (Wed. 10:00-11:00)	WEWS	33
8.	Lawman (Sun. 8:30-9:00)	WEWS	33
8.	Flintstones (Fri. 8:30-9:00)	WEWS	33

1.	U.S. Marshal (Fri. 10:30)	WEWS	NTA	29	55	Michael Shayne — KYW 15
2.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	27	54	City Camera; Sports — WJW 13
						Sheriff Of Cochise — WEWS 11
						News-D. Edwards — WJW 11
3.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	25	52	City Camera; Sports — WJW 15
						News-D. Edwards — WJW 14
4.	Woody Woodpecker (Thurs. 7:00)	KYW	Kellogg	24	50	City Camera; Sports — WJW 16
						News-D. Edwards — WJW 14
5.	Bold Venture (Sun. 10:30)	WEWS	Ziv-UA	19	41	This Is Your Life — KYW 15
5.	Tombstone Territory (Tues. 7:00)	KYW	Ziv-UA	19	40	City Camera; Sports — WJW 17
						News-D. Edwards — WJW 17
6.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	18	38	Assignment Underwater — WEWS 17
7.	Assignment Underwater (Wed. 7:00)	WEWS	NTA	17	35	Death Valley Days — KYW 18
8.	Life Of Riley (Sat. 6:00)	KYW	CNP	15	54	Divorce Court — WJW 8
8.	Mike Hammer (Sat. 10:30)	WEWS	MCA	15	37	Jim Backus — WJW 15
8.	Sea Hunt (Tues. 7:30)	WJW	Ziv-UA	15	26	Bugs Bunny — WEWS 24
8.	Three Stooges (Mon.-Fri. 6:00)	WEWS	Screen Gems,	15	42	Early Show — KYW 14

PORTLAND, ORE.

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Real McCoys (Thurs. 8:30-9:00)	KPTV	38
2.	Wagon Train (Wed. 7:30-8:30)	KGW	32
2.	Ed Sullivan (Sun. 8:00-9:00)	KOIN	32
3.	Gunsmoke (Sat. 10:00-10:30)	KPTV	31
3.	Perry Mason (Sat. 7:30-8:30)	KOIN	31
3.	77 Sunset Strip (Fri. 9:00-10:00)	KPTV	31
4.	Lawrence Welk (Sat. 9:00-10:00)	KPTV	30
5.	My Three Sons (Thurs. 9:00-9:30)	KPTV	29
5.	Have Gun, Will Travel (Sat. 9:30-10)	KOIN	29
5.	Chevy Show (Sun. 9:00-10:00)	KGW	29
5.	Red Skelton (Tues. 9:30-10:00)	KOIN	29

1.	Highway Patrol (Wed. 6:30)	KOIN	Ziv-UA	29	56	Ivanhoe — KGW 14
1.	Sea Hunt (Tues. 7:00)	KGW	Ziv-UA	29	54	Interpol Calling — KOIN 13
2.	Assignment Underwater (Wed. 7:00)	KOIN	NTA	28	51	Success Story — KGW 18
2.	You Asked For It (Sun. 6:00)	KPTV	Crosby Brown	28	56	Natl. Auto Show — KOIN 11
3.	Huckleberry Hound (Thurs. 6:30)	KGW	Screen Gems	27	48	News Profile — KGW 11
4.	Woody Woodpecker (Tues. 6:30)	KGW	Kellogg	25	47	News Horizons — KOIN 18
5.	Shotgun Slade (Fri. 6:30)	KOIN	MCA	20	47	Californians — KOIN 16
6.	Best of Post (Sat. 7:00)	KGW	ITC	19	49	Football Heletes — KGW 13
6.	Quick Draw McGraw (Mon. 6:30)	KGW	Screen Gems	19	45	Amateur Boxing — KPTV 11
6.	Manhunt (Thurs. 7:00)	KGW	Screen Gems	19	40	News Central; Wea. — KPTV 12
						Adv. Tomorrow — KOIN 17

PROVIDENCE, R. I.

STATIONS: WJAR, WPRO, WHDH. SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Danny Thomas (Mon. 9:00-9:30)	WPRO	41
2.	Perry Como (Wed. 9:00-10:00)	WJAR	39
3.	Wagon Train (Wed. 7:30-8:30)	WJAR	38
4.	Adv. In Paradise (Thurs. 7:30-8:30)	WJAR	36
4.	Gunsmoke (Sat. 10:00-10:30)	WPRO	36
5.	Untouchables (Thurs. 9:30-10:30)	WJAR	34
6.	Route 66 (Fri. 8:30-9:30)	WPRO	33
7.	Ed Sullivan (Sun. 8:00-9:00)	WPRO	31
7.	Perry Mason (Sat. 7:30-8:30)	WPRO	31
7.	Alfred Hitchcock (Tues. 8:30-9:00)	WJAR	31

1.	Rough Riders (Thurs. 7:00)	WJAR	Ziv-UA	26	54	Jim Backus — WPRO 13
1.	Sea Hunt (Sat. 7:00)	WPRO	Ziv-UA	26	51	Laramie — WJAR 11
2.	Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	25	47	Life Of Riley — WPRO 19
3.	U.S. Marshal (Sat. 10:30)	WPRO	NTA	20	24	Fight Of The Week — WJAR 12
						Make That Spare — WJAR 11
4.	Dangerous Robin (Tues. 7:00)	WJAR	Ziv-UA	19	39	Movie Of The Week — WPRO 15
4.	Lock-Up (Wed. 7:00)	WJAR	Ziv-UA	19	41	Highway Patrol — WPRO 15
4.	Shotgun Slade (Fri. 7:00)	WJAR	MCA	19	45	Brave Stallion — WPRO 9
4.	Whirlybirds (Sat. 6:30)	WPRO	CBS	19	43	Laramie — WJAR 13
5.	Brothers Brannigan (Sun. 10:30)	WJAR	CBS	16	37	What's My Line — WPRO 16
						Belafonte — WPRO 16
6.	Highway Patrol (Wed. 7:00)	WPRO	Ziv-UA	15	33	Lock-Up — WJAR 19

SACRAMENTO—STOCKTON, CALIF.

STATIONS: KCRA, KXTV, KOVR. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	KXTV	41
2.	Have Gun, Will Travel (Sat. 9:30-10)	KXTV	37
3.	Wagon Train (Wed. 7:30-8:30)	KCRA	34
4.	Chevy Show (Sun. 9:00-10:00)	KCRA	32
4.	Perry Mason (Sat. 7:30-8:30)	KXTV	32
5.	Alfred Hitchcock (Tues. 8:30-9:00)	KCRA	31
6.	Maverick (Sun. 7:30-8:30)	KOVR	29
6.	Ed Sullivan (Sun. 8:00-9:00)	KXTV	29
7.	Bob Hope (Sat. 8:30-9:30)	KCRA	28
7.	77 Sunset Strip (Fri. 9:00-10:00)	KOVR	28
7.	Flintstones (Fri. 8:30-9:00)	KOVR	28
7.	Danny Thomas (Mon. 9:00-9:30)	KXTV	28
7.	Pete & Gladys (Mon. 8:00-8:30)	KXTV	28

1.	Coronado 9 (Thurs. 7:30)	KCRA	MCA	25	42	Guestward Ho — KOVR 16
2.	Sea Hunt (Thurs. 8:00)	KCRA	Ziv-UA	23	38	Donna Reed — KOVR 19
3.	Assignment Underwater (Tues. 7:00)	KXTV	NTA	22	39	Tombstone Territory — KCRA 22
3.	Tombstone Territory (Tues. 7:00)	KCRA	Ziv-UA	22	39	Assignment Underwater — KXTV 22
4.	Huckleberry Hound (Thurs. 6:00)	KCRA	Screen Gems	19	45	Shell News — KXTV 13
						News: D. Edwards — KXTV 14
4.	Manhunt (Thurs. 7:00)	KCRA	Screen Gems	19	39	Mounted Police — KXTV 12
4.	Quick Draw McGraw (Mon. 6:00)	KCRA	Screen Gems	19	42	Shell News — KXTV 12
						News: D. Edwards — KXTV 14
5.	Rescue 8 (Mon. 7:30)	KCRA	Screen Gems	18	30	To Tell The Truth — KXTV 23
5.	Woody Woodpecker (Wed. 6:00)	KCRA	Kellogg	18	46	Shell News — KXTV 12
						News: D. Edwards — KXTV 15
5.	You Asked For It (Sun. 6:00)	KCRA	Crosby Brown	18	42	Deputy Dawg — KOVR 13

SALT LAKE CITY—OGDEN—PROVO

STATIONS: KUTV, KCPX, KSL. SURVEY DATES: OCTOBER 9-29, 1960.

1.	Untouchables (Thurs. 8:30-9:30)	KCPX	42
2.	Wagon Train (Wed. 9:00-10:00)	KUTV	40
3.	Perry Mason (Sat. 9:00-9:30)	KSL	39
4.	Have Gun, Will Travel (Sat. 7:30-8)	KSL	36
5.	Real McCoys (Thurs. 7:30-8:00)	KCPX	34
6.	Gunsmoke (Sat. 8:00-8:30)	KSL	33
7.	Red Skelton (Tues. 7:30-8:00)	KSL	32
8.	Hawaiian Eye (Wed. 8:00-9:00)	KCPX	31
8.	Adv. In Paradise (Mon. 8:30-9:30)	KCPX	31
9.	What's My Line (Sun. 8:30-9.00)	KSL	29
9.	Flintstones (Fri. 7:30-8:00)	KCPX	29
9.	Rifleman (Tues. 7:00-7:30)	KCPX	29

1.	Sea Hunt (Sat. 8:30)	KSL	Ziv-UA	27	42	Lawrence Welk — KCPX 30
2.	Manhunt (Thurs. 9:30)	KCPX	Screen Gems	22	43	Twilight Zone — KSL 16
3.	U.S. Marshal (Tues. 9:30)	KCPX	NTA	20	40	Laramie — KUTV 20
4.	Highway Patrol (Fri. 6:00)	KSL	Ziv-UA	17	50	News; Weather — KCPX 10
						Huntley-Brinkley — KUTV 9
5.	Best of Post (Sat. 10:00)	KSL	ITC	16	37	Weekend News — KCPX 22
						Weather; Sports — KCPX 17
5.	Death Valley Days (Wed. 8:30)	KUTV	US Borax	16	26	Hawaiian Eye — KCPX 31
5.	Topper (Thurs. 6:00)	KSL	Schubert	16	44	News; Weather — KCPX 11
						News; J. Daly — KCPX 11
5.	Blue Angels (Mon. 8:30)	KSL	CNP	16	29	Adv. In Paradise — KCPX 30
6.	Dangerous Robin (Sun. 9:00)	KSL	Ziv-UA	15	30	Islanders — KCPX 22
7.	Bozo The Clown (Sat. 5:00)	KUTV	Jayark	13	52	Comedy Time — KSL 9
7.	Honeymooners (Wed. 6:00)	KSL	CBS	13	41	News; Weather — KCPX 10
						Huntley-Brinkley — KUTV 10

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Tele Follow-Up Comment

Person to Person

CBS-TV scratched seven and a half years of television off the docket Thursday night (22), with the final broadcast of "Person to Person." It's likely the show had run its course—at most it had a season or two left in it. CBS hastened the demise this year by an unfortunate Thursday night slotting that just couldn't get it off the ground.

But seven and a half years is quite a run in tv. It goes back to the early days of the medium, and Johnny Aaron and Jesse Zousmer amazed the trade as well as the lay public with the flexibility of television equipment even in those primitive days. "P to P" had most of the ingredients of a popular success, and quite a few detriments of its own.

The ingredients, of course, consisted in the exposure of the modern-day carriage trade, the celebrity, and how he lives. The "let me show you our home" trademark had a lot more draw than anyone cared to admit, and the conversations between Ed Murrow, and later Charles Collingwood, and the guests usually played second-fiddle to the furnishings.

That was also one of the show's chief drawbacks, a host who however brilliant and poised, couldn't find a sense of simpatico with the guests. That was Murrow's chief trouble—he was either uncomfortable or indifferent much of the time. Collingwood was more interested but usually equally uncomfortable.

The windup show, in these respects, was similar to many a "P to P" that went before it. For an opener, the cameras (in this day and age, with tape several weeks earlier) went to Sherman Oaks, Calif., for a visit with Steve Allen and Jayne Meadows and then over the hills to Bel Air for a talk with Carl Sandburg. In the first segment, the house was great, the view was fine and the conversation was a mixture of humdrum and trivia. Collingwood had better conversational luck with less camerawork with Sandburg, who sat at a table on the lawn of the Bel Air Hotel and talked about George Stevens, Edward Steichen, Ralph McGill and Harry Golden as men with a "vision of America," and about his writing and work.

In both cases, Collingwood goofed on cues; with the Allens, he started a question, then abruptly said goodbye ,and with Sandburg, there was an embarrassing silence until Sandburg broke the ice by asking if the signs the technicians were making to him meant there was no time left. As a matter of fact, there was; just enough to cut back to the Allens singing "Silent Night," an unnecessarily hokey windup. In far better taste was Collingwood's final signoff for the show.

Ed Sullivan Show

Ed Sullivan put a lot of planning into this show which had several origination points, and at least one of them in an outdoor setting in some of the coldest weather in New York. But despite all the effort, this holiday package didn't turn out as gay and festive as hoped for. Mixture of Christmas and juvenile lore didn't quite jell despite the fact that the talent did well, but the routining lacked a focal point.

A viewer might have felt uncomfortable, for example, during the duet by Roberta Peters and Alfred Drake at the Wollman Memorial Rink in New York's Central Park. The gay and carefree air of a couple warbling "Winter Wonderland" just didn't come off when it seemed fairly obvious that the twosome were just short of shivering in this setting. Skater Marjii Lee in this plot, did better. It seemed natural for her to perform in the cold outdoors, even though she lacked exciting routines. The singing pair had a better chance indoors when each took a turn at song. Miss Peters' "Swiss Echo Song" seemed especially forte and Drake put across a tender holiday tune with feeling.

Also in the vocal department, Odetta, the Negro singer, came out ahead with a pair of ballads, and a trio of youngsters from "Sound of Music" were on the overcute side in "Snow Girl." The Robert Shaw Chorale, a well-trained and disciplined group of voices, showed a high calibre ensemble work whether backing Sullivan's poetry reading or for their own efforts.

The novelty in the show was in a pair of standard acts, Gali Gali and Bil & Cora Baird. The Egyptian magico is a deft worker with his chicks, eggs, corks and assorted objects. He got a good lift with Dezi Arnaz (in the audience that night) being a fall guy in a section of his act. The Baird puppets, performing this week at the Walnut St. Theatre, Philadelphia, departed from the usual in performing a Sullivan show in miniature. The Sullivan marionet was a fine example of straight portraiture and with such fidelity that it was difficult to get a spirit of fun into this sequence. Per usual, Ray Bloch backed capably. *Jose.*

Shirley Temple Show

"The Shirley Temple Show" went special Christmas Sunday with a modern version of "Babes in Toyland" and a slug of special guest performers.

The Sheldon Keller-Jack Brooks adaptation of the early 20th century kids' fantasy (by Glen MacDonough and Anna Alice Chapin) was hampered by an over-abundance of jarring contemporary slang that couldn't conceivably be as lasting as the text of the original. But the production as a whole was bailed out by Victor Herbert's music (scored here by Walter Scharf), some imaginative choreography and a singularly fine portrayal of the miser Uncle Barnaby by comedian Jonathan Winters.

Also effective were the kid stars Angela Cartwright and Michel Petit as Jane and Allen, the youngsters who were pursued through Meantown, and Spider Forrest by Uncle Barnaby, finally to arrive in the sanctuary of Toyland. Less successful in their attempts to wring some comedy out of an arid script were guest stars Jerry Colonna, Joe Besser and Carl Ballantine (Barnaby's cutthroat henchmen).

The final Toyland production numbers gave the show its major boost with the dance chorus divided for fresh and articulate ballet terping on "Doll Dance" and "March of the Wooden Soldiers."

Miss Temple, as usual, hosted, but this time with her three children in a setting of their own living room in Atherton, Calif. She also played Floretta, the Gypsy witch, but wasn't able to inject the part with the lovable spookiness called for. She did a song and dance turn and it was much in the style of her early motion pictures.

Despite the trappings of special guests, special book and score and NBC color, the hour went virtually unsponsored. *Bill.*

Bell Telephone Hour

Henry Jaffe Associates assembled an attractive cast for "'Twas the Night Before Christmas" outing of the "Bell Telephone Hour." The hour show was full of holiday good cheer, sentimental lullabies, carols from the world over, and some ballet turns.

Sponsor Bell Telephone, in keeping with the holiday spirit, didn't interrupt the outing until near the end with a short institutional commercial.

Maureen O'Hara was on hand as an able host. She also sang a few lullabies well, although a more simple dress would have been more appropriate. Rise Stevens and John Raitt made a handsome couple, and they sang their numbers winningly. The Columbus Boy choir lent their talents singing carols and their faces in closeup made fascinating studies.

The American Ballet Theatre offered some graceful sequences from the ballet "Les Patineurs" (The Skaters). The pas de deux, choreographed by Bob Pagent, didn't come off as a light, beautiful interlude. There was a heaviness that dancer, Igor Youskevitch, couldn't escape. Roberta Lubell, as his partner, seemed more magically electric.

Sets ranged from realistic staging to imaginative props. Donald Voorhees and his orchestra made a strong, sentimental assist. *Horo.*

THE COMING OF CHRIST
(Project 20)
With Alexander Scourby, narrator
Producer-Director: Donald B. Hyatt
Writer: Richard Hanser
Music: Robert Russell Bennett
30 Mins., Wed. (20), 8:30 p.m.
U.S. STEEL
NBC-TV (film)

(BBDO)

Every now and then will come along such a perfect fusion of talents (in the world of musical comedy such a one, for example, was "My Fair Lady") as to be almost inspirational. In the area of tv, the same superb meshing of qualities characterize "Project 20's" half-hour production of "The Coming of Christ" on NBC-TV last week. It is, to put it bluntly, a gem. It is nothing more than the depicting of paintings by some of the world's great masters of the coming of Christ and His Ministry in which is utilized the still-pictures-in-action technique as was applied to "Mr. Lincoln."

But within that half-hour is a stirring and a beauty that no live dramatic presentation could possibly duplicate. For a script it has the words of the Bible itself (St. James version), with the voice fiber and texture of narrator Alexander Scourby beautifully attuned to the solemnity. It is done in color, and the NBC tint tones have never been more resplendent in their subdued hues. The musical score by Robert Russell Bennett is alternately and appropriately reverent and joyous. And over the whole is a quiet dignity. That it will become a standard in the tv catalog of Yuletide presentations is a foregone conclusion.

It's once again the "greatest story ever told"; Christ and the world He lived in, and the people around him — backgrounded by Mary and Joseph on the way to Bethlehem and ending with the Sermon on the Mount. In the unfolding of the story are seen the Flemish, Italian, Spanish, Dutch, French and German paintings, mostly artists of the Renaissance to the early 17th Century. Yet it all comes alive with an electric excitement.

Even U.S. Steel, falling in with the spirit of the occasion, doffed its halo on skipping the commercials for this altogther brilliant event. *Rose.*

FIESTA IN PUERTO RICO
With Bobby Capo, Mickey Miranda, Los Hispanos, Juan Luis and dancers (6), Marta Romero, Olga Iglesias, Chorus of Bayanon, Margie Ravel & Dona Sesa, Leto Pena and Cesar Concepcion, orchs others.
Producer-Director: Milton Lehr
60 Mins., Thurs., Dec. 22, 9 p.m.
RHEINGOLD
WOR-TV, N. Y. (tape)

(Foote, Cone & Belding)

Rheingold beer's "Fiesta," a weekly variety half hour produced in Puerto Rico, is one of the very few video shows currently beamed at New York's sizable Spanish-speaking populace. Appropriately — and tastefully — the beer firm (via Foote, Cone & Belding agency) expanded the outing into an hour holiday special, and called in some of Latin America's top show biz talents to support the steady cast.

In it's weekly format, "Fiesta," produced and directed by Yankee Milton Lehr, presented nothing spectacular in the way of production trappings, but got a lot of verve from its youthful dancing, singing and instrumental talents. With guest names like Marta Romero, Olka Iglesias, Los Hispanos Juan Luis and others, the Christmas—themed special had to be a powerhouse to Gotham's Carib and South American aud.

For anyone one familiar with Latino variety as it's aired in San Juan, this "Fiesta" hour was refined indeed. Terping and music was firey enough, but a good deal of the sexual inuendo was removed. It provided a proper atmosphere for the class guests.

Highlights included Los Hispanos, w.k. Latin male quartet (three on guitar) with a Christmas medley. They were remindful of the Weavers with their folk flair. Juan Luis, the island's number one Flamenco terper in a production number with the show's six dancing girls; a dramatic skit featuring SA film star, Marta Romero, and the thesps from her last film vehicle; soprano, Olga Iglesias, in a couple of superb solos; the 36-voice Chorus of Bayanon in

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SIT-IN
(NBC White Paper)
With Chet Huntley, narrator; others
Exec Producer: Irving Gitlin
Producer: Al Wasserman
Associate Producer-Director: Robert Young
60 Mins., Tues. (20) 10 p.m.
TIMEX
NBC-TV (film & tape)

(Doner)

The "NBC White Paper No. 2" as presented last Tuesday night (20) was a thorough, painstaking and wholly absorbing pictorial recapitulation and reevaluation of the explosive Nashville sit-in movement. If, within the context of a "white paper" it was limited in its subjective and analytical approach to the issue, it remained nonetheless a visual and stirring documentation of quite some power.

If nothing else, it brought the art of pictorial reporting and the skill of editing to a fine degree of perfection. But had it been done with a little more anger and a more positive point of view it might well have etched for itself a unique distinction as the definitive picture of the two months that shook the South.

Yet within the framework of what it set out to do, this "Sit-In" hourlong presentation had many fine if not superlative touches. It pursued the whole movement from the historic day when a group of Negro students sat down at six Nashville stores for a mid-afternoon snack, tracing the subsequent developments of violence, arrests, convictions, the effective economic boycott, pro & con reactions, to the climactic dynamiting episode that gave new strength and unity to an outraged people, paving the way for a chain reaction of positive action and results throughout the South.

To give the drama added human values and emotional peaks, exec producer Irving Gitlin, producer Al Wasserman and associate producer-director Robert Young frequently eschewed the more conventional, stereotyped documentary pattern with some visually searching closeups and warm offbeat touches involving the dramatis personae.

Also the before-&-after reportorial approach, whereby key figures looked back in retrospect and continued their updated narrations during flashbacks of the actual events, represented a highly-effective technique in the area of actuality programming. It reduced the commentary job of of Chet Huntley to a minimum, but gained considerably in the process. *Rose.*

THE PAUL WINCHELL SHOW
With Pixie-Kins, Alf Landon & His Midgets, Joe E. Marks
Producer-Director: Don Appell
Writers: Marty Roth, Sherry Cloth
Music: Milton DeLugg
30 Mins., Sun., 4 p.m.
HARTZ MOUNTAIN PRODUCTS
ABC-TV, from N. Y.

(George H. Hartman)

Paul Winchell began his fourth season on ABC-TV Christmas Day so the opener, therefore, was in the festive spirit of the season. Winchell is an amiable chap and his dummy cohorts, Jerry Mahoney and Knucklehead Smiff can keep the kiddies interested. Although the show is billed as a "family variety show," it's strictly for the moppets but it could serve as a comforter to parents who want to keep their kids quiet for a half-hour, at least.

Format ties in songs and sketches that are unpretentious and unassuming. Major fault with the opener, however, was on the Santa sketch which took on a major portion of the show. Peg was on Ebenezer Scrooge's threat to evict Santa from his workshop and prevent the delivery of the Yule gifts to the kiddies. Presented in the late afternoon on Christmas Day after the kiddie viewers had already received the bulk of their gifts, the sketch had little meaning.

Alf Landon & His Midgets supplied some acrobatic fun, and Winchell offered a pleasant vocal touch on a song called "Holidays." The near-closing sequence in which some chipmunk dolls went over "The Chipmunk Song" was delightful and something the show should do more of. *Gros.*

THE GREAT HOLIDAY MASSACRE
(CBS Reports)
With Edward R. Murrow, Bill Leonard, Bill Downs, Bill Stout, Harry Reasoner, others
Executive Producer: Fred W. Friendly
Co-producers: George A. Vicas, Palmer Williams
Cameramen: Charles Mack, Leo Rossi, Martin Barnett, Norman Alley, Robert Clemens
60 Mins., Mon. (26) 8 p.m.
PHILIP MORRIS
CBS-TV (film)

(Leo Burnett)

It wasn't a pretty picture that "CBS Reports" portrayed in "The Great Holiday Massacre" Monday night (26). That it was an important and sobering one, particularly in its slotting as a climactic touch to the Christmas weekend rejoicing and festivity, can hardly be questioned. Probably not since the publication of J. C. Furnas' "—And Sudden Death" has the story of mass slaughter on the highway been told with such telling force and impact, and in addressing itself to the nation's viewers, both CBS and sponsor Philip Morris rate at least a handful of National Safety Council citations.

It wasn't even an entertaining show, as entertainment shows go, but only the very callous could have been immune to this portrayal of stark realism as "CBS Reports" camera crews stalked the potential killers on the highways and sought some answers for the mass carnage.

The crews were sent over the recent Labor Day weekend (when the death toll hit 415) to key trouble spots across the country—Ed Murrow in New York-Connecticut; Bill Leonard in Miami; Bill Downs in Illinois; Bill Stout in Los Angeles; Harry Reasoner in Minneapolis-St. Paul, all with cameramen and producer-reporters. The story they unearthed was that of the automobile as a weapon capable of greater destruction than the battlefield. The underlying message, in its sweeping drama, was implicit, as narrator Murrow and his associates applied the analytical scalpel in an effort to arrive at some conclusions.

It explored the manifold problems of allowing teenagers to drive (in some states it's permissable at 13); the controversy of 350-horsepower cars (so milady can rush to her bridge game); the necessity for seat belts; drunken drivers; women drivers ("they outclass the men" in necessary precautions); the driver who freezes at the wheel; and, in general, the "psychology" of driving. It was explored backward, forward, inside out, with visually dramatic vignettes, and if the answers for the most part eluded them (for the mounting death tolls bear grim witness to the fact that it'll remain a study in frustration), nonetheless it proved a stirring and effective remainder to a nation of car owners—each and every one a "touchable." *Rose.*

IRVING CAESAR SHOW
With Maggie Johnson, guests
Producer: Helena Sterling
30 Mins.: Sat.-Sun., 1 p.m.
WNTA-TV, N.Y.

Irving Caesar, veteran songsmith and publisher, is bringing some of his show biz lore to this show which, if you miss on Saturday you can catch on Sunday under WNTA's repeat pattern. It's a pleasing show, in a modest sort of way, with Caesar reminiscing in an "and-then-I-wrote" groove, belting tunes with a songplugger's savvy, chatting amiably with guests and never forgetting to promote his own creations, such as "Songs For Safety," "Songs For Peace," etc.

On the preem, Caesar opened with "I Wanna Be Happy," which he wrote with Vincent Youmans, told how he and George Gershwin collaborated on "Swanee" and then did an appealing takeoff on Al Jolson, gabbed with former Judge Ferdinand Pecora (now a special counsel for ASCAP on whose board Caesar serves) d'd a fine version of the oldie, "Ladies, Ladies," and, in general, kept the show moving along.

Pecora, a dignified legalite with a magisterial conversation style, surprised with a lively vocal of "Under A Bamboo Tree," in a hark-back to his youth. Maggie Johnson makes an affable aide to Caesar, playing the piano, joining in the songs and reminding him not to forget to plug his own disks. *Herm.*

Rainbow 'Round Our Shoulder

Like Moliere's "Would-Be Gentleman," who was amazed to discover he'd been speaking prose all his life, there may be a few people around who are unaware that this was a universe of color long before the NBC peacock came along.

Indeed, the mere idea of a world *without* color is horrible to contemplate. Rainbows, sunsets and traffic signals would be completely stripped of personality. Pea soup would look exactly like borscht. (Can you imagine London enshrouded in a borscht fog?) And Marilyn Monroe would have to be identified as "The Blank Bombshell."

No, NBC isn't old enough to have invented color. But we *can* take credit for just about all the color network programs being watched by viewers today, and these shows represent quite a chunk of our regular program schedule. To be specific, the figure comes to more than 30 hours per week.

We'd like nothing better than for the other networks to come into the picture, as they most inevitably will one of these fine days, but while they're waiting for a bandwagon they can conveniently board, it's NBC that's advancing the most exciting TV development since the invention of the medium itself.

Seen regularly in color are such personalities as Perry Como, Tennessee Ernie Ford, Jack Paar, Dinah Shore and Shirley Temple. Other shows? "Bell Telephone Hour," "Bonanza," "Meet the Press" and "The Price Is Right," to say nothing of daytime audience participation programs and the early-morning "Continental Classroom." And while specials like "Macbeth," "Peter Pan" and last week's "The Coming of Christ" were wonderful in black-and-white, viewers who saw them in color found them truly unforgettable.

NEXT YEAR'S SCHEDULE promises to be even richer. The first quarter of 1961, for example, will boast about 71 per cent more color programming than the same period this year. (and this year represented an advance of some 50 per cent over 1959).

Even if no one had ever taken the trouble to

make a survey, the difference in impact between a color show and the same program in black-and-white would be fairly obvious. But surveys have been made, with results more dramatic than even the most educated guesses might have indicated.

They show that ratings for color programs in color TV homes are *double* those for the same shows in black-and-white homes. What's more, the polls demonstrated that a commercial seen in color has three and one-half times the impact of the same message viewed in black-and-white. This last conclusion will be doubted by no one who's ever seen a new, canary-yellow convertible being unveiled on a TV screen. It's enough to drive the most placid viewer to distraction (or to his nearest dealer).

As might be imagined, sponsors are not unaware of color's impact. Automobile manufacturers (like Chrysler, Ford, General Motors) are especially fond of showing off their products in just this way. And they're not alone. The Hallmark people, for example, will probably lose interest in color TV at about the same time they start moving for the abolition of St. Valentine's Day.

One of color TV's unique properties, it seems to us, is that it enables a sponsor to reach an especially valuable audience without losing any part of the mass audience who'll be watching his show in black-and-white. And color-set owners do represent a "quality" market, what with more than 41 per cent of them earning over $15,000 per year.

Technical advances in color over the past few seasons have been a big help, too. Today's color receivers combine the highest standards of craftsmanship with the greatest simplicity of tuning. Any child can bring in your favorite color show with ease.

HUGE STRIDES have been made on the transmitting end as well. One of the most welcome has been the introduction of a new, low-light-level tube in our cameras, a tube that makes it possible to do a color show in a studio equipped with normal black-and-white lighting. With the new tube, televising color has become much easier, not only for NBC but for the many stations across the country interested in staging their own color shows. It's also become more feasible to do color telecasts of such events as basketball games and night baseball.

To help make the public increasingly aware of color's blessings, NBC has been staging (and promoting) special Color Days and Color Week-Ends. During one recent four-day stretch (December 8 through 11) almost 43 per cent of our total programming was in color, and don't think we didn't let the country know about *that.*

Meanwhile, waiting virtually around the corner for color devotees are such highly chromatic attractions as NBC's new opera, "Deseret," on New Year's Day; Pasadena's "Parade of Roses" on January 2; and the Inaugural Parade in Washington on January 20. The knowledge that we're the only network bringing such outstanding events to the viewer in their true, nature-given hues makes us proud enough to blush. In NBC color, of course.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week seven different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 26)

SAN DIEGO

STATIONS: KFMB, KFSD, XETV. SURVEY DATES: OCTOBER 9-29, 1960

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Gunsmoke (Sat. 10:00-10:30)	KFMB	37
2. Perry Mason (Sat. 7:30-8:30)	KFMB	35
3. Have Gun, Will Travel (Sat. 9:30-10)	KFMB	33
3. Wagon Train (Wed. 7:30-8:30)	KFSD	33
4. 77 Sunset Strip (Fri. 9:00-10:00)	XETV	30
5. Checkmate (Sat. 8:30-9:30)	KFMB	27
6. Real McCoys (Thurs. 8:30-9:00)	XETV	26
7. Ed Sullivan (Sun. 8:00-9:00)	KFMB	25
7. G. E. Theatre (Sun. 9:00-9:30)	KFMB	25
8. Bachelor Father (Thurs. 9:00-9:30)	KSFD	24
8. Price Is Right (Wed. 8:30-9.00)	KFSD	24
8. Candid Camera (Sun. 10:00-10:30)	KFMB	24

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Manhunt (Tues. 7:00)	KFMB	Screen Gems	27	54
2. Sea Hunt (Thurs. 7:00)	KFMB	Ziv-UA	25	47
3. Assignment Underwater (Sat. 7:00)	KFMB	NTA	24	49
4. Death Valley Days (Tues. 6:30)	KFMB	US Borax	21	44
4. Two Faces West (Thurs. 8:00)	KFMB	Screen Gems	21	32
4. Tombstone Territory (Mon. 7:00)	KFSD	Ziv-UA	21	44
5. Coronado 9 (Sat. 10:30)	KFMB	MCA	20	49
6. Californians (Sat. 6:30)	KFMB	CNP	17	45
7. Interpol Calling (Fri. 8:00)	KFMB	ITC	14	26
8. Roy Rogers (Mon. 6:30)	XETV	Roy Rogers Productions	13	28

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Lock-Up	KFSD	9
Brothers Branningan	KFSD	11
Assignment San Diego	KFSD	9
Up To The Minute	KFSD	16
Outlaws	KFSD	19
Witness	KFMB	7
Roaring 20's	ZETV	8
Award Theatre	KFSD	8
Harrigan & Son	XETV	16
Up To The Minute	KFSD	16

HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	KHOU	40
2. Wagon Train (Wed. 6:30-7:30)	KPRC	39
3. Surfside 6 (Mon. 7:30-8:30)	KTRK	36
3. Bonanza (Sat. 6:30-7:30)	KPRC	36
3. Have Gun, Will Travel (Sat. 8:30-9)	KHOU	36
4. The Untouchables (Thurs. 8:30-9:30)	KTRK	35
4. 77 Sunset Strip (Fri. 8:00-9:00)	KTRK	35
5. Rifleman (Tues. 7:00-7:30)	KTRK	34
5. Real McCoys (Thurs. 7:30-8:00)	KTRK	34
6. Hawaiian Eye (Wed. 8:00-9:00)	KTRK	33

1. Coronado 9 (Sat. 9:00)	KHOU	MCA	21	48
2. Shotgun Slade (Thurs. 8:00)	KHOU	MCA	19	31
3. Manhunt (Tues. 9:30)	KTRK	Screen Gems	16	30
3. Whirlybirds (Mon.-Sat. 6:00)	KHOU	CBS	16	38
4. Mike Hammer (Tues. 10:00)	KTRK	MCA	15	43
5. Sea Hunt (Fri. 10:00)	KPRC	Ziv-UA	14	34
6. Popeye (Sat. 9:00)	KTRK	UAA	13	46
7. Highway Patrol (Tues. 10:00)	KPRC	Ziv-UA	12	34
7. Tombstone Territory (Mon. 6:30)	KHOU	Ziv-UA	12	20
7. U.S. Marshal (Mon. 9:30)	KPRC	NTA	12	26

Lawrence Welk	KTRK	12
Bachelor Father	KPRC	23
Garry Moore	KHOU	20
World Large; Sports	KPRC	14
News-J. Daly	KTRK	15
Blue Angels	KPRC	16
Newsreel; Weather	KPRC	14
Highway Patrol	KPRC	12
Wrestling	KTRK	17
Shari Lewis	KPRC	9
King Leonardo	KPRC	8
Mike Hammer	KTRK	15
Cheyenne	KTRK	30
Peter Gunn	KTRK	27

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY DATES: OCTOBER 9-29, 1960.

1. Real McCoys (Thurs. 8:30-9:00)	WLWI	42
2. Wagon Train (Wed. 7:30-8:30)	WFBM	39
3. Gunsmoke (Sat. 10:00-10:30)	WISH	35
4. Red Skelton (Tues. 9:30-10:00)	WISH	34
4. 77 Sunset Strip (Fri. 9:00-10:00)	WLWI	34
4. Have Gun, Will Travel (Sat. 9:30-10)	WISH	34
5. Andy Griffith (Mon. 9:30-10:00)	WISH	32
5. Candid Camera (Sun. 10:00-10:30)	WISH	32
5. My Three Sons (Thurs. 9:00-9:30)	WLWI	32
6. The Untouchables (Thurs. 9:30-10:30)	WLWI	30

1. Death Valley Days (Sat. 7:00)	WISH	U.S. Borax	29	74
2. Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	20	46
3. Quick Draw McGraw (Wed. 6:30)	WLWI	Screen Gems	17	36
4. Pony Express (Mon. 7:00)	WLWI	CNP	16	36
4. U.S. Marshal (Tues. 7:00)	WISH	NTA	16	36
4. Whirlybirds (Sat. 6:30)	WISH	CBS	16	40
5. Sea Hunt (Thurs. 7:00)	WLWI	Ziv-UA	15	37
6. Silent Service (Sun. 6:00)	WLWI	CNP	13	41
6. Woody Woodpecker (Fri. 6:30)	WLWI	Kellogg	13	38
7. Highway Patrol (Sat. 10:30)	WFBM	Ziv-UA	12	28

Four Just Men	WFBM	7
News; Weather	WISH	11
News-D. Edwards	WISH	10
News; Weather	WISH	16
Huntley-Brinkley	WFBM	15
Early Report	WFBM	13
Weather; Headlines	WFBM	12
Early Report	WFBM	15
Weather; Headlines	WFBM	15
Wrestling	WFBM	13
Early Report	WFBM	15
Weather; Headlines	WFBM	14
Weather; News	WFBM	10
News; Report	WFBM	9
News; Weather	WISH	9
Huntley-Brinkley	WFBM	13
Roaring 20's	WLWI	18

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: OCTOBER 9-29, 1960.

1. Wagon Train (Wed. 7:30-8:30)	WSB	44
2. Gunsmoke (Sat. 10:00-10:30)	WAGA	39
3. Have Gun, Will Travel (Sat. 9:30-10)	WAGA	38
4. Andy Griffith (Mon. 9:30-10:00)	WAGA	37
5. The Price Is Right (Wed. 8:30-9:00)	WSB	33
6. Bonanza (Sat. 7:30-8:30)	WSB	32
7. Ernie Ford (Thurs. 9:30-10:00)	WSB	31
8. Outlaws (Thurs. 7:30-8:30)	WSB	30
9. Real McCoys (Thurs. 8:30-9:00)	WLWA	27
9. Bachelor Father (Thurs. 9:00-9:30)	WSB	27

1. Whirlybirds (Wed. 7:00)	WSB	CBS	27	63
2. Brave Stallion (Tues. 7:00)	WSB	ITC	26	64
3. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	22	60
3. Divorce Court (Mon. 8:00)	WAGA	KTTV Program Sales	22	36
4. Meet McGraw (Sat. 10:30)	WAGA	ABC	19	53
4. Woody Woodpecker (Mon. 6:00)	WSB	Kellogg	19	63
5. Brothers Brannigan (Thurs. 7:00)	WSB	CBS	18	47
5. Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	18	49
6. Deputy Dawg (Wed. 6:00)	WSB	CBS	17	57
6. Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	17	65

Aquanauts	WAGA	11
Reporters Notebook	WAGA	8
Vikings	WAGA	12
Riverboat	WSB	22
Surfside 6	WLWA	21
Play Of The Week	WSB	9
Three Stooges	WLWA	6
Rescue 8	WLWA	13
Rawhide	WAGA	14
Bugs Bunny	WAGA	7
Three Stooges	WLWA	5

TV Blockbooking

Continued from page 21

opened for a selling effort, each station in the market received the price rundown. In short, each station in the market was given the same opportunity to put in its bid. Method, presumably worked out with an eye to the Justice Department's views, kept MCA TV off the list of defendants in the anti-trust suit.

Screen Gem in marketing the 200 post-'48 Columbia's in N.Y. followed a similar pattern, offering the stations in the market a pic by pic price list. SG, following the submission of the price list, made its deal with CBS for the web's five o&o's.

Seven Arts Associated in marketing its Warner Bros. group of 40 pix is understood to have a percentage tag on each of the pix. Percentage tag tells the station what part of the whole price each pix is allocated.

National Telefilm Associates hasn't any fixed pattern, but stations are said to be informed that NTA packages might be broken up providing the price for the smaller group can be negotiated.

Colman

Continued from page 23

ready dickering on it and some 45 in all expressing interest.

Jensens were also signed by Westinghouse Broadcasting to do a series of 12 one-minute still-photo spots on children's literary classics, based on the original illustrations, for integration within WBC kiddie programs. Idea is to pitch reading at the kids via the spots. But the Jensens hope to expand the idea into eight-minute storytelling shorts utilizing the technique.

Dancey-Preston Productions is working on a pair of specials, one of them "A Hundred Years of Love in America," as well as some possible documentaries for Merrill, Pierce, Fenner & Smith, the Wall St. brokerage house which is now interested in acquiring a public affairs "image" through network tv.

Colman figures the ABC policy is an encouraging one for networking of pubaffairs shows by freelancers. He hasn't touched CBS yet, but preliminary talks at NBC indicate that a freelancer with a good idea could work out a staff deal to coproduce his package with and under the supervision of NBC news. So that's two out of three, coupled with the weight a maior sponsor might be able to wield after commiting for such an outside show.

'Death Valley Days'

Continued from page 21

and which now owns and distributes the property. The series is on the air now in 140 U. S. markets. McCann-Erickson has been the agency throughout the years.

In tv alone, it's estimated that "Death Valley Days" has given work to 2,052 individual performers. This is based on the 228 episodes filmed so far, but doesn't include Stanley Andrews, who's appeared in all the video "Valleys." Each show uses an average of nine actors, and this total doesn't include extras.

Total number of performers used since the radio start of the series is impossible to estimate, but obviously also runs into the thousands. Likewise, it's impossible to determine the number of writers, directors, assistant directors and allied creative talent—or technicians—the show has given employment to in its 30-year span.

Production of "Death Valley Days" was taken over by Filmaster at the start of the 1959 filming schedule, with Nat Perrin, Filmaster's v.p. for programs and production, as the series' producer. Under Perrin, "DVD" inaugurated a "name" guest star policy.

Albany—Continuing to press for the lead among area television stations in "live" outside pickups, Stanley Warner-owned WAST has arranged to cover the installation of Rt. Rev. Allen E. Brown as Bishop of the Episcopal Diocese of Albany, at the Cathedral of All Saints, Feb. 22.

Inside Stuff—Radio-TV

New York's newest FM station goes on the air next month as WRVR —Riverside Radio—operated by the Riverside Church of N. Y. Station will be noncommercial, programming informational, fine-arts, religious and educational shows.

Unique feature of the new setup is the fact that the station's 20,000-watt transmitter will be located atop the 392-foot tower of Riverside Church, considered one of the finest examples of Gothic church architecture in the east.

Application for the station and for Gotham's last open FM channel, 106.7 mg, was filed in 1957 by Francis M. Harmon, v.p. of the National Council of the Churches of Christ and chairman of Riverside's FM Radio Committee. Under Harmon, staff includes Mrs. June Bos Hamersma, program director, and station manager Jack D. Summerfield. Contributors to the program schedule will include neighboring Barnard CoHege, Columbia U., the Interchurch Center, International House, the Jewish Theological Seminary, Julliard, Teachers College and Union Theological Seminary, as well as outside sources of informational and educational programs.

Entire crew of Goodson-Todman's "Beat the Clock," ABC-TV daytime quiz strip, will shift to G-T's "Number Please," when the latter show replaces the venerable "Clock" Monday, Jan. 30.

Involved in the shift are Jean Kopelman, producer; Bud Collyer, emcee; and "Clock's all-femme staff, Helen Marcus, assistant producer; Minnie Ballantine, production assistant; Paula Davis, prize coordinator; and Sue Makin, secretary. Miss Kopelman, G-T's oldest employee in point of service, will be observing her 10th year with the production firm on the new show. Bud Collyer, a 25-year vet of broadcasting, continues as emcee of the nighttime "To Tell the Truth" (CBS-TV, Mondays at 7:30 p.m.).

ABC execs are hoping that the network's new news-public affairs boss James Hagerty will make his first official appearance on Jan. 9 when the managers of the ABC owned & operated stations begin their annual conclave. Location is the Balmoral in Miami Beach, Fla.

Most top-ranking ABC network execs will be in attendance. Room reservations are reportedly ready for Hagerty, but his presence for ABC will depend on whether Eisenhower needs him until the President leaves office officially on Jan. 20.

NBC is turning out a weekly total of 250.000 "discussion guides" to go with the tv network's regular Saturday night debates on "The Nation's Future." Via NBC-TV affils, the booklets are distributed to schools and various civic groups for classroom, home and group discussions on the weekly topics.

Guides, put out by a new unit of the NBC promotional services department, contain background research, pro and con arguments and a bibliography of suggested reading. Distribution begins three weeks ahead of each telecast.

Zenith Radio Corp. has topped the million mark in tv receivers produced and sold, for the second straight year. In a year when tv set sales in general were on the decline, Zenith has been tapping a new sales record. Prexy L. C. Truesdell said that when 1960 runs out the company will have achieved the greatest percentage in its history of total tv industry sales.

Following the $25.000 donated by each of their networks to establish the project, program veeps Tom Moore (ABC-TV), Oscar Katz (CBS-TV) and David Levy (NBC-TV) become appointees to the telecast committee of the International Television Festival. The trio constitutes the first men to be assigned the job of preparing a special tv program representing the hoped-for "best in tv programs around the world."

A Festival spokesman said he'd already gotten several sponsor bites on the proposed stanza.

A Broadcasters Foundation Inc. was started by the Broadcast Pioneers' N. Y. chapter to "foster and promote the welfare of persons in need of assistance." Beneficiaries will be limited to radio vets of 20 years and tv vets of 10 years. They'll get help during time of "illness, emergency or financial need."

Proceeds from the first annual "Mike Award" (to WLW, Cincinnati) on Feb. 26 will go to the new Foundation.

Dreier Cues Chi News Race

Continued from page 18

selfsame newscaster who couldn't hold the line for WNBQ.

What has given Dreier a running start on WBKB is the fact that his angry departure from the NBC o&os was frontpage fodder in the local press a fortnight ago. There's bound to be some interest, at least initially, in how well he cuts the mustard at his new stand. Also he should get a slightly bigger audience lead-in from the ABC fare than he had at NBC-TV.

(Incidentally, Dreirer is SRO at WBKB, with two of his sponsors defecting from WNBQ to ride with him. A curiosity of the competitive situation is that Bell Savings, on different nights of the week, will be underwriting the competing news shows on WNBQ and WBKB. A third sponsor, Meister Brau Beer, is pulling out of WNBQ the first of the year to get on the Dreier waiting list, buying spots on the ABC station until an opening occurs. The defections will leave WNBQ's new newscast with Floyd Kalber, with sponsor holes on Tuesday and Friday nights come Jan. 2.)

The NBC station now is making an aggressive pitch for the 10 p.m. audience, chiefly with a saturation on-the-air promo campaign which attempts to identify Kalber with the network's Huntley-Brinkley school. Also, the station has announced it will soon begin using color newsfilm, the first station in this market to do so.

The January Nielsen and ARB reports should indicate the new 10 p.m. trend here, but in the meantime local tradesters are making an academic question of why WNBQ's newscast has faltered this past year. Inasmuch as Jack Paar follows it with an unusually large audience for the time of night, it would figure to have held a solid second place or even to have given the Fahey Flynn-P. J. Hoff news-weather on WBBM-TV a serious race for position.

WNBQ general manager Lloyd Yoder opined recently that, with presentation and reportage being equal, the most important element in a newscast is the personality of the newscaster. That's why he held Dreier to blame when Jim Conway on WGN-TV started making inroads. And yet, over the past five years, his station has tossed some heavyweight talent against Fahey Flynn, including Jack Angell, Morgan Beatty, Clifton Utley, Len O'Connor and Dreier—none of the choices availing. So far as the trade is concerned, the quality of the reportage is about equal; or, if WBBM-TV is given an edge, it's not so big as to make an appreciable difference.

One possibility Yoder seems unwilling to allow is that his 10-minute newscast may be too short and the continguous five-minute weathercast too long. In times when the news is crucial all over the globe, the 10-minute format may connote superficial treatment. And besides, who but meteorology buffs would want to sit through five minutes of weathermanship to learn the next day's forecast?

WNBQ is the only station here that still does it this way. The rest integrate the weather in their newscasts, allotting it time according to its newsiness. WGN-TV's climb in news the past six months is laid at least partially to the fact that it's a half-hour roundup.

Yoder's argument for his method of programming is that he had installed a similar news-weather tandem at Philadelphia, when he was NBC general manager there, and today those shows dominate their time periods. Of course, another reason he won't tamper with the present package is that he has a bird in hand. The weathercast at 10:10 is nailed down for 52 weeks by Pan-Am Airlines.

Nod To Cantwell On A.C. Pageant

Atlantic City, Dec. 27.

Producer of the annual Miss America Pageant this September will be Alexander E. Cantwell, a v.p. of BBDO agency, presently in charge of radio and television production for the agency's accounts and identified closely with such as the "DuPont Show of the Month," and the "General Electric Theatre."

Announcement of Cantwell's appointment was made here by Albert A. Marks Jr., v.p. of the Pageant and director of tv production. For some time it was known that James Hatcher, who produced the 1960 Pageant, would not be brought back for the big show in Convention Hall in 1961.

Working with Cantwell will be Kirk Browning, tv director who has worked on three former Miss America shows, and who will be Pageant director.

Marks also disclosed that Philco, Oldsmobile Division of General Motors; and the Toni Division of the Gillette Corp., had picked up options to again sponsor the telecast of the final two hours of the Pageant the last night of the event when Miss America is picked.

Radio Reviews

CHRISTMAS SING WITH BING
With Bing Crosby, Rosemary Clooney, Jose Ferrer, Cathy Grant, Ken Carpenter, Norman Luboff Choir, Paul Weston orch
Producer-writer: Bill Morrow
Director: Murdo McKenzie
45 Mins., Sat., 7:10 p.m.
INSURANCE COS. OF NORTH AMERICA
CBS-Radio, from Hollywood
(N. W. Ayer)

This was the sixth annual "Christmas Sing With Bing,' and the Yuletide Eve special is well on its way to becoming an institution. Which is all for the best, since Crosby has that special sense of hominess and belonging that adds an extra kind of warmth to a season when the Christmas songfests tend to lose their individuality. The "Sing With Bing" remains something special to look forward to each year.

A change in format was offered this year, Crosby dropping the international flavor of seasons past for a stay-at-home session with Rosemary Clooney, his regular CBS Radio partner, her hubby Jose Ferrer, and his own wife, Kathy Grant. Aided by the Norman Luboff Choir and the Paul Weston orch, they swing happily through a wide category of Christmas songs, from the newer pops and pop standards right down to the old fashioned carols.

The music was fine. Crosby and Miss Clooney were in top form, Ferrer though still not a "singer" in the pro sense added zest to the vocalizing, and Miss Grant displayed a small but pretty voice. Ferrer added a reading of "Yes, Virginia, There Is a Santa Claus," the 1897 New York Sun editorial, that was effective, and overall the show had a fine sense of restrained gaiety.

Two negatives, however. One was the fact that there was far too much talk and not enough music, at least in the first half of the show, and Bill Morrow's rapid-fire dialog tended to be over-cute. Second, far too many commercials for Insurance Cos. of North America, and pretty hard-sell at that. No doubt the sponsor was entitled to the time entailed, but the breakdown was such that at times it seemed as if one commercial followed every song. Nor did the "integrated" format for the blurbs, springing out of the dialog, seem proper for the occasion.

"Sing With Bing" being almost an institution, it seems about time that the commercial aspect of it be accorded appropriately similar treatment. *Chan.*

THE OPERATORS
With Frank Lovejoy, others
Director: William D. Hamilton
Writer: Frank Gibney
20 Mins., Mon.-Fri., Dec. 19-23, 10:35 p.m.
WMCA, N. Y. (tape)

WMCA commentator Frank Gibney has written a dramatic adaptation of his book, "The Operators," a probe of shady wheeler-dealers on the U. S. selling scene, for Monday through Friday presented last week.

Using 10 voices with actor Frank Lovejoy (currently appearing in Broadway's "The Best Man") as pivotal, the skits were a rapid-fire, sensational expose of the tv repair racket, the used-car swindle, bait-switch advertising, stock manipulations and other border-line operations that are a part of America's "climate of fraud." It was a documentary style with a difference, although the opening seg Monday left something to be desired in the area of further explanation. Later segs should deal in more detail with the various "operators."

Interesting counterpoint in the Monday episode was the "operator's" answer to the general public, vis-a-vis: "What about yourselves?" Mentioned were $5 billion in unpaid income tax and an estimated $28 billion in unreported income that indicated John Q. was somewhat of an operator himself.

With operators working overtime in the heavy-buying pre-Christmas days, show asked listeners to phone in any swindles they've encountered for relay to the Better Business Bureau. *Bill.*

ALL JAZZ FM
With Mike Lawless, Dave Brubeck, Frank Delfino, Phil Cutting, Bob Hodgson, Al Turk, Jack Lawrence, Harry Downie
Producer: Lawless
Director: Brubeck
10 hrs. daily 4 p.m.-2 a.m.
PARTICIPATING
WJZZ-FM, Fairfield, Conn.

In a time of specialization and in such an enormous market as the N.Y. metropolitan area there's a legitimate place for an all-jazz FM operation. Probality is, therefore, that WJZZ, parented by Bridgeport's rich regional AM'er, WICC, will justify itself economically.

You have to like jazz for real to take it solid the listening night. Of course, there are all kinds of jazz, and Mike Lawless, who manages the 99.9-megacycler, is programming an abundant variety, with proper accent on the background elements which are essential to successful FM.

In launching WJZZ Ken Cooper, owner of the station, and his colleagues smartly enlisted Dave Brubeck, who happens to be a neighbor, to participate as titular music director and star of a Friday night session. Otherwise the deejays are largely regulars of the AM affiliate.

Checking the output over a week netted better than expected enjoyment of the all-jazz menu, dished mostly in half-hour units with commercials—mostly national—slotted at 30-minute marks. As compared to the conventional disk jockey routine, WJZZ's seems to demonstrate that its music is more important than its announcers.

Although the all-jazz approach is not unique in FM, this is the only one such in the Greater N.Y.-Southern New England area. *Ech.*

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material most desired
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WEATHER VAIN! Chicago's "Showmanship" Station—WBBM—takes personal pride in the weather since St. Paul Federal, now in its 2nd year of garnering new accounts on WBBM, offered listeners a booklet, "Weather Whys." Mentioned once a day for 5 days the offer pulled in over 1,000 requests per day. Clear indication that listeners respond to live, listenable showmanship programs on WBBM.

WBBM
A CBS OWNED RADIO STATION
REPRESENTED BY CBS RADIO SPOT SALES

Television Reviews

Continued from page 27

their familiar (to Puerto Ricans) Christmas singing role; and instrumentals and backing by two big Latin orchs, Cesar Concepcion and Leto Pena.

"Fiesta's" regular emcee Bobby Capo (aided in segues and blurbs by Mickey Miranda) did song and dance turns and made intros in a pleasant, casual style.

The live (on tape) commercials deserve a word. Handled by Capo, they were a very clever combo of both English and Spanish, and moderate in a way that reflected respect for the audience. *Bill.*

THE RAG TENT
(Directions '61)
With George Hicks, host; Danny Dayton, Russell Collins, William Post Jr., Valerie Bettis, Leon Bibb, Jerry LaZarre, Aileen Pie, Julie Burns, Brad Herrman, others
Producer: Wiley Hance
Director: William Ayers
Writer: John Bloch
60 Mins., Sun. (25), 1 p.m.
ABC-TV, from New York

An unusual and felicitous retelling of the Nativity, integrated into a contemporary storyline in the form of a Yuletide parable form the substance of "The Rag Tent," written by John Bloch from an idea from "Christmas in the Marketplace" by Henry Gheon.

Despite some weaknesses, principally a tendency toward triteness in the characterization of his contemporary characters, Bloch's play is fresh and spirited in its treatment of the Christmas theme and its contemporary applications have vigor and meaning.

The contemporary framework of the piece is set in a motel in Florida, where the "innkeeper" turns away a group of fruitpickers who set up a tent made of rags on his grounds for their annual Christmas observance. A pair of wealthy travellers arrive en route to an unwelcome visit to their grandchildren in Ft. Lauderdale, the husband hard and cold, the wife repentant and seeking some new meaning for their lives.

They find this renewal when they support the pickers, or hillybillies as the innkeeper calls them, in their attempt to hold their service, and though they help by buying the innkeeper, they do find new meanings for themselves in the act.

But the heart of the show was in the simple, offbeat play-acting of the Nativity as performed by a lay preacher and his family for the audience of worshippers. It was crude, sometimes funny, often told in the terms of their own way of life, but nevertheless pointed in its morality and touching in its enactment. The acting was intentionally amateurish, yet effective for all of it. "The Rag Tent" is a different kind of Christmas story, yet captures the heart of the best of them.

An excellent cast handled their assignments well. Danny Dayton was good as the narrow-minded and self-righteous motel owner; Valerie Bettis and William Post Jr. were good, within the limits of the superficiality of their characterizations, as the travelling couple. But the real stars were the ministerial family, Russell Collins as the preacher, humble but curiously articulate, and Allen Pie as his homely wife who performs a variety of roles within the Nativity with a wonderful versatility and energy. Leon Bibb as a singer-actor, Julie Burns as the daughter who enacts Mary and Jerry LaZarre and Brad Hermann ably filled out the cast of players.

William Ayers directed skillfully, more so however in the Nativity portions than in his contemporary scenes. Wiley Hance produced perhaps his most effective religioso yet for ABC-TV. *Chan.*

'Twilight,' 'Eileen'

Continued from page 19

day spot for upwards of six years on CBS, starting with "The Millionaire" and this year segueing into "Eileen." This season, Colgate bought the time in 13-week cycles, however, and though it renewed the time past the first 13, principally because it was committed to a firm 26 shows with Screen Gems, it's no secret it was unhappy and was inclined to drop at the end of 26.

As to General Foods, its cancellation comes as no surprise. It was on the verge of cancelling "Twilight" last season, first at the seasonal mid-point, then at renewal time for the fall. In both cases the show squeaked through, Great Britain. had it.

W. German TV

Continued from page 23

whether the second channel is legal.

Although the second channel was due to begin beaming on Jan. 1, 1961, with all the legal histrionics there's not a ghost of a chance that something is going to pop up on the screen on that date.

Then a Frankfurt organization, Freies Fernsehen, has been planning its own independent and commercial second outlet, and although it has promised to be on the air on Jan. 1, there is no apparent way for it to begin broadcasting.

Meanwhile, cutting through some of the entwining fuddle, two television stations, at Hamburg and Frankfurt, have said that they are going to combine and do their own second programs for a couple of hours daily starting Jan. 1, and stay strictly away from the Adenauer enterprise.

Meanwhile, practically every issue of every West German newspaper has new stories on the television tangle, and owners of a set are variously advised that they'll have to pay from $15 to $50 for new equipment to receive the second channel, or that they will be out of the beaming area for the second program anyhow, and television ads variously promise that the sets being offered "can be converted at low price" to receive the new program or that "converters are included," but no one really seems to know what's going to happen.

Result of all this confusion is that the customers are waiting and not buying.

'61: Actuality

Continued from page 19

all-news-and-a-mile-wide, NBC is at a particular advantage in setting its sights on a more promising '61. But the competition will be keen. ABC, with its potent Time, Inc.-inspired "actuality" weapon, has suddenly found that it's not only the thing to do, but if you do it right the payoff over and above prestige is handsome. And whatever Jim Hagerty's shortcomings as a broadcaster, there's no denying Eisenhower's Press Secretary knows a hot news story when he sees one. ABC can teach him the rest. CBS is triggered to a new deal in news under Dick Salant's helmship.

In the final analysis, these are the things that tv can do best, yet it took all these years, while it muddled its way through borrowed forms and tawdry programs, to appreciate its full potential.

Dr. O'Doherty

Continued from page 19

Hill street he was hailed from a chauffered limo.

"Boy," said the elegant lady from the back window. Come here . . . Are you the art boy on tv?"

"Yes."

"Good."

She drove on.

Minutes later O'Doherty was hailed by a cabbie: "Hey Buddy. Come here. You the guy does the art show on tv?

"Yes."

"Crazy. Me and the wife catch you all the time."

O'Doherty was an artist, then a medical doctor with a degree from University College, Dublin, then a practicing physician and artist (exhibited in London and Dublin), before making his U. S. tv debut. He's also written art and poetry criticisms for Irish and English little mags, and covered U. S. boxing matches for Irish big mags.

He came to the U. S. in the late 50's to further his medical studies at Harvard but it was really a dodge to settle in America, which he hand once visited and been sold on. He got out of medicine because "It's deceitful," which may be good news to the NBC folks who are thinking of him as a replacement for that other bright fellow.

Anyhow, if dowagers and cabbies dig him, there's an outside chance that some web veepee will get the religion.

TV-Radio Production Centres

Continued from page 20

uncommon . . . Local radio documentaries revived by WCKY as Friday night hourly feature . . . WSAI has **Don McCarty** as new program director and **Robert Stone** as sales rep for station and Musicast, Inc. . . . Move up in Taft stations for **Harry Mohr** from publicity director of WTVN-TV, Columbus, to program manager of WKRC-TV, Cincy . . . **Eric Bose** rejoined WSAI for evening sports capsule . . . WKRC and WKRC-TV newsmen **Nick Basso, Pat Boisseau** and **Stan Matlock** and **Karl Hess**, public affairs exec, paneling "Your Man In Washington" public affairs program every third Monday night.

IN PHILADELPHIA . . .

WFIL-TV's fourteenth consecutive telecast of the Mummer's Parade to be shown in color, **Phil Sheridan** and **Charles King** supplying the commentary (Jan. 2) . . . In a televised ceremony **John A. Schenider**, veepee and general manager WCAU-TV, presented a tape recording of the story of the Liberty Bell, in five languages, to the Independence Historical Park . . . **Gene E. Stout**, former WRCV, WRCV-TV publicity head, has set up her own publicity office in Jenkintown, Pa. . . . Horn & Hardart Co. marks the 33d year on WCAU with twice-daily morning newscasts, **Joe Brush** reporting . . . **Kay Bidwell**, WIBG merchandising manager, recently hospitalized, now on a three-month leave to recuperate . . . **Hugh Ferguson**, WCAU farm director, to present top names in "World of Agriculture" on his "Rural Digest" (Jan. 2) . . . The U. of Pennsylvania and WFIL-TV preemed "Frontiers of Knowledge" series, dramatizing the world-wide uses of research. It is narrated by **Alan Scott.**

IN MILWAUKEE . . .

On WMVS-TV Thurs. (22) Milwaukee Public Library's "An Open Book" dramatized readings from "Advent," by August Strindberg, a Christmas pageant play. **Gene Halboth** sparked the readers of the play. On Sat. (24) on WTMJ-TV, "Why Chimes Rang," with Mrs. Mary Pickett of South Neighborhood Library the narrator, rated comment . . . "The Finder's Christmas," special series of celebrations in five different areas, Germany, France, Norway, Serbia and Lithuania, highlighted WMVS-TV Christmas observance . . . WFMR, better music station, programmed special Christmas music through Yule Week. This included "Christmas in Milwaukee," "The Christmas Story" from BBC, "A Midnight Mass" from France. Four operas and operettas were set on disk from WFMR for week between Xmas and New Year . . . **Harry H. Averill**, formerly with CKLW-AM & tv, now WOKY sales manager . . . **Terry H. Lee**, onetime WITI-TV managing director, now regional veepee for Storer Broadcasting.

IN PITTSBURGH . . .

Sunny Jennings from Schenectady has been signed by KDKA-TV to replace **Faye Parker** in the "News at Noon" show with **Bill Burns.** Faye moves to her own spot at 2:20 p.m. . . . KDKA-TV continues its promotion of the Pittsburgh "Pops" Orchestra by presenting the 43 musicians in concert on Christmas Eve. This station is holding its annual drive with the Pittsburgh Press for the Hospital for Crippled Children . . . **Al McDowell**, KDKA newsman, went to an Alcoholics Anonymous meeting to get color for his series on "Alcoholism." One member recognized him and said, "Don't worry Al, we can lick this thing".

IN ST. LOUIS . . .

KMOX Radio's all-talk afternoon program, "At Your Service," formerly heard from 3 to 7 p.m., Monday through Friday, expanded and has a new starting time of noon, incorporating local features, CBS newscasts and five-minute network informational features . . . "A Place to Live," special filmed documentary depicting the story of how St. Louis moved "from decay to progress since 1946, presented on KSD-TV . . . **Larry Ward** of KTVI newly-elected prexy of the local American Federation of Television and Radio Artists . . . **Robert Hyland**, CBS Radio veep and general manager of KMOX Radio, named vice president of the Media Club, with **J. J. Bernard**, vice president and general manager of KTVI as secretary and **William C. O'Donnell**, sales manager of KXOK, as treasurer

IN DETROIT . . .

Edwin K. Wheeler, general manager of WWJ and WWJ-TV, was appointed to Wayne State U.'s Businessmen's Advisory Committee and also was elected to the board of directors of the Detroit Convention and Tourist Bureau . . . **Thomas J. O'Dea**, senior account exec with H-R Television Representatives of New York City, joins WXYZ-TV as national sales manager, succeeding **Ralph Dawson** who earlier was appointed manager of the station's newly-formed tape commercial department . . . **Sidney P. Allen**, formerly sales exec for NBC-TV and for 23 years veepee in charge of sales for Mutual, has been appointed national sales manager for CKLW. Allen will headquarter in N.Y.C. . . . CKLW will dedicate Jan. 4 as Connie Francis Day and play her records exclusively on its disk programs.

Adorian

Continued from page 23

the week would be egghead and aimed at a minority audience.

Finance for the channel, so far as the commercial half-week was concerned, would according to the A-R emdee's vision, come from the profits now being made in existing commercial tv.

Although Adorian's pattern is put forward as a personal suggestion, it is believed to be closely parallel to the formal submission to the Pilkington probe made by a powerful religious group here. This group here. This group plumps for a sharing of the proposed third service out of self interest, forseeing that religious programs would increase.

Happy New Year!

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Variety-ARB Feature Film Chart

Continued from page 22

WBBM Average Rating: 15 Average Share: 43

Night: SATURDAYS 10:00-12:30
Program: BEST OF CBS

Oct. 15 **"YOLANDA & THE THIEF"**
Lucille Bremmer
1945, MGM, MGM-TV, 1st Run

Oct. 22 **"WILSON"**
Alex Knox, Geraldine Fitzgerald, Charles Coburn
1944, 20th Century Fox, NTA, 1st Run

Oct. 29 **"UNDER TWO FLAGS"**
Ronald Colman, Claudette Colbert, Rozalind Russell
1936, 20th Century Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Movie 5 10:00-12:00	WNBQ 11
News, Wrestling 12:00-12:30	WNBQ 6
Champ Bowling 10:00-11:00	WBKB 8
Wrestling 11:00-12:00	WBKB 6
Open End 12:00-12:30	WBKB 1
News: J. Conway 10:00-10:30	WGN 7
Divorce Court 10:30-11:30	WGN 7
Bowling Queens 11:30-12:00	WGN 3
Feature Film 12:00-12:30	WGN 2

WNBQ Average Rating: 10 Average Share: 37

Night: SUNDAYS 10:15-12:30
Program: MOVIE 5

Oct. 9 **"DESERT SANDS"**
Ralph Meeker, Marla English
1955, UA, UAA, 1st Run

Oct. 16 **"TAP ROOTS"**
Susan Hayward, Van Heflin, Ward Bond
1948, Universal, Screen Gems, 1st Run

Oct. 23 **"THE SUN SETS AT DAWN"**
Sally Parr, Phillip Shawn
1951, Eldorado, Medallion, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Pres. Postscript 10:15-10:45	WBBM 9
Late Show 10:45-12:30	WBBM 7
Playboys Penthouse 10:15-11:00	WBKB 11
Movietime USA 11:00-12:30	WBKB 3
News: J. Conway 10:15-10:30	WGN 8
Festival of Stars 10:30-12:15	WGN 4

N.Y. Regents Seek Educ'l TV Hike

Albany, Dec. 27.

The Board of Regents has asked the New York State Legislature to approve greatly expanded statewide educational tv program that could mean the appropriation of several millions.

Besides an appropriation of $577,000 to continue the Regents' current tv programs in New York (via WPIX) and in Cortland, the Board recommended: a statewide project calling for $1,000,000 matching grants for school districts interested in using video to improve teaching techniques; $500,000 in aid to noncommercial tv councils; $50,000 to buy and distribute kinescopes and vidtapes of outstanding programs; and $50,000 to develop college-level tv courses and to plan a tv network for higher education.

Mgt. William Morris Agency

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Peter Rachtman's Radio Syndication Setup; Brand, Nat Hentoff Jazz Show

Peter Rachtman, a young administrative clerk in CBS-TV's network programming department, has branched out into programming—syndicating two radio properties.

Last spring, he created the "Oscar Brand Show" and sold the same to WCBS Radio. Since that time he has been handling the production of that show. Hour nightly program, basically a folk music variety format, started out on Sunday nights and has since been expanded to six nights a week. Because of certain restrictions pertaining to CBS employees, his rights to the show were confined to syndication.

Under the banners of Peter Rachtman Productions, the 21-year-old Rachtman is prepping a 29-minute version of the "Oscar Brand Show" with four one-minute commercial cut-ins.

His newest property is a show titled "The Sound of Jazz," with Nat Hentoff featured as host and moderator. Jazz show also is being prepped for syndication, and will be recorded each week in different night spots around the country. First date, to be recorded at the end of December, will be at N.Y.'s Basin Street East and will feature the Dave Brubeck Quartet.

Rachtman started in radio at the age of 15 by writing, producing and announcing his own teenage deejay show over WABR, Orlando, Fla. He came to N.Y. in June, '59, to attend NYU and then found employment as a mail-boy at NTA Telestudios.

Lou Dorfsman

Continued from page 18

of coin went for optical effects, stop motion and other arresting visual devices.

Dorfsman had planned to kick off the promo campaign extensively at the start of the season, but with all the political shows and preemptions, the lion's share of the chain-break promos went to the elections and specials (using the old telops). Now, he's just getting the campaign underway on a regular basis. Only preemptions of his nine-second blurbs are those instances where the topical nature of particular show make it more advantageous to plug the specific episode over the general-type plug used in the films.

WNBC-TV's 'Star Orbit' As Spot Biz Come-On

To make the spot adjacencies to Barbara Stanwyck and the local latenight news that much more palatable to bankrollers, WNBC-TV, the NBC flag in N.Y., is starting a rotation system on 10 and 20-second spots among those two shows and the highly-favored "Alfred Hitchcock Presents." Sales pattern is called "The Hitchcock Star Orbit," which by title alone shows where the strength of the plan is expected to lie.

The 20-second portion of "Star Orbit" is already sold out on the local station, with Colgate, Nestle's and Sara Lee filling up these spots. Miss Stanwyck appears on the network Mondays at 10, "11th Hour News" appears on WNBC-TV only at 11 to 11:15 p.m. nightly and Hitchcock is Tuesdays at 9.

WNBC-TV is stressing the unduplicated audience factor that is expected to come via the three show rotation.

Albany—Rosemary Clarke, of Rensselaer, senior publicity agent for the Radio-Television-Motion Picture Bureau of the New York State Commerce Department since 1954, and a veteran of 14 years in broadcasting, advertising agency work and script writing, has been appointed public relations officer for the State Conservation Department.

Crowell-Collier & Fairbanks Team On Programming New Berlin Channel

Crowell-Collier and Douglas Fairbanks Jr., are involved in producing everything from dramatic to quiz shows for a group in Germany who hope to have Berlin's second television outlet. Several programs, it was learned, have already been produced with a vidtape unit belonging to Intercontinental Television (which has also rented to CBS and NBC who lensed European footage for use in the United States).

The most Crowell-Collier will say, via a markedly nervous public relations department in N. Y., is that the company is "investigating new opportunities abroad in radio and television." To get even that much of value out of C-C proved difficult.

It's felt that the reluctance of C-C to discuss the production that has been going on in Berlin for an as yet unaired channel may in part be due to the complexity of the German video situation. First off, Berlin TV, which Horst Schvare manages, is understood to have a consultng contract with a firm known as Crowell-Collier-Douglas Fairbanks. Ronnie Kahn is purportedly running the C-C-DF operation. (The Axel Springer publishing house is believed to back Berlin TV.) C-C-DF is set up at CCC Studios in Berlin, where the taping of programs for Freies Fernachen, the future outlet, is being carried out. Other groups are believed also involved in this complicated line of operations.

Tokyo TV Kills Off Too Many By Gas, So Gas Co. Enters Beef

Tokyo, Dec. 27.

Tokyo Gas Co. officials blew up over the rash of tv mysteries in which the murder weapon is the home gas outlet, Japan's common heating source. A number of people accidentally die from gas each winter because of faulty heaters.

Protest comes at a time when Gas Co. is waging a safety campaign and publicizing fact that volume of deadly carbon monoxide in city gas has been cut in half.

Gas Co. officials filed complaints with tv and radio stations urging that scripters find other means of killing off characters. Pattern under protest is for people being murdered by gas with dramatized deaths then made to appear accidental. Broadcasting companies promised to take protest under consideration.

Gas Co. is expected to file similar complaints with newspapers, magazines and with authors and playwrights.

Brit. ATV Cites Locke For 'Palladium' Show

London, Dec. 27.

Albert Locke, who does most of the "Sunday Night At The London Palladium" shows for Associated TeleVision Ltd., was last week given the Leonard Brett Award for his consistently high standard of work over the preceding six months. It's the second occasion the honor has been handed out, the function being a half-yearly one inaugurated by ATV to commemorate the late Leonard Brett, a senior producer who died in 1959.

First recipient of the award, which is a purely domestic ATV affair with the company's executive production panel forming the jury, was Michael Redington.

Daytime Biz

Continued from page 19

and sometimes fourth cycles, but there is no guarantee that the sponsors will go the full route. However, ABC-TV lists a potential of just about $8,500,000 (up a million since last week) in new and renewed sales made this past month and a half. NBC-TV lists $5,500,000 from 10 advertisers in the last few weeks. Colgate ($1,500,000) and Simoniz ($1,923,000) are the biggest.

General Mills, with biz in ABC-TV daytime and in ABC-TV sports (a quarter of the basketball schedule) is also contemplating a similar order in NBC-TV daytime.

Perry Lafferty's 'Aquanauts' Nod

Perry Lafferty has been tapped as the new producer of "The Aquanauts." Lafferty, whose last assignment for CBS was "Person to Person," finished as of last week, will remain under contract to CBS-TV as a staff producer, but will be on loanout to Ziv to produce the show. Ziv and CBS are partnered in the hour stanza.

Ivan Tors, who created "Aquanauts" (as well as its "parent" stanza, "Sea Hunt"), remains with "Aquanauts" in an exec producer capacity. He'll spend more time on development of other new properties for Ziv while Lafferty takes over day-to-day production supervision of "Aquanauts."

For Lafferty, it's his first major telefilm assignment. One of the last holdovers from the live producer ranks, he served with "Robert Montgomery Presents" and other dramatic shows, then with CBS turned to musicals like "Your Hit Parade," "The Revlon Big Party" and finally at the start of this season to "P to P." He moved his family out to the Coast over the weekend.

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ADVENTURE EXCITEMENT ROMANCE
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"Miami Undercover"

Stories of the man hired to
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Jocks, Jukes and Disks

By HERM SCHOENFELD

Edith Piaf (Capitol): "MILORD" (Alamo†) is already a click in Europe and it has good spinning chances here even with the French lyric. "MILORD" (Alamo†) this is an instrumental version of the tune by Frank Pourcel's orch that will make strong programming material.

Frank Chacksfield Orch (London): "MADELEINE" (Mogull*) is a cozy instrumental from the "A French Mistress" pic and it rates deejay spotlighting. "COUSCOUS" (BIEM) is built along exotic near-Eastern lines that some jocks will pick as offbeat programming material.

Marilyn Michaels (RCA Victor): "PAST THE AGE OF INNOCENCE" (Chappell*) is a ballad entry from "The Conquering Hero" tuner given okay pop chances by the sharp vocal. "DANNY" (Valiant*) is in a big ballad vein but it doesn't go very far.

George Hamilton IV (ABC-Paramount): "IT'S JUST THE IDEA" (Cedarwood†) is an alfalfa-flavored ballad that will find its way on the pop circuit because of the singer's pop appeal. "A WALK ON THE WILD SIDE OF LIFE" (Cedarwood†) is grooved along hillbilly lines but it also has a pop attraction.

Michael Allen (MGM): "SOMEDAY" (Famous*) has a swinging ballad feel that fits neatly into this newcomer's piping pattern and will pull the jocks his way. "LONELY" (Haverford*) is a fair ballad with an okay spinning potential.

Johnny Gunn (Warner Bros.): "JUAN Y MARIA" (Century*) is a Latino version of the "John and Marsha" novelty click of a few years ago that comes off as a slice the deejays can have some fun with. "IT ONLY LAUGHS WHEN I HURT" (Witmark*) is built along rhythmic lines and some novelty touches but for only so-so results.

Lori Parker (Coral): "ARE YOU SURE" (Frank-Rinemer*) is the briskly fashioned gospel from the Broadway tuner "The Unsinkable Molly Brown" that develops handclapping reaction. "MY IDEAL" (Famous*) is the oldie in a solid vocal setting to attract deejay spins.

Shirley Jones (Colpix): "PEPE" (Shapiro-Bernstein*) is a shortened version of the lighthearted title tune from the "Pepe" soundtrack and it could fit into programming plans. "LOVELY DAY" (Peer†) is a quiet and effective ballad also from the "Pepe" soundtracker.

Ramrods (Amy): "RIDERS IN THE SKY" (E. H. Morris*) gets another crack at the spinning circuit via this exciting instrumental that's loaded with sound gimmicks for added impact. "ZIG ZAG" (Sweeteen†) is the kind of wild instrumental that picks up lotsa juke coins.

Lee Andrews (Swan): "I MISS YOU SO" (Leeds*) has a good ballad glow and a vocal treatment that will appeal to many spinners. "I'VE GOT A RIGHT TO CRY" (Recordo†) is in a moderate ballad groove but he rocking touches don't help it much.

Happy Hans (Top Rank): "HAPSBURG SERENADE" (Wemar†) sets up a lively instrumental pattern that will get an okay run on the jockeys' turntables. "HONOLULU COOLER" (Wemar†) has a mellow Hawaiian flavor for some spinning chances.

Phil Phillips (Mercury): "NO ONE ELSE BUT YOU" (Bayou State†), a solid ballad with a beat, gets an excellent workover by this fine singer. Could be big. "I LOVE TO LOVE YOU" (Sheldon†) is a bouncing slice also due for a good ride.

George Greeley (Warner Bros.): "GUINIVERE" (Chappell*), from the "Camelot" score, gets a lilting ballad performance by this pianist backed by orch. "COME BACK TO SORRENTO" (Editione*) turns up in a lush rendition.

Linda Lee (Shasta): "YES, I'M LONESOME TONIGHT" (Bourne-Cromwell*), still another version of the answer to the current Elvis Presley hit, is nicely delivered by this unpretentious canary. "THERE HE GOES" (Riverside*) is a simple torch ballad.

Franny Boye (Gone): "ROUND AROUND THE CLOCK" (Myers*), the number which virtually launched the rock 'n' roll cycle, turns up in a version that's tame compared to the original Bill Haley slice. "I KNOW THAT WE'RE IN LOVE" (Myers*) is a routine rhythm ballad.

Larry Dee (Lagree): "AM I JUST YOUR CLOWN" (Johnstone-Montei†) is a good, though conventional rocking ballad delivered in okay style. "TURTLE DOVE" (Schirmer*) is a surprising entry, an arty folk song which this singer handles expertly for offbeat impact.

*ASCAP. †BMI.

BRENDA LEE ..... **EMOTIONS**
(Decca) ..... **I'm Learning About Love**

Brenda Lee's "Emotions" (Cedarwood†) is a potent ballad entry that will continue her clicko disk streak into the new year. "I'm Learning About Love" (Cigma†) is in a breezy and bouncy mood that could develop into a hit side, too.

* * *

PAUL EVANS ..... **SHOW FOLK**
(Carlton) ..... **I Love To Make Love To You**

Paul Evans' "Show Folk" (Dymor) is a frisky and happy item that bounces across the grooves for surefire returns on all spinning levels. "I Love To Make Love To You" (Deerhaven†) is in the big ballad groove with a reading that will catch hold of the femme disk buyers.*

* * *

JACKIE WILSON ..... **THE TEAR OF THE YEAR**
(Brunswick) ..... **My Empty Arms**

Jackie Wilson's "The Tear of The Year" (East-West) is in a strong blues-cry style that's turned into dramatic and potent spinning material. "My Empty Arms" (Merrimac†) holds up as another forceful entry via the topdrawer vocal attack.*

* * *

JOHNNY TILLOTSON ..... **JIMMY'S GIRL**
(Cadence) ..... **His True Love Said Goodbye**

Johnny Tillotson's "Jimmy's Girl" (Skidmore) has a ballad lilt and a vocal style that's a natural for top play all over. "His True Love Said Goodbye" (Eastwick†) builds a slow ballad mood into a fair spinning entry.*

* * *

NICK HARRIS & SOUNDBARRIERS
SPINNING WHEEL TWIST
(Tee Pee) ..... **Rainbow**

Nick Harris & Soundbarriers' "Spinning Wheel Twist" (Shapiro-Bernstein) rolls around the oldie in jumping jive terms for a big spinning payoff. "Rainbow" (Catalina†) is another high-flying instrumental that will keep the kids happy.*

* * *

BUZZ CLIFFORD ..... **BABY SITTIN' BOOGIE**
(Columbia) ..... **Driftwood**

Buzz Clifford's "Baby Sittin' Boogie" (Reis†) is a hotly paced item with enough teen-pegged angles to get it moving strongly in the market for a spinning payoff. "Driftwood" (Roosevelt†) is an okay ballad effort that some spinners will find time to program.

LAWRENCE WELK

Has still another smash new Dot "Single!"

"CALCUTTA" — Hottest Welk "click" in his recording history!

ASSISTANT CONDUCTORS' PHILHARMONIC CLICK

Those disappointed at Carnegie Hall, N.Y. in being deprived of hearing an all-Richard Strauss program conducted by expert Karl Boehm—there were those on the other hand, happy to make the acquaintance of two youngsters—the assistants who so diligently learn and prepare each work on the program and typically get a chance only when the star gets sick. But as everyone knows, Leonard Bernstein shared this fate and he undoubtedly made the best of it when his great occasion came (it was Bruno Walter who was taken sick that time).

Two able to show their capacities were Russell Stanger and Gregory Millar. Unfortunately the program note only listed their names, not their biography leaving everyone in the dark where they came from, what their present experience is etc.—Stanger led a clear, lively and competent "Don Juan" and seemed at ease on the podium. Though neither conductor had a rehearsal, it may have been a help to Stanger that the orchestra knew the piece well. The thougher job was reserved for Millar who had the "Symphonia Domestica" to contend with and he coped most admirably with the situation—sustaining the work all the way through and the authority he showed made one suspect a much greater knowledge of the score than circumstances seemed to indicate. If he pushed the effective, skilfull, sweeping and at times noisy piece a little too hard and failed to give it the shape and proportion it demands—this was more than natural. But he showed distinctly that he was—and will have more in the future—a conductor's authority who with proper rehearsing will be able to put his own ideas to the fore.

Goth.

Album Reviews

Richard Burton-Julie Andrews: "Camelot" (Columbia). Off to a 200,000 copy advance before the LP was cut, the original cast album of "Camelot" is a natural moneymaker and is sure to be a bread-and-butter item for the company for a long time to come. Unhampered by the lengthy book, the Alan Jay Lerner-Frederick Loewe score is a delightful work with plenty of rewarding moments. Julie Andrews is vocally captivating on "The Simple Joys of Maidenhood," "The Lusty Month of May" and "You May Take Me to the Fair." Richard Burton shows feeling on "Camelot" and "How to Handle a Woman." There's also a lighthearted duet between Burton and Miss Andrews called "What Do Simple Folks Do" that's quite winning. Goddard Lieberson, Col prez who produced the package, gave it potent disk values and his staffers packaged it in a handsome colorful two-fold set.

Lucille Ball: "Wildcat" (RCA Victor). In a first-time teamup for the legit musical stage, Cy Coleman and Carolyn Leigh have come up with several likable items that makes this original cast album endearing. Of course, there's the marquee lure of Lucille Ball to help the over-the-counter push so RCA Victor has a strong entry in the original cast album sweepstakes with this one. Although not too strong in the piping department, Miss Ball manages to get the composers' message across especially on such numbers as "Hey, Look Me Over" (in duet with Paula Stewart), "What Takes My Fancy" (in duet with Don Tomkins) and "Give A Little Whistle" (with Keith Andes and chorus). Other standout items in the score are "Tail Hope" pleasingly rendered by Bill Walker and a group and "Corduroy Road" which gets a dramatic reading from Andes.

Pete King Chorale & Orchestra: "Wildcat" (Kapp). Although it doesn't have the magical lure of "original cast album," the Pete King orch and chorus package should pick up some of the "Wildcat" marbles. King has taken the Cy Coleman-Carolyn Leigh score and given it a happy and catchy treatment in instrumental and vocal departments. Standing out on the vocal end are Jack Jones and Beth Adam.

Jim Tyler & Maury Lewis Orch: "Do Re Mi" (Time). This is a followup to what Bobby Shad, Time's boss, did with "Camelot." Out in front of the original cast album by several weeks and aiming the package at the sound buffs, this "Do Re Mi" package, like "Camelot" should pick up a lot of sales for the company. Jule Styne's music for the show (lyrics were written by Betty Comden and Alolph Green), is given a sharp instrumental treatment that highlights the melodic and the rhythmic with clear strokes.

"Greenwich Village, U. S. A." (20th Fox). A recent foldo off-Broadway, the original cast album of "Greenwich Village, U. S. A." supplies enough disk fun to keep the show buffs happy. Song material is far from socko, but Jerome Bargy, who did the music, and Jeanne Bargy, Frank Gehecke and Herb Corey, who contributed lyrics, build up some snappy moods and whimsical ideas. Jack Betts, Saralou Cooper, Jane A. Johnston, Dawn Hampton and Pat Finley do their best to keep everything merry. "Save the Village," "Espresso House" and "Brownstone" are samples of what's included.

"The Faith of Lincoln" (Strand). In narrative and folk song a portrait of Lincoln's beliefs has been dramatically told by writers Gary Romero and Jo Graham. It should be good selling item tied in with the Civil War Centennial anni. Help in building the mood in talk and song are Dickson Hall, Martin James, Jo Graham and the Wandering Minstrels. The Lincoln portrait on the cover will prove to be a good selling point.

Caterina Valente: "Caterina a la Carte" (Decca). This is a pleasing collection of songs sung in French by Caterina Valente who has made some noise in the U. S. with her English diskings. The collection gives her plenty of room to move around and she covers such variety of moods as "Complainte de Mackie" (Mack the Knife) to "Rendezvous."

Bob Crewe: "Crazy in the Heart" (Warwick). Bob Crewe avoids the trite in song selection and interpretation. He's an interesting vocalist that is sure to build a following during the coming year. The Alec Wildre-Williaim Engevick "Crazy in the Heart," the Frank Loesser "Luck Be a Lady Tonight," the Duke Ellington- Irving Mills "Azure" or the Ray Charles "This Little Girl of Mine" are worked over for strong impact by the Crewe touch.

Jerzey Herman Jazz Ensemble of Poland: "Goodwill Ambassadors of American Jazz" (Bruno). This indie label, specializing in music from all corners of the world, come up with a fascinating set recorded by a Polish combo. It's a modern jazz combo which has listened carefully to the standout U. S. players. Also present on this disk is another modern combo, The Hot Club Musicman, not otherwise identified. Since these combos are not widely known in this country, the liner notes could have been more informative.

Mary Kaye Trio: "Up Front" (Verve). Once again, the Mary Kaye Trio has come up with a bright songalog recorded during a nitery performance in Las Vegas. This is a neatly varied collection of standards, featuring Miss Kaye and her brother Norman Kaye, in a couple of standout solos, and some neat team work on a flock of standards, including "Heartaches," "Baby, It's Cold Outside," "When My Sugar Walks Down the Street" and "And the Angels Sing," among others.

Mark Murphy: "Playing the Field" (Capitol). Mark Murphy has plenty going for him. He puts out the kind of stuff that shows taste and understanding that fits into turntable scheduling at home or in radio stations. In this package he splits his backing between a trio on one side and a swinging band on the other. He fits into both styles and easily gives the flock of oldies included an added punch.

Gros.

Longplay Shorts

RCA Victor kicking off its 1961 package program with pop sets by **Perry Como, Chet Atkins, Rosemary Clooney** and **Nelson Riddle,** and others. **The Limeliters** will bow on Victor with their "Tonight in Person" package . . . RCA's longhair label has designated January as "concerto month, with seven concerto LPs, including performances by **Arthur Rubinstein** and **Van Cliburn,** due for release . . . RCA's low-priced Camden lines is releasing the original cast set of "With You Were Here" with **Sheila Bond** and **Jack Cassidy** in addition to three new "Living Strings" LPs.

Diana Trask, who opens at N.Y.'s St. Regis Jan. 5 will have a new Columbia album out in March . . . **Bill McVey,** the Christian Herald Records gospel singer, bedded with flu at his N.Y. home . . . **Tony Bennett,** who has an LP of **Harold Arlen** tunes out on Columbia, opens at N.Y.'s Copacabana Jan. 5 . . . **Bill Dana's** new Kapp album, "Jose Jiminez at the hungri i," on release next week. Album was taped two weeks ago during Dana's four-week engagement at the San Francisco nitery . . . **Lester Sill** and **Lee Hazelwood,** owners of Trey Records which releases through Atlantic, preparing a new album titled "Trouble Is A Lonesome Town" which will combine a narrative story line and original folk story plus eight original songs . . . **Sanford Clark** will be the only voice on the LP.

Candid Records, Cadence's new jazz line, is negotiating for the U.S. release of "Treasury of Field Recordings," which are presently only available in England.

Mercury Records is going full tilt at the "sound" trend in its January LP releases. January releases in the Perfect Presence Sound Series will include an **Xavier Cugat** LP, "Viva Cugat," and one by **Richard Hayman** titled "Harmonica Holiday" . . . **Frederick Fennell,** usually represented in the classical line, has cut an album titled "Fennell Conducts Victor Herbert." Merc is also issuing **Mike Simpson's** "Discussion in Percussion" and **Pete Rugolo's** "10 Trombones Like Two Pianos."

Dot Deere Exits Merc

Chicago, Dec. 27.

The shuffling at Mercury Records finds publicity chieftain Dorothy Deere the latest to be dealt out of the organization. She has resigned last week complaining that her department had had stepchild treatment since the departure some months ago of Art Talmadge as a&r topper. (Latter's now top exec with United Artists label in N. Y.).

Steve Schickel, ex-tradepaper scribe, deejay and sometime nitery hypnotist in the Chi area, takes over the publicity post.

PIC CLEFFERS CALL OWN TUNE

Disk Singers Find Gimmick: Talent

Cleffers Doc Pomus & Mort Shuman See Fadeout Of Freak One-Timers, Electronic Wonders

Rock 'n' roll, which was supposed to reel out of the picture after the payola scandals were uncovered last year, still is riding as the dominant beat of the music biz. But what has changed is the calibre of the disk talent in a market which is brushing the freak one-timers for more solid performers.

According to Doc Pomus and Mort Shuman, co-cleffers of "Save The Last Dance For Me" and one of 1960's hottest pop writing teams, most of today's click diskers have enough talent to have made it in any era. They point to names like Elvis Presley, Bobby Darin, Bobby Rydell, Brenda Lee, etc. While these names continue to rack up hits, the disk singers who banked on echo chamber and electronic miracles to pull them out are fading from the scene.

While rating the output on contemporary cleffers with that of any other era, Pomus and Shuman concede that it's tougher to turn out standards these days. The prime hurdle here is not the quality of the songs but their rapid exhaustion through over-exposure. The concentration of disk jockey plugs on a hit song, via the broadcasters' adherence to the Top 40 formula, gives his songs a terrific ride when they're up, but the letdown is fast and complete, with few exceptions.

Pomus, a music biz veteran who was a sax player and band vocalist before becoming a songwriter, says the contemporary pop music has been shaped by a handful of consistent writers who have contributed original conceptions to the business. In this group, Pomus includes Jerry Lieber & Mike Stoller, Boudleaux Bryant and Otis Blackwell.

Pomus and Shuman, a 22-year-old Brooklynite, are currently projecting a Broadway music aimed at a teenage audience. The cleffing duo have already hit in the film market with numbers for Presley's "G. I. Blues" and Jerry Lewis' "Visit To A Small Planet."

RUSS GARCIA EXITING VERVE'S A&R TOPPER

Hollywood, Dec. 27.

Russ Garcia pulls out of his head artists & repertoire spot at Verne Records Jan. 1 to devote more time to scoring theatrical films and working freelance a&r dates. Garcia, with Verve for the past two years, will continue working dates at the diskery on an non-exclusive basis.

Metro producer George Pal has signed Garcia to score his next film at the Culver lot and is also talking a multiple pix scoring deal with the composer-arranger-conductor. Garcia already has tuned two of Pal's Metro pic, "Atlantis, the Lost Continent" and "Time Machine." Pal reportedly starts two films within two months. One is "Golem," formerly tagged "Project 47" which Charles Beaumont screenplayed, and the other is "The Brothers Grimm."

Mex Tooters Union Clips 500 Yankee Cafe Jobs

Mexico City, Dec. 27.

The National Union of Music Industry Workers (SNTM) announced the cancellation of contracts of approximately 500 American musicians for night club dates in Ciudad Juarez, Tijuana, Mexicali and other frontier Mexican cities.

Francisco Montes, SNTM director, said that action is not aimed at U.S. musicians but against system employed by clubs hiring them. These, as well as other entertainment spots such as dance halls, theatres, etc., bypass union regulations and do not request permits to "import" American musical talent.

Ed Burton in Talent Deal With Top Rank

Burton Management, firm through which Ed Burton produces indie disks, has tied in with Top Rank Records. Diskery has signed singer Johanna Valenti and the Burton firm will produce all her platters.

Dick Wolfe, who recently joined Burton, will share artists & repertoire chores with Irwin Schuster. Miss Valenti's first single will couple "Gentle Giant" and "Lavender Doll."

Low Wages And Hi Disk Costs Beset Japan

Tokyo, Dec. 20.

According to one Japanese record company exec, there is little immediate hope for bringing price of Nippon disks closer to consumer's ability to pay.

Jun Fukunishi of Nippon Columbia's international trade department blamed small production volume and acute competition for the necessity of records selling here for about one-third more than in the U. S. while the Japanese music lover generally has considerably less purchasing power than his American counterpart.

The result, Fukunishi told VARIETY, is an almost hopeless cycle whereby the price of records cannot be reduced until production increases. And it is unlikely that production will increase unless prices are lowered.

"The quantities of records produced in Japan are very small," Fukunishi cited. "A hit in the United States means the sale of close to a million records, but an American hit in Japan will only sell 50,000 copies. An original Japanese hit," he added, "might sell from 150,000 to 200,000 copies."

Regarding the factor of competition, Fukunishi explained, "The Japanese market is very narrow, with six or seven record companies biting each other.

"An American college graduate draws $400 to $500 a month," Fukunishi cited, "whereas the Japanese will begin his business life earning the equivalent of $35 to $45 a month. Yet records here sell for between $4.20 and $5.30."

BIG DEMAND FOR SCORERS

By EDDIE KAFAFIAN

Hollywood, Dec. 27.

The resurgence of Hollywood film production to these shores and the upbeat of live scoring in television are the two primary reasons that the demands for screen composers have been intensified to the extent that they are in constant demand. More composers are now working than in any past period, according to Leith Stevens, newly reelected prexy of the Composers & Lyricists Guild of America. Further, Stevens says, this trend will continue for some time to come.

Stevens cites as reasons for the boom in tuner jobs: (1) producers have it just as cheap in the long run to shoot pix in this country as abroad; (2) vidpix are cutting down on use of canned music on an unprecedented scale, (3) the coming of pay television is inevitable, which alone will drain the entire pool of available composers in the field.

Recent contracts exacted by the American Federation of Musicians and the Musicians Guild of America, with Hollywood telepix production orgs stipulate use of more live music. In the past, many telefilm producers imported canned tune tracks because the practice was cheaper than employing local tooters for live scoring.

On the theatrical pix side, aside from a few men of the calibre of George Duning at Columbia;

(Continued on page 38)

RCA Gearing LPs To 'Stereo Action'

RCA Victor is entering the stereo "sound" market next month with a new series of "stereo action" packages, Robert L. Yorke, RCA Victor's v.p. over the disk creation department, said the new pop LPs will be a "deliberate effort to actually move the sound of various instruments or voices from one speaker to another" to create a "sound your eyes can follow."

Initial sets in the series have been cut by Dick Schory, Marty Gold, Ray Martin, Bob Prince, Leo Addeo, Vic Schoen and the Keith Textor Singers. Packaging will be of the deluxe variety with detailed notes on studio equipment and track-by-track breakdowns of the musical program. Yorke stated that Victor's sets will be based on new engineering developments and recording techniques. Price for the LPs will be standard for the stereo market at $4.98.

Columbia's Sales Up 13% Over 1959; Pop, Showtune LPs Set New Peak

Columbia Records increased its sales take for 1960 by 13% over the previous year. According to Col prexy Goddard Lieberson, it was the highest volume in the company's history.

Contributing in the boost of Col's take, aside from its club operation, was its potent standing in the pop LP field. Label came up with best-selling albums from Johnny Mathis, Mitch Miller, Ray Conniff and Percy Faith, who also had a 1,000,000-plus single in "Theme From a Summer Place."

Also important in the Col sales picture were its original Broadway cast album entries. In the original cast album field Col hit a solid sales stride with "Bye Bye Birdie," "Irma La Douce" and the recently released "Camelot," which had a 200,000 order before the LP was released.

To keep up with the increased manufacturing needs, Col has added new plant facilities at Pitman, N.J. In the past Col had been working with manufacturing operations in Connecticut, California and Indiana. Diskery also built new headquarters and facilities in Canada and added the Australian Record Co. to its fold.

On the promotion end, Col will add to the exposure of its five-minute tv series called "Playback." Already on the air in the N.Y. area via WNTA, and L.A. via KCOP, "Playback" will move into a Chicago outlet in January.

Col also is bolstering its subsid operation, Epic Records, by consolidating its distribution and giving the managerial helm to Bill Gallagher, label's sales veep.

Col also launched the push to consolidate the speed market by introducing the 33⅓ rpm single and added a pic-disk device called "Panorama" to its Record Club.

Col's annual take was also boosted by its transcription department which was reorganized to expand its depth and scope. A special products operation was organized to develop sales of diversified products and services, including premiums and promotions, electrical transcriptions and studio services. The custom record operation built up its pressing for private labels and nabbed a one-year contract with the U.S. Government to produce recorded material for all Federal agencies.

Kapp, Carlton Kick Off Distrib Meets in Jan.

Kapp Records will kick off its 1961 line at distributor-sales meets Jan. 6 and 8 in N.Y. and L.A. The label's collection of pop and classical LPs will be debuted at the Hotel St. Moritz for the N.Y. crowd and at the Beverly Hilton Hotel in L.A.

Carlton Records will hold its first distributors' convention in Chicago Jan. 3-4. Over 35 distribs are expected to attend at the Ambassador East Hotel. Attending the convention for the label will be its prexy Joe Carlton, veeps Don Gibson and Norman Walter, ad-promotion manager Cy Carlton, sales manager Juggy Gayles and promotion director George Furness.

E. H. Morris Only New Member On ASCAP's Board

In face of a new weighted vote system which reduces the power of the top writers and publishers, the full slate of directors, with one exception, was reelected by the membership of the American Society of Composers, Authors & Publishers. Only exception was the election of a new publisher, E. H. (Buddy) Morris to the board, but that was accomplished a couple of months ago by way of the new petition route. Morris replaced John D. Marks, of St. Nicholas Music.

Among the writer-members of the board, prexy Stanley Adams emerged with the top number of votes, collecting 10,483. Others reelected in the top field were Richard Rodgers, 9,563; Otto A. Harbach, 8,780; Arthur Schwartz, 7,982; Jimmy McHugh, 7,737; Ned Washington, 7,169; Jack Yellen, 6,935; Howard Dietz, 6,280; and L. Wolfe Gilbert, 6,011. In the standard field, directors reelected were Morton Gould, 10,540; Deems Taylor, 9,644; and Paul Creston, 7,339. In the pop field, Charlies Tobias with 5,721 votes, and Meredith Willson, with 5,131 votes, came closest to getting named to the board.

Among the publishers, Jack Bregman, of Bregman, Vocco & Conn, got the top vote with 2,393 others. Others reelected were Max Dreyfus (Chappell), 2,243; Maurice Scopp (Big Three), 2,243; Louis Bernstein

(Continued on page 39)

H'WOOD DISKER DENIES FTC SONGSHARK RAP

Hollywood, Dec. 27.

The operator of a Hollywood recording studio has denied Federal Trade Commission charges that he used false royalty claims and other deception to get fees from songwriting hopefuls.

Stephen F. Singer, owner of Star-Crest Recording Co., admitted making the advertising claims cited in FTC's complaint Nov. 14, but denied they were false, misleading or deceptive. He also attacked the complaint on grounds it is "vague, indefinite and uncertain," and fails to give him notice as to the exact charges against him.

The FTC complaint charged, among other things, that singers did not pay royalties to those whose songs are accepted for recording, as claimed in the advertising. FTC said that those who songs are recorded by singers not only pay for the recording and producing costs, but pay the singers to boot.

Benny Benefit In Dallas

Dallas, Dec. 27.

Jack Benny will be guest soloist with the Dallas Symphony in a special benefit performance on Feb. 28 in the Music Hall.

The concert will be in behalf of the continuance fund for the symphony.

Tickets will be priced at $100 top. Paul Kletzki will conduct the concert.

OUT NEXT WEEK!

The

55th Anniversary Number

Of

VARIETY

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	7	**ARE YOU LONESOME TONIGHT** Elvis Presley	Victor
2	5	8	**WONDERLAND BY NIGHT** Bert Kaempfert	Decca
3	2	6	**EXODUS** Ferrante & Teicher	UA
4	7	10	**A THOUSAND STARS** Kathy Young	Indigo
5	4	9	**YOU'RE SIXTEEN** Johnny Burnette	Liberty
6	8	9	**HE WILL BREAK YOUR HEART** Jerry Butler	Vee Jay
7	3	11	**LAST DATE** Floyd Cramer	Victor
8	6	6	**MANY TEARS AGO** Connie Francis	MGM
9	10	4	**CORINNA, CORINNA** Ray Peterson	Dunes
10	12	12	**SAILOR** Lolita	Kapp
11	18	4	**RUBBER BALL** Bobby Vee	Liberty
12	9	14	**NORTH TO ALASKA** Johnny Horton	Columbia
13	13	6	**FOOLS RUSH IN** Brook Benton	Mercury
14	11	7	**PERFIDIA** Ventures	Dolton
15	14	7	**SWAY** Bobby Rydell	Cameo
16	17	11	**NEW ORLEANS** U. S. Bonds	Legrand
17	16	9	**MY GIRL JOSEPHINE** Fats Domino	Imperial
18	23	8	**LONELY TEENAGER** Dion	Laurie
19	28	4	**BLUE TANGO** Bill Black Combo	Hi
20	20	4	**RUBY** Ray Charles	ABC Par
21	27	7	**GEE WHIZ** Innocents	Indigo
22	15	12	**POETRY IN MOTION** Johnny Tillotson	Cadence
23	48	2	**TOMORROW** Shirelles	Scepter
24	21	10	**ALONE AT LAST** Jackie Wilson	Brunswick
25	26	12	**STAY** Maurice Williams	Herald
26	57	3	**ROCKIN' ROUND CHRISTMAS TREE** Brenda Lee	Decca
27	37	3	**ANGEL BABY** Rosie	Highland
28	19	5	**YOU DON'T WANT MY LOVE** Andy Williams	Cadence
29	41	17	**YOU TALK TOO MUCH** Joe Jones	Roulette
30	43	5	**WINGS OF A DOVE** Ferlin Husky	Capitol
31	58	3	**YOUR OTHER LOVE** Flamingos	End
32	30	9	**I'LL SAVE LAST DANCE FOR YOU** Damita Jo	Mercury
33	35	4	**A PERFECT LOVE** Frankie Avalon	Chancellor
34	31	7	**GONZO** James Booker	Peacock
35	—	1	**CALENDAR GIRL** Neil Sedaka	Victor
36	—	1	**HOOCHIE COOCHIE COO** Hank Ballard	Kino
37	92	15	**MY DEAREST DARLING** Etta James	Argo
38	34	3	**SAD MOOD** Sam Cooke	Victor
39	—	2	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
40	32	4	**WONDERLAND BY NIGHT** Anita Bryant	Carlton
41	39	4	**HAPPY, HAPPY BIRTHDAY** Wanda Jackson	Capitol
42	69	2	**CALCUTTA** Lawrence Welk	Dot
43	73	2	**LITTLE DRUMMER BOY** Harry Simone Chorale	20th Fox
44	38	9	**RUBY DUBY DU** Tobin Mathews	Chief
45	70	2	**GEE WHIZ** Bobby Day	Rendezvous
46	22	8	**AM I LOSING YOU** Jim Reeves	Victor
47	51	3	**WONDERLAND BY NIGHT** Louis Prima	Dot
48	—	1	**WALK SLOW** Little Willie John	King
49	60	3	**YOU ARE THE ONLY ONE** Ricky Nelson	Imperial
50	25	8	**LIKE STRANGERS** Everly Bros.	Cadence
51	99	2	**WHAT WOULD I DO** Mickey & Sylvia	Victor
52	—	3	**A MAN CAN CRY** Freddie Fondor	Argo
53	62	5	**LAST DATE** Lawrence Welk	Dot
54	—	1	**ONCE UPON A TIME** Rochell & Candles	Swinging
55	45	10	**BALLAD OF THE ALAMO** Marty Robbins	Columbia
56	24	6	**OLD MAC DONALD** Frank Sinatra	Capitol
57	80	12	**LET'S GO, LET'S GO, LET'S GO** Hank Ballard	King
58	—	1	**PUPPET SONG** Frankie Avalon	Chancellor
59	36	10	**HUCKLEBUCK** Chubby Checker	Parkway
60	81	2	**JINGLE BELL ROCK** Bobby Helms	Decca
61	—	1	**MR. LIVINGSTON** Larry Verne	Era
62	29	6	**DOLL HOUSE** Donnie Brooks	Era
63	77	4	**CHERRY PINK** Harmonicats	Columbia
64	71	3	**MY HERO** Blue Notes	Value
65	—	1	**ONCE IN A WHILE** Chimes	Tag
66	33	5	**KNOW WHAT YOU'RE DOING** Lloyd Price	ABC Par
67	46	2	**CHRISTMAS AULD LANG SYNE** Bobby Darin	Atco
68	—	1	**SHOP AROUND** Miracles	Tamla
69	53	3	**THERE SHE GOES** Jerry Wallace	Challenge
70	—	1	**THE SLIDE** Googie Rene	Rendezvous
71	72	2	**LOVEY DOVEY** Buddy Knox	Liberty
72	—	3	**SHADOWS** Safaris	Eldo
73	50	15	**I WANT TO BE WANTED** Brenda Lee	Decca
74	54	3	**COME RAIN OR COME SHINE** Ray Charles	ABC-Par
75	61	9	**WAIT FOR ME** Playmates	Roulette
76	79	8	**SALVATION ROCK** Marv Meredith	Strand
77	44	10	**NIGHT THEME** Mark II	Wye
78	—	1	**I'M HURTING** Roy Orbison	Monument
79	91	3	**THE AGE FOR LOVE** Jimmy Charles	Promo
80	—	1	**MY LAST DATE WITH YOU** Skelton Davis	Victor
81	52	5	**BUMBLE BEE** La Vern Baker	Atlantic
82	—	2	**A WORLD I CAN'T LIVE IN** Jaye P. Morgan	MGM
83	90	3	**UTOPIA** Frank Gari	Crusade
84	—	1	**YES, I'M LONESOME TONIGHT** Dodie Stevens	Dot
85	—	1	**WILLIE** Bill Black	Hi
86	49	16	**SAVE THE LAST DANCE FOR ME** Drifters	Atlantic
87	87	3	**I IDOLIZE YOU** Ike & Tina Turner	Sue
88	—	1	**WE HAVE LOVE** Dinah Washington	Mercury
89	40	6	**MAGNIFICENT SEVEN** Al Caiola	UA
90	—	1	**LOOKING BACK** Dinah Washington	Mercury
91	—	1	**HULLY GULLY TWIST** Bill Doggett	WB
92	—	1	**PEPE** Duane Eddy	Jamie
93	97	2	**SUNSHINE GUITAR** Guy Mitchell	Columbia
94	—	1	**MILK COW BLUES** Ricky Nelson	Imperial
95	56	9	**DON'T GO TO STRANGERS** Etta Jones	Prestige
96	98	2	**DANCE BY THE LIGHT OF MOON** Olympics	Arvee
97	78	3	**I GOTTA KNOW** Elvis Presley	Victor
98	86	3	**JAGUAR & THUNDERBIRD** Chuck Berry	Chess
99	59	2	**MAKE SOMEONE HAPPY** Perry Como	Victor
100	47	6	**SEND ME PILLOW YOU DREAM ON** Browns	Victor

Music, Money & Motors

Detroit Symph Went Over the Bumps—Once Lived On (a) Local Merchant and (b) Chemical Genius

By WALTER POOLE
(Associate Conductor & Educational Director, Detroit Symph).

Detroit, Dec. 27.

During the 1920s the late H. L. Mencken, surveying culture in these United States referred to the midwest as "the Sahara of the Bozart." This was less than 40 years ago and it would be difficult, indeed, even for a man as strident in comment as Mencken was, to make such a remark today. What happened in the Midwest, and elsewhere, during the last four decades is a booming success story. The region has found itself with museums, great universities and symphonic organizations to match the sophisticated East. As I have been associated with the Detroit Symphony since 1927, and for the last 16 years have shared the conducting, I can speak best of my own city and orchestra. With the coming of the Ford Plan the new growth of the Detroit Symphony is a truly exciting story.

Urged on by a few music-conscious individuals, the orchestra was founded in 1914 with Weston Gales as its first conductor. During the first seasons we had a number of guest conductors, too, and among them was Ossip Gabrilowitch who became the permanent conductor in 1918 and kept this post until his death, in 1935. The story of the orchestra during this period is typical of many American orchestras in all parts of the country.

A few rich families and individuals contributed generously and kept the organization alive and performing. It was expected in these days that the conductor would cultivate a "select following" and cut a big social figure in the community. These were the days when, led by our Maestro, literally with hats in hand, we went to ask for bequests from such patrons and financially prepared persons as Mrs. William H. Muryhy, Mrs. Jerome H. Remick and Mrs. J. S. Newberry. Every single season these people, and families, were called upon to "save" the orchestra—and did.

Our immediate needs were so great that we were not able to think of our circumstances with an eye toward the future and we failed, at this vital time when it might have been possible, to secure proper endowments which would have served us so well in later years. Other orchestras, notably Boston, New York, Philadelphia and Cleveland, did manage to receive substantial endowments and these organizations have never had to suspend activities because the money ran out.

Sans Orchestra

This personal system of patronage became even more impractical when the great depression and increased taxes forced so many rich patrons to have to curtail their generous interest in supporting the orchestra. On two such occasions the symphony simply went out of business and Detroit was without an orchestra!

Many efforts had been made to receive backing and audience support but none were permanently successful.

With the death of Ossip Gabrilowitch, and the loss of his leadership, the musical standards of the orchestra were imperiled. We have some excellent guest conductors, Fritz Reiner, Bernardino Molinari, Jose Iturbi, Georges Enesco and Vladimir Golschmann. Victor Kolar and Franco Ghione both tried, as Music Directors, to rebuild the orchestra. Both were forced to retire after about two seasons each.

When the orchestra no longer could find support, such as during the season 1942-43, we gave no concerts and we existed as a broadcasting entity only. The radio broadcasts were sponsored by Sam's Department Stores. Also during this season we had organized a chamber orchestra under the direction of Bernhard Heiden, a young German composer who was sponsored by Henry Reichold, as was the chamber orchestra.

What Price Amateur?

Reichold, an enormously wealthy industrial chemist and amateur violinist, having tasted musical philanthropy with a chamber orchestra went all the way and assumed sole responsibility for the symphony orchestra which was reorganized. Once again we were a functioning organization, subsidized and with a full season ahead under the musical direction of Karl Kreuger, the eminent conductor, also sponsored by Reichold.

The Reichold era lasted six years, then collapsed in 1950. When he took over the orchestra, Reichold entered into a "flamboyant and aggressive campaign" to make the Detroit Symphony "the world's largest orchestra." The number of musicians was increased to 110 players and included in this ambitious endeavor were a musc journal, a concert bureau, radio and recordings. Imprudent public relations and other local problems brought a letdown. Thus in 1950, Detroit was again without an orchestra.

A stalwart citizen and music lover, John B. Ford, was approached for a solution to the orchestra's problems. Ford came up with a plan, indeed a panacea, which has since been copied in other cities.

The Ford Plan for Detroit is for several large industries in the community to pledge the sum of $10,-

(Continued on page 38)

Brit. '60 Disk Biz To Pass $48-Mil.

London, Dec. 20.

Increasing 23% over the same month last year, manufacturers' sales of disks in October hit $4,368,000. Total sales for the first 10 months of 1960 were up 12% on the corresponding 1959 period, though sales were 9% down.

Production figures for the 10 months, according to the same Board of Trade statistics, show that the output of platters was 9% up on the parallel 1959 period, with 45 rpms showing a 24% upswing, longplays an 8% ditto, and 78s declining by 57%.

Current estimates of consumer spending this year indicate a new peak of $84,000,000-plus. Pre-Christmas trade is booming, with steero longplay albums playing a much increased part. On the average, some 8% of longplay sales are in stereo form.

MERC SELLS BRANCHES IN 4 CITIES TO INDIES

Chicago, Dec. 27.

Mercury is giving up four of its branch distributorships to independents. Exec veep Irwin H. Steinberg said it would enable the parent company "to spend more time creating product, in general management, and in general promotion." The switch to indies in California, Pittsburgh, Boston and Cleveland becomes effective Jan. 1.

Merc branch on the Coast was purchased by its manager, Norm Dudley, who will head the new distributorship with all personnel retained. Boston branch was purchased by Dale Enterprises, including all inventory and receivables. Pittsburgh operation, which previously amounted to a sales staff with the servicing done by the Cleveland branch, now is incorporated in the Bill Lawrence distributorship. Fred Katz remains as Merc's regional sales manager for Pittsubrgh and surrounding area. M. S. Distributors of Ohio will take over the Merc operation based in Cleveland.

Kenton Swings to ABC

Chicago, Dec. 27.

Stan Kenton has switched to Associated Booking Corp. after 18 years with General Artists Corp.

For Associated, it's a potent acquisition for an already prime roster of bands and smaller units. Kenton is reportedly prepping a whole new book for debut early in '61.

'CIMARRON' PIC MUSIC IN 4-WAY DISK PLAY

Hollywood, Dec. 27.

Four major labels will release recordings of Metro's "Cimarron" theme music simultaneously with holiday roadshow openings of the film. Platters awaiting distribution later this month include a version by the Pioneers for RCA Victor; David Rose' orch for MGM; Tex Ritter for Capitol; and Joey Silva for Decca.

Franz Waxman co-cleffed the "Cimarron" song with Paul Francis Webster. The Edmund Grainger production toplines Glenn Ford, Maria Schell, Anne Baxter, Arthur O'Connell, Russ Tamblyn and Mercedes McCambridge.

Newport Calls for Police Reinforcement in Gearing For '61 Folk, Jazz Fetes

Newport, R. I., Dec. 27.

Applications were filed this week for permission to sponsor both the Newport Jazz Festival and the Newport Folk Festival next summer by Louis L. Lorillard, prexy of the festival. Lorillard said plans are to stage the jazz festival, cancelled out by riots last year, June 30-July 4, and the folk festival from July 7-9.

Mayor James L. Maher said he telephoned mayors of five Rhode Island and Mass. communities about recruiting men from their police departments for the Newport Jazz Festival. Maher talked with mayors of Providence, Warwick, Boston, Fall River and New Bedford.

The Fall River police commissioner announced last week that about 20 policemen, who will be on furlough at the time of the festival, will be allowed to work in Newport. Maher said he would like to see about 50 policemen recruited from the five communities to supplement a force of 50 men.

At the time of the 1960 riot in Newport, some residents complained that if sufficient policemen were available the riots would not have broken out.

HILSBERG SCRAMS PODIUM

Quits New Orleans Symph on Policy Conflict

New Orleans, Dec. 20.

Alexander Hilsberg has quit as conductor of the New Orleans Philharmonic, where he has functioned since 1952. Stressing it was not health, hinting at backstage disputes but declining to amplify Hilsberg's going is comparable to many another sudden severance of the conductor and the board of an American symphony.

Meantime it's no secret that New Orleans has 30 vacancies among its musicians, having been raided in particular by the Minneapolis Symphony.

January concert will be guest-conducted by Aaron Copland, Russell Stanger and James Yestadt. Hilsberg will then finish out the season and his contract.

A Diva's Plunge Into The Disk Biz

Eleanor Steber and Husband Launch Own Label With Concert Performance Tape

British Disk Bestsellers

London, Dec. 27.

Now Or Never .....Presley (RCA)
I Love You.....Richard (Columbia)
Save Last Dance .....Drifters (London)
Strawberry Fair .....Newley (Decca)
Little Donkey .....Nina & Frederik (Columbia)
Poetry in Motion ...Tillotson (London)
Lonely Pup .....Faith (Parlophone)
Goodness Gracious Me ..... (Parlophone) Sellers & Loren
Rocking Goose .....Johnny & Hurricanes (London)
Gurney Slade Theme...Harris (Fontana)

Sinatra Cutting LP For Own Label

Hollywood, Dec. 27.

Frank Sinatra's jump into the indie recording field is now official with disclosure that singer has already begun waxing sides for the first album he will release via his own Essex company and distributor setup. Johnny Mandell has arranged all the numbers being warbled by Sinatra and Felix Slatkin is the artists & repertoire man. Neither Mandell nor Slatkin are signed exclusively to Sinatra's new diskery, as of now still without a name. For the past several years, Sinatra has been enjoying an LP disk boom under the Capitol label.

Only other artist under pact at this time to Sinatra is Sammy Davis Jr. and it's expected that he'll be put to wax upon completion of Sinatra's first session which was last week at United. Only one thus far signed by Sinatra for regular staff duties is Moe Austin who takes over as administrative head and comptroller. He has already notified Verve Records of his resignation.

Newhart Adds Singer

Chicago, Dec. 27.

Blues singer Barbara Dane has been added to the Bob Newhart concert tour kicking off Jan. 30 at Calgary, Alberta.

It's planned as a three-phase swing, with Coast dates slated through February. Midwest dates will start in March from Chicago and the Atlantic seaboard in April from New York.

MENDELSON HEADS DUANE

Fred Mendelson has moved in as prexy of Duane Records and will reorganize the label.

He formerly was associated with Varsity Records, among other indies.

By ELEANOR STEBER

(Noted among her contemporaries of the opera-concert media for her energetic approach to the musical life, which has given her more "firsts" in new roles than any Met soprano now extant, Eleanor Steber and her recent bridegroom, Gordon Andrews, have ventured, thus far successfully, into the making and merchandizing of disks as a sideline. Her own motto is "Together We St-and" the hyphenated pun being made clear below.—Ed.).

How does a performer find time to become a record company executive? Well, I have never been able to figure this out. It is the most unintentional and surprising "role" of my career.

The year 1958 had been one of the busiest, and happiest, in my life. In January of that year I had sung the world premiere of Samuel Barber's "Vanessa" at the Metropolitan Opera and also, in this same season, came the first Metropolitan performances of Alban Berg's "Wozzeck." In addition to my other opera appearances, I was also preparing my Carnegie Hall recital which was planned for early Autumn. Oh, yes. Between rehearsals of "Vanessa" I took time out to marry Gordon Andrews!

The records? Well, my husband is in Public Information and has had much experience with records, tape recordings and equipment. When time came for the Carnegie Hall recital, Gordon decided to tape the concert with no further idea than to keep a memento of the occasion for ourselves. We did not play the tape until several days after the concert. When we finally heard it, we were amazed to find how truly the performance had been recorded.

How Do You Start?

We did nothing further about the recording for some time. However, the many requests for copies led us to the decision to issue the album ourselves.

How does one go about organizing a label. We were advised to establish a company and were chartered in the State offices, in Albany, as ST/AND Co. Inc. There was much opposition from the officials about the slash. This had never been done before, but we were determined to make this a family company and Steber/Andrews, abbreviated to ST/AND, it would be, and it is!

Our first disk "Eleanor Steber at Carnegie Hall" was pressed by RCA Victor. Knowing little about the mechanics of a record company, we designed an inexpensive, and not too practical, record jacket, and we planned to make the record available to coincide with my next Carnegie Hall concert. In order to expedite getting the albums out, the records and jackets arrived separately, and for several evenings before the release date, Gordon and I stuffed the records into their jackets in our apartment, which came to look more like a stock room.

What about distribution? Again we fell onto the right track. We

(Continued on page 38)

Inside Stuff—Music

Panorama, a new audio-visual program, has been inaugurated as a subscription service of the Columbia Record Club. Panorama provides a free colorslide projector with a one-year subscription. Each month the subscriber receives a package including a set of 32 single frame 35mm coloslides, an illustrated book, and a companion seven-inch 33⅓ record describing the subject of the slides. Categories wil be travel, art, nature & science and a special omnibus program. Such names as Charles Boyer, Vincent Price, Walter Cronkite, Edward R. Murrow, Basil Rathbone, Burgess Meredith and Arthur Godfrey will be heard on the disks.

Carl Haverlin, Broadcast Music Inc. prez and a Lincoln scholar, presented President Eisenhower with a leatherbound copy of 70-odd radio scripts broadcast during the Lincoln Sesquicentennial celebration. BMI prepared and distributed the scripts for a series, "The Abraham Lincoln Story, 1809-1959."

In line with the current trend of answer songs, Joy Records has picked a new master titled "First Date," sing by Wallie Hawkins. Tune is an "answer" to the current click, "Last Date," etched by Floyd Cramer for RCA Victor.

"Lippen Schweigen" (Silent Lips), translation of the first line of Franz Lehar's "Merry Widow Waltz") is the title of a book by Ann Tizia Leitich, telling once more the story of the Vienna operetta. It is published by the Forum Verlag, Vienna.

Les Carpenter, chief of VARIETY Washington Bureau, appointed a member of the Kennedy-Johnson Inaugural Ball Committee and its Music Subcommittee. The ball will be held Jan. 20.

Only topical changes E. Y. Harburg made in the recent "Finian's Rainbow" revival production were the lines in "If This Isn't Love." "It's Red propaganda" became "There's no Glocca Morra" and "I'm Carmen Miranda" became "I'm Zsa Zsa Gabor-rah."

JINGLE AGENCY ENTERS DISKERY SWEEPSTAKES

A jingle firm, Forrell, Thomas & Polack Assoc., is branching out into the disk and music publishing business. Company has formed FTP Records, FTP Music (ASCAP) and Rell-Tom-Poll Music (BMI). Jerry Field has been appointed general manager and veepee of the three firms.

The new recording firm will release both albums and singles. Already scheduled are a jazz LP and two children's packages of music from forthcoming tv programs. Field, who'll do the scouting for new artists and material, has held sales and artists & repertoire posts at several labels.

Ed Thomas is prez of the Forrell, Thomas & Polack subsidiaries with Jim Polack as veepee and Gene Forell as acting treasurer. The trio formed their jingle agency about four years ago.

Diva's Plunge Into Disk Biz

Continued from page 37

went with the album to a Doubleday Bookshop, Carl Fischer and G. Schirmer. These three leading New York firms all accepted it, on consignment, and gave us window displays and our first opportunity to merchandise the record.

The recording was also sent to the critics and reviewers and I was delighted and flattered when the New York Herald Tribune called it "the best vocal recording of the year." The first pressing sold out almost immediately!

Having achieved an encouraging measure of success it was time to examine our position, to reflect upon our potential and to make this venture something effective, and creative, and not merely per-

Repertory Resistance

First, this should be an opportunity to record repertoire which other companies find too esoteric and commercially impractical.

Second, it is our intention to record young artists who have merit and who otherwise would not have an opportunity to display their talents via records.

Third, we are anxious to record contemporary works for which there is an ever increasing demand.

How have these plans come along thus far?

Besides the Carnegie Hall Recital record I have also done an album called "Eleanor Steber Sings Sacred Solos" which includes some of the beautiful sacred solos which are well known, but no longer thought of as "record material" by A & R men.

On the second consideration, we have recorded a collection of Greek Folk and contemporary works sung by Polyna Savridi, one of the winners of the 1960 Metropolitan Opera Association's awards. We are also completing plans to present a recital by the brilliant violinist Felix Eyle, formerly coucert master of the Metropolitan Opera Orchestra. Included in Mr. Eyle's disk will be a joint performance of the Schubert Phantasy for Violin and Piano in C Major with a young pianist of unusual talent, Augustin Anievas, who will thus be introduced on records for the first time.

For the third purpose, we have already made plans to record the "Roses of Sharon" by the contemporary American, John La Montaine, and Samuel Barber's symphonic poem with voice "Knoxville, Summer 1915" which I commissioned some time ago. We are truly reinspired with this opportunity to assist young talent, and to be able to bring forth unusual and interesting repertoire which has been neglected too long. Just as the company came to exist, an almost natural evolution, our plans for the future remain unlimited and we fully expect to make this a fruitful endeavor.

In our first year we have grossed more than $35,000 with only three releases, for in addition to our Carnegie Hall album I was invited to record an album of Mary Baker Eddy's hymns for the Christian Science Church. The first recording of these hymns, in English, was very successful. I have already repeated them in German and arrangements for recording them in French have just been completed. However, these albums may be purchased only through the Christian Science reading rooms.

The 'Fiscalities'

Like other recording companies we are faced with certain financial realities and we have had to make decisions which are similar to those of other organizations. In the Spring of 1960 I sang an all-Mozart program with the Symphony of the Air in Carnegie Hall. We plan to release this record early in 1961.

How much can come from all of this? We have been approached by a name orchestra in this country to do recordings in English of famous operas in abridged versions. This has great appeal for me personally since it will be possible to include some of the important opera scores which are not generally available. Also this will give us an additional area for using young talent and introducing them to the public. At present we cannot foretell in how many directions and in what activities ST/AND Co., Inc. may extend.

This exciting adventure and my singing commitments certainly make me a busy "Primitive Donna," the title of the book I am trying to find time to write.

HAVE A SNOWBALL
LITTLE DRUMMER BOY
and
LEROY ANDERSON'S
SLEIGH RIDE
Both Widely Recorded

LEROY ANDERSON'S
BLUE TANGO
A Billboard and Cash Box Pick
LESTER LANIN
on Epic
BILL BLACK and COMBO
on HI

CORRINA CORRINA
A Brand New Version
RAY PETERSON
on Dunes

LONESOME AND SORRY
LAURIE SISTERS
on MGM

I CAN'T GIVE YOU ANYTHING BUT LOVE
JONIE JAMES
on MGM

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Artist-Disk Deals

Verve: Kay Stevens

Nitery comedienne has joined the roster at Verve Records. She's currently playing at the Golden Falcon, Pompano Beach, Fla., and is booked for the Riviera, Las Vegas for eight weeks in early 1961.

Carlton: Paul Evans

Paul Evans has been switched from the Guaranteed Record label to the parent company, Carlton Records. Joe Carlton, who heads the labels, plans an album buildup for the singer under the Carlton banner. Initial LP push will begin in February with two packages "Folk Songs By Paul Evans" and "Hear Paul Evans In Your Home Tonight."

20th Fox: Bob Denver

Hollywood, Dec. 20.

Bob Denver has been inked by 20th-Fox Records to a recording pact, initial disks to be special material and novelty songs.

Denver is featured in 20th' "Dobie Gillis" vidpix series.

Pic Cleffers

Continued from page 35

Miklos Rozsa and Bronislau Kaper at Metro, the bulk of screen composers now are all freelance. Even the above mentioned are allowed to work on pix at other studios on loanouts.

As there are only 300 theatrical and/or vidpix scorers in Hollywood, the demand is intense for those available. Major and independent companies are making pitches to specific composers in an effort to tie them down to multiple-pix scoring pacts. Out of approximately 120 members of the Screen Composers Assn., an estidated 30 are regularly employed, and the rest could be if they wished to work all the time.

Television has also skyrocketed composers. Henry Mancini worked for many years as a staff man at Universal-International, but never got his chance until he copped the "Peter Gunn" tv scoring assignment. Now Mancini is one of the top composers in demand by theatrical filmakers.

On the television end, current situation at Revue exemplified the upward trend of work for composers in tv. MCA's subsid telefilmery within the past year has doubled its staff of composers and, according to company's musical director Stanley Wilson, will continue in that direction. At Revue there are now 13 tuners working under Wilson, all rotating on Revue vidfilm series. The same procedure is underway at the other telefilm factories—Warners, Four Star, Desilu, Metro, 20th-Fox, NBC, CBS and ABC.

Stable of composers working at Revue comprises Johnny Williams, Cyril Mockridge, Conrad Salinger, Benny Carter, Jack Marshall, Pete Rugolo, Warren Esquivel, Richard Shores, Gerald Friend, Lyn Murray, Morty Stevens, Sidney Fine and Milt Rosen.

As the major theatrical film studios bend to the situation, for the firsttime in Hollywood annals topname composers are being inked for multiple pix—even before the films are set for production. Studios are doing this in order to be able to secure the services of the top-names. One such, Elmer Bernstein, who currently is tuning up the Mirisch-United Artists' pic, "By Love Possessed," has been pacted for four more Mirisch-UA films, although precise titles have not been designed.

Dominic Frontiere, who recently did tuning up for 20th-Fox "Marriage Go Round," "Seven Thieves" and "One Foot in Hell," was inked by 20th for three more films, unspecified.

There's a countertrend in film scoring too, which also intensifies the seller's market in that field. Hugo Friedhofer for years was a top name among theatrical pix scorers. He lately has been eschewing that work entirely to concentrate on vidfilm series. Thus, a void is created.

There are now roughly 19 vidfilm series being made in Hollywood which once used canned tune tracks and are now being given live lilting. This alone is a major factor in the employment boom for the boys who provide the beat for the celluloid.

Music, Money & Motors

Continued from page 37

000 each, per season, for a period of three years. These pledges have been undertaken by such industrial groups as the Detroit Edison Co., the National Bank of Detroit, the Ford Motor, Co., the Detroit Musicians' Union and others. The pledges are renewable and I am happy to report that all have been renewed.

This unique circumstance of industry and labor sponsoring concerts as a public service has given us the financial security to do some of the things an orchestra can do only when it can look ahead and be assured of a season, without having to rely only on the outcome of a fund raising campaign. With renewed vigor we went ahead in the following vital areas:

Paray's Regime

First, we were able to bring in a musical director of international reputation, Paul Paray, under whose direction the orchestra reached new heights in artistic stature. We are now one of the major recording orchestras and our annual tours, including the East, have led us to be engaged repeatedly for such important events as the annual Worcester Festival. It has also permitted us to enjoy the services of a first-rate orchestra manager, Howard Harrington, who is important to the conductor and musicians and who makes possible a smooth and efficient operation, and acts as liaison between the artistic and business aspects of the symphony's projects.

Likewise, a personnel manager, Raymond Hall, who is in charge of the discipline and morale of the players and who keeps a harmonious and happy relationship with the Musicians' Union. I might add that the Detroit musicians are fortunate in having Edward Werner as president of the local union. A conductor in his own right he has a unique understanding of a symphony's problems.

We can now keep a full complement of musicians who are employed for 38-weeks each year. The fact that so many musicians can look forward to regular and gainful employment is most significant. It was not always that way as most orchestra men will be the first to tell you.

We are concerned about the preparation and education of young musicians. Locally, we can take care of this quite well. For example, the concert master of the Detroit Symphony is Mischa Mischakoff, formerly concert master of the NBC-Toscanini Orchestra. He is not only a famous concert violinist, but he is also a great teacher. In addition to my conducting schedule with the Detroit Symphony, I am also conductor of the orchestra at Wayne State University which is in process of developing an enlarged and more important music department, under Prof. Roy Will. The Detroit Conservatory, the Institute of Musical Arts, the Grosse Pointe Conservatory, the programs of the public school and the many private teachers all contribute heavily to providing new musicians.

I cannot overlook the fact that string players, the basic choirs of any symphonic group, are becoming rare and that not only Detroit but the entire nation is faced with this problem. It is easier for a young flutist or trumpet player to find himself a good place in an orchestra but the violinists and viola players are discouraged. They must practice for hours and hours and ultimately be satisfied with perhaps a rear seat in some symphony orchestra. This problem should be met by giving extra benefits, in scholarships and rewards, to string players. Except for this fact, the case for music and musicians appears better than ever and the living standards of the orchestra members has never been higher.

Last year some 350,000 people attended our concerts and countless thousands more heard our radio broadcasts. In addition to the gratification of conducting many of the Detroit Symphony Concerts there is special pleasure in conducting the young people's concerts. We were pioneers in this area and our children's concerts are older than the Boston or New York series. This much music cannot be forced on any public that is itself not eager to participate. How much do they participate?

In America 40 years ago only about 200 organizations gave symphonic concerts. Today this number is more than 1,200 and one out of every six Americans play a musical instrument.

Our audiences respond with increasing vigor and enthusiasm and they come, season after season, to sell out our houses and prove that the midwest has come a long way in forty years.

Sahara? Bozart? Never again may this be said of the Midwest!

The HIT! OF THE WEEK
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SOMEDAY
and
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AND GETTING HOTTER!
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THEME FROM "THE DARK AT THE TOP OF THE STAIRS"
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FRANK CHACKSFIELD . LONDON
PERCY FAITH . . . COLUMBIA
ROBERT HOLLIDAY . . . EVEREST
JACK PLEIS . . . . . DECCA
CORA'S MELODY FROM "THE DARK AT THE TOP OF THE STAIRS"
BOB THOMPSON . . RCA-VICTOR
GREAT RECORDS OF GREAT THEMES FROM GREAT PICTURES BY GREAT COMPOSERS
GREAT GREAT GREAT
THEME FROM "THE SUNDOWNERS"
ROBERT HOLLIDAY . . . EVEREST
MANTOVANI . . . . . LONDON
JACK PLEIS . . . . . DECCA
FELIX SLATKIN . . . . . LIBERTY
BOB THOMPSON . . RCA-VICTOR
BILLY VAUGHN . . . . . DOT
GREAT GREAT GREAT
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GREAT GREAT GREAT

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	11	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
2	2	9	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
3	3	20	**KINGSTON TRIO** (Capitol) **String Along** (T 1407)
4	5	35	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
5	4	22	**FRANK SINATRA** (Capitol) **Nice 'n' Easy** (W 1417)
6	8	19	**BOBBY DARIN** (Atco) **Bobby Darin at the Copa** (LP 122)
7	10	28	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
8	11	4	**EXODUS** (Victor) **Soundtrack**
9	12	4	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
10	13	11	**NAT KING COLE** (Capitol) **Wild Is Love** (WAK 1392)
11	15	20	**DAVE GARDNER** (Victor) **Kick Thy Own Self** (LPM/LSP 2239)
12	14	9	**KINGSTON TRIO** (Capitol) **Last Month of the Year** (T 1446)
13	6	19	**JOHNNY MATHIS** (Columbia) **Johnny's Mood** (CL 1526)
14	7	24	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15023)
15	16	2	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
16	9	37	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
17	18	4	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
18	19	20	**BRENDA LEE** (Decca) **Brenda Lee** (DL 4039)
19	20	6	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
20	31	6	**BRENDA LEE** (Decca) **This Is Brenda** (DL 4082
21	33	22	**60 YEARS of MUSIC AMERICA LOVES** (Victor) **Assorted Artists, Vol. I** (LM 6074)
22	24	2	**BING CROSBY** (Decca) **Merry Christmas**
23	17	36	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
24	21	20	**BILLY VAUGHAN** (Dot) **Look for a Star** (DLP 3322)
25	22	37	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
26	23	12	**RAY CONNIFF** (Columbia) **Say It With Music** (CL 1490)
27	30	8	**IRMA LA DOUCE** (Columbia) **Original Cast** (BL 5560)
28	32	26	**MITCH MILLER** (Columbia) **Sentimental Sing With Mitch** (CL 1457)
29	38	20	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1489)
30	39	2	**BILLY VAUGHAN** (Dot) **Sundowners Theme**
31	36	35	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
32	37	4	**ROGER WILLIAMS** (Kapp) **Temptation** (KL 1217)
33	40	11	**JOHNNY MATHIS** (Columbia) **Rhythms & Ballads of Broadway** (CL 217)
34	35	4	**MITCH MILLER** (Columbia) **Christmas Sing with Mitch** (CL 1205)
35	34	12	**RAY CHARLES** (ABC-Par) **Genius Hits the Road** (335)
36	25	11	**SONG WITHOUT END** (Colpix) **Soundtrack** (CP 506)
37	27	37	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
38	28	3	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
39	26	13	**PLATTERS** (Mercury) **Encores of Golden Hits**
40	29	8	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)

E. H. Morris On ASCAP Board

Continued from page 35

(Shapiro-Beristein), 2,199; Herman Starr (Music Publishers Holding Corp.), 2,192; Jack Mills (Mills Music), 1,979; and Irving Caesar (Caesar Music), 1,967. Besides Morris, Bernard Goodwin (Livingston & Evans) was also elected by petition, but he also had been serving on the ASCAP board. For the standard publishers, those reelected were Rudolph Tauhert (G. Schirmer), 2,383; Frank H. Connor (Carl Fischer), 2,361; and Adolph Vogel (Elkan-Vogel), 2,291.

The new board will serve from Jan. 2, 1961, to March 31, 1963.

An amendment to change ASCAP's articles of association so that the non-voting members will not be counted as casting negative votes on any proposed amendment was defeated. It was defeated because it did not receive two-thirds of the total potential vote despite getting overwhelming support from those who did vote. The amendment was proposed by Pinky Herman, Arthur Schwartz and Otto A. Harbach.

Cookie Goodwin Returns To Fontainebleau, M. B.

Cookie Goodwin has returned to his former post as entertainment director of the Fontainebleau Hotel, Miami Beach. He was operating a talent agency in that city when he returned to the post he held a couple of years ago.

Goodwin for a time was also talent buyer for the Flamingo Hotel, Las Vegas. He won the appointment when the Lansburgh interests took over the Flamingo early this year.

EMI Sees Big Economies In Disk Operations Via European Common Market

London, Dec. 20.

Great economies in the diskery operations of Electric & Musical Industries Ltd. were foreseen last week by chairman Sir Joseph Lockwood in the event of abolition of tariffs between countries in the European Common Market and European Free Trade Assn. groups. Speaking at EMI's annual meeting, Lockwood pointed out that the company was favorably placed because of the self-contained businesses it had in most Continental and many other oversea countries: and platters would presumably be produced in one place, the sleeves in another, instead of making them independently in each country.

Several stockholders from the U.S., where there are in 12,000 holding EMI stock, attended the meeting after which they viewed color tv over closed circuit.

Lockwood was bullish about the future of stereophonic disks in his review of the year. The changeover was taking place slowly, he said, but stereo was becoming firmly established especially in longplays. Lockwood reported that nearly 50% of the sales of Beethoven's Sixth, conducted by Klemperer, consisted of the stereo version and there had been similar high proportions with many other LPs. A research and development group was continuing the study of studio techniques for stereo recording, the process of lacquer cutting, and factory processes for producing records. Work was also in progress on recording and reproduction on magnetic tape, with particular reference to slow speed operation.

PROJECT GLOBAL FETE OF JAZZ IN ACAPULCO

Mexico City, Dec. 27.

Promoters of the first world jazz festival in Acapulco are dickering with authorities to permit event to be staged in the reconditioned San Diego Fortress. The fortress was site of the World Review film festival and the Casals festival.

Event may be held in Acapulco in January or February. Plan is to invite no less than six nations where this type of music is most advanced.

Mexico's talent will include winners of the Second National Jazz Festival, including Tino Contreras, Pablo Jaimes, Mario Patron, Hector Hallal, Chilo Moran, Victor Ruiz Pazos and others.

Carson-Roberts, Grant New Agencies for Cap

Capitol Records Distributing Corp. has appointed two new agencies to handle advertising for the Capitol and Angel labels. Carson-Roberts of Beverly Hills will take over the Capitol account and advertising for Angel will be handled by the L.A. and N.Y. offices of the Grant agency.

Both agencies begin work Jan. 15 taking over from Young & Rubicam which has serviced the Capitol account since early 1955 and Angel since June, '59. The agencies will work under the direction of Stanley Gortikov, CRDC veepee for merchandising, and Perry Mayer, CRDC's newly appointed ad manager.

In addition to Carson-Roberts and Grant, two other agencies are used by Cap and its subsidiaries. Advertising for the Capitol Record Club is placed by Frank Voss & Co., N.Y., and Capitol's console and portable phonograph advertising is handled by Neale Advertising Assoc., L.A.

On The Upbeat

New York

Horace Silver and his quintet open at the Jazz Gallery Jan. 3 for two weeks . . . **Cannonball Adderley** go into Baker's Keyboard Lounge, Detroit, for the week beginning Jan. 16 . . . **Gene Krupa** is due out of Michael Reese Hospital, Chicago, where he has been recovering from a heart attack by Christmas . . . **The Kane Sisters**, 12-year twins, have signed with General Artists Corp.

Gunther Schuller's composition, "Variants," commissioned by **George Ballanchine** for the N. Y. Ballet Co., will be premiered by the **Modern Jazz Quartet** together with the N.Y.C. Center Ballet Co. and Orch in a series of six performances beginning Jan. 4 at City Center . . . "You're Only Young Once" has been penned by **Bob Marucci** and **Russ Faith** for Paramount's "Love In A Goldfish Bowl" costarring **Fabian** and **Tommy Sands** . . . Model **Linay Anderson** collabbing on tunes with vet songsmith **Al Rock** . . . **Sam Cook** has signed **Sill Sillman** of London and **Jack Argent** of Melbourne as music publisher associates and as representative of SAR Record Co. in the foreign market. Cooke, who records for RCA Victor, owns two publishing firms as well as the SAR diskery.

Bobby Vee, liberty disker, on a two-week tour of one-niters in the east . . . **The Ray Allen Trio** set for a stand at Andre's in Great Neck beginning Jan. 6.

London

Eric Tann has taken over as musical supervisor for Moss' Empires provincial theatres following the death of **Owen Walters** . . . **Frankie Vaughan** does a show on Dutch television mid-January . . . BBC Northern Dance Orchestra, under its recently appointed conductor **Tommy Watt**, splits into various combos for its fortnightly series "Suddenly It's Swing" starting on tv tomorrow week (5) . . . **Norrie Paramor**, conductor and Columbia label's a&r topper, will score Zodiac Films' "The Frightened City," shooting at Shepperton Studios . . . **Milton Katims**, musical director and conductor of the Seattle Symphony Orch, skedded to conduct in London for the first time in May.

Hollywood

Bud Austin is ankling his disk promo spot with **Irwin Zucker** and returns to UPI as a show biz feature writer . . . **Lawrence Welk Jr.** works as a promo man for Dot 'tween school holidays . . . **Gary Crosby's** waxings for poppa Bing's Project Records will be distributed by MGM Records . . . **Patti Page** opens a one-weeker at Blinstrub's, Boston, Jan. 9 . . . **Jay Livingston & Ray Evans** penned a Christmas song which never mentions Christmas for **Pat Boone** to warble in 20th's "All Hands On Deck." . . . **Elmer Bernstein**, currently working with **Sammy Cahn** on score for "By Love Possessed," will make an album of top film songs for Capitol, under the same tag.

San Francisco

Gordon & Sheila MacRae, with **Van Alexander**, following **Kirby Stone Four** into the Fairmont Jan. 5 for two weeks. **Modernaires** take over Jan. 19 for a week . . . RCA Victor tossed a reception for the **Limeliters** on their return from tour . . . **Miriam Makeba** opened at Neve . . . **Carol Brent** into the Purple Onion Tuesday (2) . . . **Flip Nunes Trio** into Mister C's and **Ford Lile Trio** into The Place Without a Name . . . **Andre Previn, Shelly Manne, George Shearing** and **Jeri Southern** booked for an Opera House concert Feb. 11.

Philadelphia

Etta Jones at Pep's Musical Bar this week . . . **Freddie Bell & the Bellboys**, after a 12-week stand at the Sahara, in Vegas, are back in Philly for the holidays . . . **Bobby Roberts**, Latin rythmn exponent, inked trumpeter **Red Rodney** to head up one of his units . . . **Bill Haley** arrived in Miami after an eight-week tour of South America and took off for Puerto Rico and the Dominican Republic and then home for Christmas . . . **James Moody** set for the Showboat, Dec. 26; with **Areatha Franken** coming Jan. 2; **Lambert, Hendricks & Ross**, Jan. 16; **Charlie Mingus**, Jan. 23 . . . **James E. Myers**, of Myers Music has signed a five-year pact to handle all Bandbox copyrights . . . **Joseph Lyons**, former branch manager for Columbia Records, upped to field manager to supervise the regional sales organization throughout the country.

Kansas City

The Axidentals and comic **Stu Allen** set for Eddys' Dec. 27 through Jan. 5 . . . They follow **Corbett Monica** and **Jordan & Shepard** who stayed over a day through Dec. 23 for convenience of house on holiday booking . . . New Year's Eve will see a $14 package of filet mignon, hats, favors, noisemakers at Eddys, while the Hotel Muehlebach will have a $3 admission charge at its Cafe Picardy, plus a $7.50 minimum, and other downtown and club spots geared comparably . . . **Charles Kynard** orch playing at King Arthur's with **Priscilla Bowman** chirping . . . Eddys' has opened its new Debonaire Lounge, after remodelling its bar area. Pianist **Patti Jones** draws the opening assignment.

Pittsburgh

New Arena, now a private club, using combos on weekends. May put in shows after four-week shakedown with **Joe Hiller** booking . . . Fallen Angel still minus acts and going with local trio . . . **Dick Roman** now at Ankara for two weeks . . . Ditto **Ford & Hines** at Holiday House . . . **Flamingoes** at Town House for week to be followed by **Tommy Edwards** who stays through New Year . . . **Muggsy Spanier** at Riverboat Room in Penn Sheraton.

Houston

Joanie Sommers has opened a two-week stand at the Tidelands. Also on the bill are Wanderers. . . . **Jack Teagarden** group due in at the Tidelands following the Miss Sommers show . . . **Diane Wisdom** to stay as vocalist at the Gusher Room through the holidays . . . **Jenna Coy** and **Ray Sullenger** are at the Sir-Loin Club . . . **Jerry Vale**, singer, and dancers **Lolita DeCarlo** with **Remy & Kelly** are current at the International Club at the Shamrock Hilton . . . **Ramiro Torres** orch into their second year at Leon Green's Bali Hai Club . . . **Bill Cummings & Bayou City Six** at the Speakeasy Club.

Stan Getz Finds Jazz Booming in East Europe, Stockholm Fans Hippest

Pars, Dec. 20.

According to Yank saxist Stan Getz, who has been living in Europe for three years, jazz is really hot and booming in eastern Europe. Getz recently played Poland on an invite from a Polski Student Union.

Getz says that the Poles are up technically on jazz but have a way of being too theoretical as yet. Getz states that though Europeans may lack the natural feeling for jazz, they compensate for it by appreciation and interest. He considers Stockholm the jazz capital of Europe in actual interest and understanding and also rates the rest of Scandinavia high.

The French, for all their highbrow attitudes towards jazz, still prefer it mainly hot. He points out that Germany is also jazz conscious and that Europe is now coming up with worthy jazz outfits. The myth that only Negro players are capable of true jazz is slowly disappearing, says he.

Kingston 3 Goes East

Hollywood, Dec. 27.

The Kingston Trio leave in January for a swing through the Far East, which will keep them active until end of February. Combo opens playdate Jan. 21 in Honolulu, and trek also includes stopovers in Tokyo, Seoul, Hong Kong, Manila, as well as major cities in Australia and New Zealand. They wind tour in Tahiti.

Accompanying trio will be personal advisor Frank Werber, road manager Don MacArthur and bassist David (Buck) Wheat.

Shows Sans Profit Don't Irk Omaha's Ak-Sar-Ben, 'Bible Belt's' Top Prod.

By GLENN TRUMP

Omaha, Dec. 27.

Major producer and promoter in the "Bible belt" of the midlands is Omaha's Ak-Sar-Ben, a civic org that is unique in that it doesn't especially care to wind up with a profit on its presentations, which run the gamut from straight vaude revues to rodeos to circuses to square dance festivals to symphonies.

What goes with an outfit that figures to spend upwards of $65,000 annually on talent without any return?

Ak-Sar-Ben consists of some 23,000 dues paying members. For $10 a year they are provided with eight free shows, twofers on numerous other attractions and the privilege of belonging to an org with one of the broadest programs of agricultural, educational and philanthropic accomplishments in the country.

Last year the members saw free shows with such stars as Mel Torme, Marilyn Maxwell, Guy Lombardo, Red Foley, Margaret Whiting and the Sportsmen. The twofers included Ice Capades, Ak's Square Dance Festival, Omaha Charity Horse Show, Ringling Bros. and Barnum & Bailey Circus, Rodeo featuring Glenn Randall's "Ben-Hur" chariot races and Smiley Burnette, and an International Hockey League game.

Midwest's 'Tex Rickard'

This year J. J. (Jake) Isaacson, general manager whose promotions have earned him the tag of the "Tex Rickard of the Midwest," has already signed a "Grand Ole Opry" Spectacular with Homer & Jethro, also Les Brown's orchestra, Tommy Sands and Nancy Sinatra, and the Three Stooges. Several other deals are in the hopper.

Besides the membership dues, Ak-Sar-Ben's only monetary return is from its 40-day horse racing season which runs from May 12 to July 4. However, all profits derived from that must, by state law, be spent on agricultural, charitable or educational projects that will benefit the entire state so Ak's show budget must come from the membership income.

Probably 99% of the acts that come to Omaha for Ak-Sar-Ben inquire about "that Shrine organization." Actually, there is no affiliation. Ak-Sar-Ben was born in 1895, a period when the area was in a depression. With everything going backward, the founders of the org decided to spell Nebraska in reverse and came up with Ak-Sar-Ben.

Omaha's 'Mardi Gras'

The first event the new org staged was the Feast of Mondamin, a tremendous fall festival celebrating the harvesting of the year's crops. Ak-Sar-Ben bought all the floats and parade material from the New Orleans Mardi Gras and transported everything to Omaha on railroad flat cars. The Feast was a huge success, and prosperity returned to the area.

Thus began the famed Ak-Sar-Ben Electric Parades, gala spectacles which attracted thousands of persons to Omaha. During World War II, with materials unavailable, Isaacson switched from the once-a-year parades to the present show biz formula which brings in constant entertainment the year around.

Isaacson is responsible only to his 12-man board of governors (directors), who serve Ak-Sar-Ben without compensation. The leading business and civic personalities of Omaha, they include such men as A. E. Stoddard, president of the Union Pacific Railroad; V. J. Skutt, president of Mutual of Omaha Insurance; Harry B. Coffee, president of Union Stockyards, largest in the world; bank presidents, et al. Actually, their main task is to decide how and where Ak-Sar-Ben will spend its racing money and they leave the show biz decisions strictly up to Isaacson.

Last week, in discussing a twofer attraction for 1961 with a bubbling agent who had overpriced his show about 100%, Isaacson leaned back and said, "Listen, it's true we're a non-profit organization and we don't care if we don't make any money on our shows. But we don't want to lose any, either, and become a bankrupt, non-profit organization." Which makes sense.

3 Waters Units to Dance At British Home Exhibit

Dancing Waters has booked three units for British exhibition starting March 7. They'll appear at the Daily Mail Ideal Home Exhibit at the Olympia Grand Hall, London. The exhib is sponsored by the London newspaper of that name.

Last season, Dancing Waters played the affair with one unit.

BALI DANCERS' TOUR

Dancers of Bali have been set for a transcontinental tour by General Artists Corp. starting Jan. 14. Terp troupe starts in Vancouver and will work its way eastward.

Deal is presently being set for a run at the N.Y. City Center.

Busy Jack Douglas

Jack Douglas, originally slated to appear at Basin St. East, N. Y., has switched to the Blue Angel with booking to start Feb. 16. He was to play the Ralph Watkins spot after Jan. 1. However, there was no available date before early spring, thus the deal was cancelled.

Douglas, who used to be a writer on the Jack Paar show and is author of a pair of humorous books, will follow the Blue Angel stand with the Tidelands, Houston, and Eddys', Kansas City.

UNION DISPUTE CLOSING MEXICO CITY NITERY

Mexico City, Dec. 27.

Agustin Barrios Gomez, columnist and television personality who owns the Afro night club, has asserted he will shutter the spot because it is "a bad business."

His move to close may have been pressured by demands of the Restaurants, Cantinas, Hotels & Allied Enterprises Union which gave strike notice to the Afro. It alleges the club owes over $800 in vacation pay to workers who have not had any time off in three years.

A union spokesman claims club has also been underpaying personnel and does not provide food nor percentages due on wine and liquor sales.

Gomez refused to talk about the union troubles. But union officials charge that on receipt of strike notice Gomez ordered removal of all valuables from the club including the piano, sound equipment, all wine and liquor stored in cellars, the cash register, cleaning equipment, etc.

Lotsa Names Coming Up For '61 Mpls. Cafegoers

Minneapolis, Dec. 27.

Much in the way of name performers impends in 1961 for local cafe society. Phyllis Diller, who recently broke all Hotel Radisson Flame Room records, already has been re-signed for two return engagements, one for two weeks next November and another for a 1962 appearance.

The Guy Lombardo Flame Room also inked Evelyn Knight, Fernanda Montel, Julie Wilson, Kitty Kallen, Carmel Quinn, the Kim Sisters, Don Cornell, Ford & Hines, Felicia Sanders, Connie Towers and Dick Shawn in that order for 1961 engagements.

Pianist Danny Ferguson's orchestra comes into the Flame Room next week, supplanting the Clair Perreau outfit which returns to Chicago's Conrad Hilton hotel. Freddie's, this city's other toney supper club, expects to come up during the next 12 months with Joe E. Lewis for his first time here, Sophie Tucker, Shelley Berman, Bob Newhart and Mort Sahl, the two last-named for return engagements.

Reopen Scot Vaudery On Experimental Basis

Edinburgh, Dec. 20.

Empire Theatre, longtime city vaudery, reopened here after being shuttered for weeks. House is one of the most "difficult" on the Moss Empires circuit, with audiences steadily dwindling over the years.

Experiment is being tried of once-nightly performances on four evenings a week, with satisfying results. This is in place of the usual two-a-night shows, which still remain on Wednesdays and Saturdays.

Robert Wilson's White Heather Group kicked off the reopening. Apart from Wilson, w.k. singer of Scot tunes, unit included Billy Crotchet, a clowning musician; Sydney Devine, whistler, and accordionist Jimmy Shand Jr. Layout was augmented with the Joe Gordon Folk Four and Chic Murray & Mai-die, comedy duo.

Inside Stuff—Vaude

Milwaukee's ordinance prohibiting femme entertainers and waitresses from sitting at a bar or table after hours, between sets or on other time off is creating a stir among the city's night club, tavern and saloon operators. The Common Council to date has refused to relax the rule according to Ald. Fred P. Meyers, chairman of the license committee.

Wendlin Kraft, secretary of the Wisconsin Tavern Keepers Assn., has asked for a Council hearing to modify the "come-on" girl ordinance which would permit nitery entertainers to mix with patrons. But Meyers has refused to hold a hearing until an appeal is decided on a recent case involving a performer found guilty of violating the ordinance.

Kraft contends that a minor change in the law would encourage members of his association to engage more entertainers. Meyers pointed out that the ordinance was enacted more than 20 years ago to prevent "abuses and illegal acts" that occurred in taverns when there were no regulations against women employees mixing with men patrons.

Eileen Farrell, now installed at the Metropolitan Opera, and so far cast in "Alcestis" and "La Gioconda," is the daughter of vaudevillians. Her father played banjo and piano and sang. Upon marrying he broke in his bride and they were "The Singing O'Farrells" in small town vaudeville prior to World War I. A search of VARIETY's New Acts file does not turn up any record of the act. With the birth of the opera soprano's older (now deceased) sister, the parents quit vaudeville "about 50 years ago" (when this publication would have been aged five). Farrells settled down in Woonsocket, R. I.

Though the Manhattan dailies hailed the soprano as from Staten Island where she is Mrs. Robert Reagan, mother of two, she was brought up in Rhode Island and sang "Pinafore" in the Woonsocket High School annual play. A chartered bus of 36 Woonsocketers attended the Met premiere, shepherded by Eileen Hurley, women's editor of the Woonsocket Call, and Gene Rosseac of the local radio station, WWON.

House Review

Bobino, Paris

Paris, Dec. 18.

Henri Salvador, Robert Ripa, Georges Lafaye & Co. (3), *Jocelyne Jocya, Houcks* (3), *Bill & Bill, Jean Lacroix, Chesners* (2); $1.50 *top.*

After a solid success at the big Alhambra, Henri Salvador sails into this smaller more nabe supported vaudeer and looks to reap two weeks of fine biz. He is backed by a good selection of acts.

Salvador scores immediately with a song in which all he does is laugh in different registers. He then gives out with funny skits and well selected songs, both poetic and witty, as well as canny takeoffs on spirituals and jazz entries.

Salvador can mime brilliantly to a record of sounds to create a side-splitting interlude or go into a sentimental salute to famed chantoosy Mistinguette to balance it with a hilarious takeoff on "My Man." He is an all-around talent and a top house star here.

Robert Ripa displays a varied songalog and good interp and is reviewed under New Acts as is a promising new young belter, Jocelyne Jocya.

Georges Lafaye & Co. bring their hand manipulated puppets in for good effect in a takeoff on a crime done with animated newspapers. They also do an abstract number with whirling designs and an inventive version of Stan Freberg's "John-Marsha" record via a disembodied top hat and feather boa.

Houcks are two women and a man who juggle rapidly and adroitly and take over each others chores with aplomb and finesse. A top filler this. Bill & Bill are a fine knockabout acro act with good pratfalls and well paced for fine results.

Jean Lacroix is a clever patter comedian with topical material who gets big applause. The Chesners are two women who do excellent balancing on circling bicycles and unicyles. *Mosk.*

N. O. Mardi Gras to Roll Despite Integration Row

New Orleans, Dec. 27.

Reports that the 1961 Mardi Gras celebration might be called off due to tensions aggravated by the school integration crisis have been denied by Mayor Chep Morrison. He said the city has issued permits to the various organizations for the traditional street pageants.

Morrison said the parades, staged by secret private clubs known as krewes, will go on as scheduled from Feb. 5 through Mardi Gras Day on Feb. 14. W. Ray Scheuering, manager of the city's Municipal Auditorium, said more than 60 Carnival balls have been booked into the hall starting Dec. 30. Morrison said a check with the leading New Orleans hotels shows the usual heavy demand for accommodations during the Carnival season.

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Early Closing Hurts Quebec, Ontario Holiday Biz; Ottawa's Chaudiere Folds

Ottawa, Dec. 27.

Plans for keeping the Chaudiere Club open during the winter crashed when slow business was further crippled by additional restrictions imposed by the provincial government in Quebec. Club shuttered Dec. 17. It may reopen Easter Sat., 1961.

An effort to spark Chaudiere business was the deal that brought in Harvey Glatt and Vivienne Stenson on Nov. 28 to handle booking and production chores. Bars were then shuttering at one a.m. and clubs emptied by 1:30. That was bad enough, but when a midnight curfew was imposed two weeks ago, hope of building the club's sagging business disappeared, Glatt and Miss Stenson parted company with the Chaudiere and the doors closed for the cold months.

Since the Gatineau Club burned in mid-autumn, and the provincial authorities lifted the Fairmount Club's bar license a few weeks earlier, the Chaudiere was the only major nitery left running in this area. There was distant hope, but no promises, that sensible bar hours would be permitted eventually and the nitery could stay open for the winter for the first time in its eight years of existence.

Montreal Clubs Hard Hit

Strict closing hours are in effect throughout Quebec and nitery business is suffering as a consequence. Montreal clubs, with the additional menace of underworld warfare, are getting minimum business. They, too, are faced with provincial regulations that close bars at nine p.m. on the eves of Christmas and New Year's and keep them closed all day each holiday. Fear is expressed that most Montreal night clubs will go out of business unless restrictions are eased.

Ontario government regulations close bars at 11:30 p.m. every Saturday which, this year, means Christmas and New Year's eves, and, of course, no Sunday business. Week-days, Ontario bars can serve until one a.m. which in other years, would have given Toronto entertainment spots the advantage over Montreal places.

Ottawa has always depended on its nearby Quebec-side neighbors to provide nitery entertainment. Except for one or two brief efforts in the past 20 years, this capital has never had a night club.

The future of nitery business in mid-eastern Canada — Montreal, Ottawa, Toronto—depends largely on what the Quebec government will do to make it possible for owners to keep their bars open to serve late-night crowds. If the midnight curfew is here to stay, the future looks bleak.

P.A. Failed Him, Client Claims in $100,000 Suit

Pressagent Jim Moran is being sued for $100,000 damages as a result of handling publicity for Theodore Gottlieb, known professionally as Theodore. Action, filed last week in N. Y. Supreme Court, alleges that Moran promised that various stunts and publicity planted by him would lead to national fame for Theodore as well as hike his income.

Theodore claims that Moran failed to fullfil his end of the contract after he advanced the publicist $2,500. Having hired Moran, Theodore claims that he was not in position to have someone else do the job, therefore estimates his damages at $100,000. Suit contends that representations made by Moran were false and the publicist "deceived and defrauded" the plaintiff of his $2,500 advance.

Dallas' Statler-Hilton Adopts Revue Format

Dallas, Dec. 27.

The Statler Hilton here will follow the trend toward supper club revues with a production scheduled to open on Jan. 12 at the Empire Room. It is scheduled for a month's stay.

Show is titled "The Little Revue" and has a cast of four. It is currently featured at the Chase Hotel in St. Louis.

Schnoz's Troy Benefit

Troy, N. Y., Dec. 27.

Jimmy Durante will appear at Proctor's here Jan. 30 for the School Fund of St. Anthony's Catholic Church. Its pastor, the Rev. Thomas A. De Luca, OFM, officiated at the recent wedding of the comedian and Marjorie Little in New York.

Wth Durante will be Eddie Jackson, Sonny King and the rest of the star's troupe. It will be the same act, Father De Luca said, as the one which will open Feb. 2 at the Copacabana, N. Y. The Franciscan priest and Durante have been close friends for 16 years.

Scottish Vaude Dying As Film Houses Bounce Back From TV Impact

By GORDON IRVING

Glasgow, Dec. 27.

Vaude gives every semblance of dying, tv is flourishing, and cinema seems to be taking on a new lease of life. That's the end-of-year verdict from Auld Lang Syne-land.

Fewer vaude layouts are being planned. In place of the weekly change of lineup, bigger and more produced shows are being used to pull in the customer, who has become lazy beside his fireside tv.

One vaudery facing a difficult future is the Empire Theatre, Edinburgh, currently housing a revival of the musical "Rose Marie," with David Whitfield starred. Its value is as a ballet theatre during run of the Edinburgh Festival, but for rest of year the house is either shuttered or tries hard with vaude.

The Empire, Glasgow, key vaudery north of the England-Scotland border, has faced some difficult weeks, but, on the whole, seems assured in its future. It is currently housing "Stars In Your Eyes," a revue, with Eartha Kitt starred.

Cinemas in Scotland report a swing back in business, with customers coming in through being tired of tv.

One exhib, J. B. Milne, of Dundee, is so confident about the future of the cinema industry that he is buying up more cinemas. He now controls 29 in Scotland, having bought eight in the past two years. He said: "The counter-attraction of tv has passed its peak. "There was a serious drop in cinema attendance last year, but they are picking up now. A really good picture now draws more than ever before."

Meanwhile, television still harnesses the greatest nightly audience in Scotland. "Wagon Train," "Bonanza," "Tenderfoot," "Cheyenne," "Rawhide" and "77 Sunset Strip" remain top favorites with viewers.

EARTHA KITT TO AUSTRALIA

Melbourne, Dec. 27.

Eartha Kitt is due to visit Australia next March. Whilst here she will star in a television special for HSV-7.

Primarily a musicale, the show is to be produced by Norman Spencer in the newly acquired HSV-7 Studio at Fitzroy, a Melbourne suburb, which was formerly a film house.

N.Y. Weatherman Now Top Nitery 'Party Pooper'

Bonifaces are split on the question of which is the worst enemy to cafe business——the weather or the weatherman. There seems to be an equal division of opinion, but lately the bitterness seems to be veering in the direction of the weatherman.

Much of the office party business trade was killed off last week by the prediction of deep snow to start last Tuesday (20) night and go into Wednesday. This was responsible for killing off two of the prime evenings of office party business. As it happened, the weather bureau didn't notice a warm wave which changed the anticipated snow to rain—at least that's what one of the weather girls said on teevee. Many would have kept the party reservations if it had been known that it was rain, which would not have disrupted transportation and permitted many to go home that evening no matter how much was imbibed at the party.

Some of this party business was irretrievably lost to the niteries. In some situations, the evening at a nitery was changed to a luncheon at a restaurant or hotel, but in a few cases, it was picked up on a subsequent night.

In recent years, many offices have abolished the office party as the better part of discretion and changed their celebration at a restaurant or nitery. The pickup in this type of business has been appreciable.

Many firms have found it cheaper, in the long run, to have changed their celebration to a restaurant.

However, the weather and/or the weatherman seems to be intent on killing that kind of business, at least much of it this year.

Green Exits Mercury To Form Own Agency

Charles Green has resigned from Mercury Artists Corp. to open his own agency. He had been in charge of band and cafe bookings at Mercury.

Green had been with the agency since its inception and is the brother of its founder Leonard Green, who gave up the agency business to become part owner of Basin St. East, N. Y.

Exploitation Angles, Modest Budgets Boom Bookings of Small Packages

One of the year's show biz developments is the rise in bookings of small traveling units for hotels and niteries. There are several reasons for the increase. Among them is the advantage of obtaining a lot of performers generally at scale, thus making the package cheaper than the booking of several acts. Another is the change of pace a unit offers many spots. Still another is the possibility of exploitation angles.

This is evident in the booking of such packages as "Holiday in Spain" going into the Bradford, Boston, starting Jan. 2, the Ana Maria Revue at the Chateau Madrid, N.Y.; the Keigo Imperial Japanese Ballet, the Roger Stephan Ballet from France, Jim Hetzer's "Japanese Spectacular" the perennial "Jewel Box Revue" and the Larry Steele "Smart Affairs" Revue.

In most cases, the packages are comparatively inexpensive. A minimal number of acts and a line, along with production and costumes, make the assemblage look like a big presentation. Most operators feel that this constitutes a good change of pace. But it will not work on a steady basis, unless there are some highly saleable features in the unit. The "Jewel Box" tab provides one example. It goes in for a long run annually at Ben Maksik's Town & Country Club, Brooklyn.

R 'n' R No Click

There have been some attempts to organize rock 'n' roll units for niteries, but these haven't been too successful. Based primarily on appeal to juves, these groups won't get the youngsters' attention unless a record name is attached thereto. Since disk names do not come cheaply, the small cafe units based on the beat haven't worked out.

However, the bulk of the units have been able to hold up. In some cases, the packages are cheaper than a collection of acts. Even if they do not do so well, an operator is sometimes better off with a unit because the nut isn't as high. Exploitationwise, some of the tabs come built in with handy pegs and create a publicity stir for a time. The French imports and the Espagnole packages give a different aura to the normal atmosphere of the club and this per se frequently provides an advantage.

Sometimes an operator will assemble his own unit merely because suitable names aren't available. Line producers can supply a well-drilled femme collection and with suitable acts, they have their own unit. With business at an ebb following New Year's Eve, an increasing number of niteries are seeking the inexpensive units for the run during the doldrums.

Class Distinction

Mexico City, Dec. 27.

It's a sad Christmas and New Year holiday for Mexico's citizenry who wish to revel in night clubs. The city fathers have ruled that the curfew for second and third-rate spots will remain 1 a.m. The few luxury dives are sanctioned to remain open until 4 a.m. But the average citizen seeking fun cannot foot the atmospheric tabs.

All infractions of the rigid closing hours will be subject to heavy fines and shutdowns, according to the government.

'Texas Under Six Flags' Is Now Official Tag For $10,000,000 Dallas Park

Dallas, Dec. 27.

"Texas Under Six Flags" is the official name of the new entertainment centre now under construction by the Great Southwest Corp. in the heart of the Dallas-Fort Worth area. Angus G. Wynne Jr., prexy of the development firm, held the groundbreaking ceremonies last week. The centre is due to be completed and opened in August, 1961.

"Theme is based on Texas under six different regimes," Wynne explained. The centre consists of 105 acres and is located south of the Dallas-Fort Worth Turnpike. The entertainment area proper will encompass 35 acres, with 70 additional acres set aside for parking and service areas. Estimated cost of "Six Flags" will be approximately $10,000,000, according to Wynne, and was designed by Marco Engineering Co., Los Angeles. In its historical setting, "Six Flags" will have stores, restaurants, shops and numerous entertaining features.

With the favorable weather conditions that prevail in the Dallas-Fort Worth area, the centre will operate about 10 months each year. Admission will be $2 for children, $2.50 for adults. Fee includes all the "free rides" they want to take. Gate toll includes everything except cafe, snack bar and refreshment lounge visits.

A 4th Houston Ballet

Houston, Dec. 27.

A fourth ballet company has been formed in Houston. Named the Allegro Ballet of Houston, the group was chartered last week as a nonprofit organization. Mrs. John B. Number was named prez.

Allegro's original ballet corps is composed of 20 young dancers ranging in age from 14 to 21. Four of the corps members have studied at the Ballet Repertory in New York.

Other ballet companies include Houston Foundation for Ballet, Civic Ballet and Youth Symphony Ballet.

Bud & Travis Splitting To Set Up Own Combos

Pittsburgh, Dec. 27.

Bud & Travis, singers who have done well on both the college circuit and in clubs, will break up after their present engagement at the St. Regis Hotel in New York. There have been personality differences between the two for some time and both will form new acts.

Bud Dashiell has already set a deal with the Steel Two, made up of two Pittsburgh boys, Bernie Armstrong Jr., and Carson Parks. The new team will be known as Bud & the Steel Town Two and Leonard Grant, Dashiell's manager will handle the group. They will continue to record for Liberty and it is expected that GAC will continue to book them. They open in Hollywood at the Ashgrove on March 7. Travis Edmonson is also forming a group and is expected to reveal his plans soon.

Youngman Toplining Meadowbrook, N.J. Show

The Meadowbrook Dinner Theatre, Cedar Grove, N. J., will shift its musical comedy policy to a variety format over the New Year's Eve holidays. Show to be topped by Henny Youngman will start Thursday (29).

Surrounding bill will have the Magid Triplets and Lorraine Wilson.

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Brooklyn Bellydancers Displacing Nile Counterparts as Arabian Nights Bows

Tha operators in New York's Casbah, a sector of Greek niteries, are seemingly replacing their imports from the Nile and the Aegean sea with headliners born and ralsed in Brooklyn—and who's to tell the dlfference?

The bellydancers that abound in that section can learn their art in the Nola Studios as well as in the bouzouki spots In the Mediterreaean areas. And with immigration authorlties being very sticky about many matters, the Casbah bonlfaces are now turning to the domestic product.

This is the case in the newest of the New York Greek niteries, the Arabian Nights, which opened Friday (23) with Maria Stevens hosting. She is credited with having started the trend toward the niteries in which the bellydancers abound.

Casing the Talent

The Arabian Nights has absorbed such dancers as Zamira, who moved over from the nearby Grecian Palace; Sheba and Little Egypt, Zamira is from Boston, but the others are local girls. At the Grecian Palace, the operators are still sticking to their imports. Saroya from Turkey is the headliner, and while not as commercial as the domestic product, shows some of the fine lines that draw quiet appreciation, and a rewarding flood of greenbacks flung at the dancers from the audience.

Zamira is an excellent technician and a generally quiet worker who knows how to build into crescendo. The others on the bill start off on a wild and wriggly pitch. Although still to learn many of the fine points of the art, the greater use of control in the muscular division and a greater degree of subtlety in presentation, the girls are firstrate as far as audience reaction is concerned. This, of course, implies that they can excite the customers into throwing paper money on the floor.

The singers in both spots are of Greek extraction. It seems that many customers, who hail from the old country, still crave authentic delivery of their native songs. The singers, Voula is lively and vivid at Arabian Nights, and Saya Xanoum at the Grecian Palace, are good vocally and skilled in tunes pertaining to many sections of the old country. Bebe is the bouzouki player there.

In both places the bouzouki, a long necked stringed member of the mandolin family; the oud, with 14 strings capable of a highly versatile range as a melody and a rhythm instrument, plus the tabouki, a conga-like drum, are the backbone of the orchestras at these spots.

The Arabian Nights had difficulty on its opening night. The oud player couldn't produce his identity card, and a substitute had to be rounded up. Thus the Casbah spots also have such troubles even as the Copa and Stork Club.

The addition of the Arabian Nights adds another spot to the roster of cafes visited by the Society of Belly Watchers and it looks like a permanent station for those aficonados. *Jose.*

Atlantic City Hotels And Motels Claim Sellout Biz For New Year Weekend

Atlantic City, Dec. 27.

Most hotels and motels report near or complete sellouts for the New Year's holiday weekend which is expected to bring a larger than usual first of the year crowd into this resort.

The past decade has seen a major change in the guest entertainment plan with few top bracket hotels or motels being without a swimming pool and an ice skating rink. For occasion like New Year's, they also add live entertainment.

Some of the motels are resorting to a package deal to lure trade. It includes a choice of dinners at one of a half dozen restaurants, a night club visit, etc.

Prices continue in the same range, if not under, those of a year ago. Most of the larger spots are asking $7.50 per person plus tax. This tab includes entertainment, novelties, an early morning breakfast, with drinks assessed separately.

While most of the big summer night spots have shuttered, Paul "Skinny" D'Amato will open his Vermillion room in the 500 Club, Importing The Vagabonds as headliners and asking $7.50 per person. His deal includes an a.m. breakfast, noise makers, etc. Front room of club has an act or two in the out of season perlod.

Chalfonte-Haddon Hall, reporting a sellout, will offer for guests only a free night club show including Bob De Voye trio, Paulette Sisters, Domenechs and Dornan Bros. Hotels also provide motion pictures in their two theatres and use of their swimming pool.

Claridge, asking a $7.50 top, offers its New Year's party in big Trimble hall and Mayfair lounge with Ronald Rogers. baritone; Manny Williams, a comic, and Shirley Van, a tap dancer. Larry Best will be featured at the Traymore's American room, where $7.50 also is asked for early a.m. breakfast and everything but the drink tab.

Other top hotels will have similar price and entertainment policies.

Hibari Misora's Waikiki Dates; Hilo Hattie's Preem

Honolulu, Dec. 27.

The bulldup already has started for the two Waikiki Shell programs that will star Hibari Misora. Dates are set for Jan. 26 and 29.

Miss Misora, billed in ads as "Japan's greatest star," is expected to draw virtually capacity audiences both nights in the ozone Shell. Initial display ads don't even bother to list ticket prices, incidentally.

Elsewhere on the local entertainment front, Hilo Hattie started an indef run early last week at the Hawaiian Village hotel's Tapa Room as headliner of its Polynesian show. It's her first engagement in Hawaii in 12 years.

Scots Save Legit House

Carlisle, Eng., Dec. 20.

Local residents here have succeeded in saving their only live theatre, Her Majesty's, from shuttering. A group of trustees will run the project as a limited guarantee company. Repertory, vaude and ballet are planned.

According to Thomas Logie MacDonald, chairman of the trustees, theatre, Her Majesty's from shutthere is a need for small local the-

Auditorium Restoration Broadens Under Idea Of Sir Cedric Hardwicke

Chicago, Dec. 27.

British actor Sir Cedric Hardwicke believes the U.S. should stage an annual international festival of the performing arts, much like the one held in Edinburgh, Scotland. On a tour of the 79-year-old Auditorium in Chicago, for whose rehabilitation a committee is trying to raise $3,000,000, the actor opined that it would be the perfect show for the international event, being acoustically excellent and architecturally outstanding.

Restoration committee, which previously had been thinking in terms of a local need in seeking funds for the theatre, now has broadened its scope per Hardwicke's suggestion.

HUB'S BRADFORD ROOF TO STAGE MUSICALS

Boston, Dec. 27.

Hub's Bradford Roof will be first to essay the new cabaret-legit show format, with in-the-round type full scale musicals, in the 400-seater atop the Bradford Hotel. Ruth Shapiro, director of enfertainment, said plans are to presell the shows to organizations, bowling leagues, colleges, fraternities, etc. Semi names will be used.

Before kicking off the musicals, probably in April, the Bradford Roof has booked "An Evening With Julius LaRosa," for nine days, opening March 10. This is LaRosa's new act in which he appears with a 10-piece band.

The musicals will be presented in the night club just as they are in strawhat tents, it was pointed out, with chorus and principals. Audiences will come for dinner, and the show will go on after dinner with no drinks being served while the show is on.

Vaude, Cafe Dates

Chicago

Larry Steele's "Smart Affairs of 1961" opens Friday (30) at Regal Theatre here for a week. Featured are Nancy Wilson, Three Sounds, Slappy White and Roz Croney . . . Dick Gregory, avant garde comic, into Chi's Playboy Library this week for three frames . . . Della Reese set for a March 8 date at Trade Winds here . . . Don Rondo into Copacabana, Winnipeg, Feb. 27 for a week . . . Kitty Kallen doing fortnight at Radisson Hotel, Minneapolis, starting Feb. 2.

Stu Allen, current at Eddy's in K. C., set for Brown Hotel, Louisville, March 10 and pencilled for a Trade Winds return . . . Lillian Roth opens Park Hotel, Great Falls, Mont., Jan. 26 for a week . . . Mark IV currently in Juarez, Mexico, through Jan. 22 and tapped for four weeks at the Dunes, Las Vegas, starting March 9 . . . Johnny Maddox opens a five week engagement at Charlie's Cafe, Minneapolis, on New Year's Eve.

New York

Harry Mimmo into the Chateau Madrid Jan. 5 for four weeks . . . Duane Eddy signed with General Artists Corp . . . Tun-Tun inked for the Astor, London, Jan. 30 . . . Cycling Therions into the Latin Quarter March 1 . . . Altman Country Club, Haverstraw, N. Y., sold to Norman King. Name being changed to Kingswood . . . Jazzster Dave Brubeck, in conjunction with choreographer Dania Krupska, has written "Points on Ballet" to premiere in Hartford Jan. 16 . . . Lilo into the Shamrock Hilton, Houston, March 30 . . . Lilli France returned to the Chardas last night (Tues.).

Seasonal Dip in Hawaiian Tourism Has Hotel Execs Moaning Blues

Honolulu, Dec. 27.

Seasonal lull in tourism finds major hotels running at 40-56% capacity, although most operators claim they're optimistic about the 1961 prospects. But the occupancy this month is substantially less, percentagewise, than it was a year ago.

Roy Kelley's chain of six hotels was 56% filled during the week of Dec. 5, compared to an occupancy average of 96% a year ago. Chain, however, has 510 additional rooms. Sheraton's hotels had an occupancy rate of 43% and Hawaiian Village hotel was running at 40% occupancy. In both cases, however, many new rooms have been added in the past 12 months.

But the small hotels are feeling the pinch—and have, in fact, been "hurting" since February, a spokesman for the Waikiki Hotel Assn. admits. One 30-room near-beach hotel has had only 13% occupancy over the past several months and had only one occupant in September.

Some of the small operations have folded, sold or been refinanced or consolidated and only those with independent working capital are hanging on, the spokesman added.

Situation, which he described as a "bad, bad nervous breakdown," is attributed to several factors. Among these are an earlier claim by an airline that there was a scarcity of hotel accommodations in Waikiki, the national tight money condition, and mainland news attention given to a tidal wave which damaged Hilo, Hawaii island, but did no damage in Waikiki.

As for the bigger operations, Roy Kelley contends the biggest gap this year has been in the lack of transients—military personnel and Federal workers who used to stop over in Waikiki for two weeks to three months.

Kelley thinks the cutback of military dependent spending was instituted before the national elections, but was announced only after the elections. "We've felt the drop in their business for some months now," he said.

The Kelley, Sheraton and Hawaiian Village complexes have laid off varying numbers of employes, but only one of the three admits a "sharp curtailment of personnel."

'World's Smallest Icer'

Minneapolis, Dec. 27.

Local Key Club nitery is proclaiming its current attraction as "the world's smallest ice show." It comprises a single femme skater, Venita Berres.

Billed as "the Latin-American exotic skating star," Miss Berres works on a 10-by-10 rink. Ads says she does "torrid-type skating."

Despite Govt. Control Of Major Chains, Mex Unions Ask Wage Hike

Mexico City, Dec. 20.

The fact that virtually all top Mexican cinemas are under State control is not bothering leaders of Section One of the Union of Film Industry Workers. An inside source says that union leaders are going ahead with plans to seek wage increases for 20 houses where collective work contracts expire at end of this month. Houses in question are about equally divided between the two circuits acquired by the government. Since work contracts have been staggered to avoid unwieldy negotiations, this latest group is coming up for action at this time.

However, the union now will ask for a 30% wage hike instead of the 21% won in dickerings earlier this year with the chain managements. Apart from the bid to obtain higher pay for theatre personnel in this capital city, union chieftians also plan to extend drive on a republic-wide basis, upping members' pay in provincial theatres as well.

An interesting situation is going to develop as a result. Because the union will be fighting the federal government. And the government stand is that it will not countenance strikes nor exhorbitant wage demands pressed by unions.

Another unusual angle of the matter came up last week when the city's treasury fired all its inspectors assigned to revising theatre receipts, and checking on attendance in houses here. Most of the inspectors are members of Section One, and they have asked union to intercede for them. This poses a ticklish problem since, obviously, union has no control over city government and its offices.

Union leaders are unusually silent on this matter, however, and may be preparing some sort of action. But they are not showing their cards at this time.

Early Liquor Curfew For Hub's New Year's Eve

Boston, Dec. 27.

Everybody goes home, or out, anyway, New Year's eve in Boston. All the spots have been ordered to close the bar at 12 midnight. Inasmuch as New Year's eve falls on Saturday night, and 12.01 is Sunday, it would take an act of the legislature to allow festivities after midnight.

For the clubs it means a milder celebration than usual. Highest priced spot in town will be the Statler-Hilton Terrace Room with a $7.50 cover. Bradford Roof has a $10 per person tab on the roof; and Storyville, in the same hostelry, will have a $5 admlsh, with Della Reese, and dancing. The hotel will run two shows in its ballroom, Della Reese and "Holiday Capers," the Bradford Roof revue, and will also open the Empire Room for dancing at a $2 admlsh.

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Pigalle, London

London, Dec. 20.

"Japanese Holiday," with Larry Alpert, Takeuchi Keigo, Eddie LeRoy, Teal Joy, Mitsuko Takara, Mandarin Lui, Tsochiya Kieko, Takizawa Kuzumi, Kataura Miiko, Pan Yue-Jen Troupe (3), Tonooka Hatsue, Nana Sumi. Written, devised and produced by Ray Golden; associate producer, Eddie LeRoy; choreography and costumes, Billy Lloyd; decor, Tod Kingman; orchestrations, Dick Reynolds and Hal Brooks; musical director, Robin Lloyd; Woolf Phillips and Tony Scott Orchs; $6.75 minimum.

"Japanese Holiday" is a slightly revised version of "Holiday in Japan" which has until recently been touring Las Vegas and other U.S. spots. Now Al Burnett has brought it to his Piccadilly flagship, the Pigalle, for a 10-weeks run, and it could prove an offbeat attraction, particularly during the Christmas and New Year celebrations.

It would, of course, be easy to protest that traditional oriental entertainment has been pushed aside in favor of a hybrid Westernized show, and the protest would be a valid one. For example, there appears to be little justification in having a slinky, exotic Japanese singer giving out with a livened-up version of "Ol' Man River"; or having another offer such standards from the Hit Parade as "Making Whoopee," "Indeed I Do" and "Blues in the Night."

But with those observations noted, the show is colorful entertainment, with a line of beauties to provide an additional exotic note. There's a naive and tenuous linking thread to the various items, by having Larry Alpert as a talent scout (working for Lew and Leslie Grade) on the prowl for performers to bring to London, with Eddie LeRoy introducing him to the mysterious entertainment of the East.

Within that context, Alpert has a huge chunk of the 75-minute running time, including a 15-minute solo stint at the end for which he relies overly on audience participation support. He's around most of the time as a lead-in to the acts, as well as playing a major part in a bath house sketch, an item which deliberately exploits an unnecessary suggestive situation. Alpert's a fast and hard working comedian, and should soon acquire the "feel" of a London audience.

Though introduced as the star, Takeuchi Keigo is really part of the team, and hardly more prominent than some other members of the company. Two traditional oriental items are contributed by Mandarin Lui, playing his self-composed "Soldiers March" on the pipa (a short lute with four strings); and the Pan Yue-Jen troupe with fascinating bobbin spinning, plus a quickie display of acrobatics for good measure.

The two vocalists referred to above are Nana Sumi and Teal Joy, both of whom have healthy pipes but whose material is out of context. There's a completely sexless nude dance by Tonooka Hatsue (Miss Nippon) which segues naturally out of the bath house sequence, and a Kabuki version of the Ballad of Frankie and Johnny.

Production, presentation, costumes, orchestrations, etc., are all okay. Robin Lloyd batons the Woolf Phillips orch., and though there was only limited time for rehearsals owing to the delayed arrival of the band parts, the tooters were on cue throughout. The two house combos take care of the hoofing with their usual flair. *Myro.*

Harolds Club, Reno

Reno, Dec. 20.

Carmen Cavallaro, Helen Boice, Don Conn Orch (5); no cover, no minimum.

A proven fave here, Carmen Cavallaro is back for his annual December booking at Harolds Club and from early indication he'll have no problems filling the intimate room for the three shows nightly during the four-week session. And he gets a strong assist from rotund comedienne Helen Boice, who's also well endorsed by the local nitery set in the opener spot.

Cavallaro offers a catalog that includes titles of varied tempo and appeal—and all tablers will undoubtedly find favorites. He stays close to the evergreens, the semi-classics and the newer, better things. For this stint, he's using less be-ween-title chatter, and confining remarks to straight introductions. The practice enhances the concert-style presentation, what with his rep as an emcee or comic.

As per usual, his style is both smooth and strong, and he displays a sensitivity and personality for each title. He essays such as "Crazy Rhythm," "A Very Precious Love," "Misty," "Malaguena" and others. Backing Cavallaro are Jimmy Norton on guitar, Richard Maloof on string bass, and Cliff Sweesey on drums. Threesome show much individual talent and work well with the headliners.

Miss Boice, who scored in this room before, follows the Sophie Tucker pattern, and clicks easily with her clipped one-liners and short stories. She comes across strong with parodies that touch on the blue but can command only yocks with her delivery and interpretation. Fast with the ad libs, she comes up with some new lines re her age, avoirdupois, and other personal aspects.

And Miss Boice punctuates most of the stuff with a healthy chuckle at her own lines. Rapport with tablers is no effort, and she holds 'em for complete turn. On the vocaling she gets strong backing from the Don Conn Orch. Conn also emcees full show.

New names due in Jan. 5. *Long.*

Holiday House, Pitt

Pittsburgh, Dec. 23.

Ford & Hines, Adam Wade, the Markays, Del Monaco's Orch (10); $1 cover charge.

Phil Ford and Mimi Hines is one of the most sparkling teams to reach star status during the past year. However, as they keep hitting the same rooms where they are big draws they are becoming a standard turn with all the expected laughs in the right places. But the couple is too strong to coast. Miss Hines is a high calibre comic and Ford does a worthy job in straighting for her.

Adam Wade, a local youngster, keeps moving upward in his climb toward star status. He's now a seasoned performer who handles his songbag repertoire well. The Markays are sharp terpers who are the best of the dance teams that show up at this room.

Del Monaco's Orch (10) does its usual excellent job in cutting the show and its Glenn Miller arrangements are very danceable.

Layout stays until Jan. 2 when Lilian Briggs comes in. *Lit.*

The Cloister, H'wood

Hollywood, Dec. 23.

Belle Barth, Robinson Bros. (2), Alberto & Cloisterettes (5), Geri Galian orch (5); $3.50 cover, three-drink minimum.

Belle Barth has a fair-sized following and it's her first time in L.A. so commercial success of her two-week stint at The Cloister appears assured. Presence on the bill of two other acts, Alberto & Cloisterettes and the Robinson Bros., pads it out to suitable holiday size.

Miss Barth relies on the contrast between her maternal appearance and the obscenity of her material to supply humor. She also uses a good deal of Yiddish, incomprehensible to the general audience. Additionally, the opening night audienece appeared to know her material by heart since it's very similar to her party record.

When not annoyed at obscure Yiddishisms and impure Anglo-Saxonisms, average attendee can enjoy Miss Barth's versatile voice, which ranges from childish squeak to full-throated bawl, and her friendly stage manner. Jokes, if you haven't heard them, are fair enough.

In further contrast, in the midst of single entendres, Miss Barth holds forth with a rousing rendition of "Hava Negeela" which doesn't need an in-group audience for appreciation. In summing up, and bawdy material to attract the and gawdy material to attract the average patron and she'll have to rely on her fans.

Sepia singing duo, the Robinson Bros., despite mike difficulty, display polish and a fine tone quality which, once they find the right tune, should pay off in a recording. Alberto's Cloisterettes continue to make like unlikely, shapely bulls as he plays matador. Geri Galian's orchestra backs.

Miss Barth is booked through Jan. 1, with options. Her act, an hour long opening night, makes whole show about 90 minutes. *Glin.*

Chi Chi, Palm Springs

Palm Springs, Dec. 20.

Dorothy Shay with Her Kinfolks (Jo Ann Miller, Curtis Wheeler) Jimmy Ray, Lenny Kent. Bill Alexander's Orch (7); $2.50 minimum.

Dorothy Shay is celebrating her 15th anniversary hillbillying away from Park Avenue at the Chi Chi Starlight Room. Her ten days' stint at the Chi Chi is doing very good business considering it was Christmas week.

Her second number, "Whatever Happened To The Man I Married Who Used To Be So Nice Around The House Cha Cha" wasn't recorded because the title was too large to get on a disk on account the holes are getting bigger and the labels smaller. She sings Sigmund Romberg's "Stouthearted Men" in swing and got a laugh that he was before her time, "just a little bit." She shows some good comedy when asked by her kinfolks to sing with them as they used to as children.

Lenny Kent, who came in as an extra attraction, stays in neutral gear most of the ride, due to the fact this his material is too racial or dealt with Vegas, which to Palm Springs isn't very restful.

Jimmy Ray, an oldtimer, introduces a dancing number the "Chi Chi Cha Cha" which got terrific applause.

Bill Alexander's orch stepped up to seven members, back-stops okay and Dick Emmons acts as musical director for the Dorothy Shay act. *Scul.*

Tidelands, Houston

Houston, Dec. 12.

Jeanie Sommers, The Wanderers Three, Don Cannon Orch (6); no cover or minimum.

Jeanie Sommers is a mite of a girl with big things ahead. A professional thrush for only 10 months, she is due for a Jan. 31 tv spectacular with Bobby Darin and Bob Hope, which is good company indeed.

She's already developed a style, and sells every song with body, eyes and mouth. Pipes are first-rate, and if there's a slight huskiness in the lower, softer ranges, it could be from slight throat trouble she had on preem nite. She sings the blues with feeling, and has a naturalness on floor that makes instant friends.

During her 27 minutes on mike, thrush does such numbers as "I Feel a Song Coming On," "Things Are Swingin'," her "Someone In Love" medley, "You Came a Long Way From St. Louie" and begoff "Bob White."

The Wanderers Three, a local instrumental-vocal group, open show to mitting that isn't just because they're local lads. These three young men (22-24) are ideal for lounges now, could also develop into top act. But more on this in New Acts.

Don Cannon Orch again excellent in backing, drawing usual plaudits from the entertainers, particularly Miss Sommers, who has somewhat difficult rhythm arrangements. *Skip.*

Walker Hotel, Toronto

Toronto, Dec. 21.

Galena; Jimmy Amaro s Quartet; no cover.

The sumptuous setting of the intimate 200-seat Franz Josef Room is fitting background for the Continental singing style and charm of Galena, a Siberian songstress who goes from here to a tour of South America and Australia. She follows that with an opening in March at the posh Ritz-Carlton, Montreal.

The blond tthrush, in white satin evening gown and stole, opens with a bouncy and sexy "Coax Me a Little." She then sheds the stole for her own dramatic arrangement of "Autumn Leaves" in alternating whisper style and power, plus a savvy feeling for the meaning of the lyrics.

Effect on the customers is enhanced by Galena's French medley based on a reprise of "I Love Paris," this contrasted by her "When Irish Eyes are Smiling." But socko is her all "All Nations" medley in which she satirizes rock 'n' roll faves and switches to the singing of these in English, French, Rumanian, German, Russian, Spanish and Italian.

(Her arrangements throughout have been done by Bobby Knoll, Nick Perito, Hal Kanner and herself).

Besides well-groomed looks and polish of performance, Galena enlivens her act by well-mannered table-hopping. Back on the floor, she proves herself a lusty and vivacious singer, plus that Continental chatter between numbers that clicks with international audiences.

On her first visit to Toronto, Galena is not only a credit to herself but to the continued efforts of George Schwab, boniface of the Franz Josef Room, in his introduction of Continental allure and know-how. *McStay.*

Barclay Hotel, Toronto

Toronto, Dec. 20.

The Buccaneers (4), Kim Irwin, Craig Day Dancers (6), Percy Curtis Orch (8); $1.50 admission.

With club dark on Christmas Eve and no entertainment after midnight on New Year's Eve (according to ukase of Ontario's Liquor Control Board), Al Siegel has assembled a lightweight 75-minute floor show, though this is no reflection on the singing abilities of The Buccaneers (4) and Kim Irwin.

As headliners, plenty of step-out solos at the single mike, with alternate trio group around the second, The Buccaneers (on their first visit to Toronto) have no difficulty in geting over with their robust singing.

From their opening and bouncy "Good Day," quartet slips into "I Believe" for change of tempo and then into "You're No One Till Somebody Loves You." Second set opens with "Birth of the Blues" and includes "Up the Lazy River" and a rousing "Saints Go Marching In." Participating with concerto palm-pounding, audience enthusiastically joined in to a begoff.

(The Buccaneers are Orville Brooks, baritone leader; Willie Ray, second tenor; Bill Duncan, first tenor; David Bowers, bass).

Kim Irwin, as singer to the background of the Craig Daye Dancers, also belts out "Let It Snow" and "Beautiful Lady," with girls on for only two production numbers but goregeously-costumed in black and sequins, white fur hats and stoles for their cross-stage calisthenics. All lookers, they're on for finale in pink.

On his own, Irwin does "Lady is a Tramp," a medley from "West Side Story" and the inevitable "I'm Dreaming of a White Christmas," but scored on rich baritone delivery.

Teeoff saw Percy Curtis conducting new and softer band. He formerly was with Bill Butler's group at the Lord Simcoe here, with Phil Grosney, predecessor at The Barclay, moving over to the Prince George, Toronto. Curtis, who bears an uncanny resemblance to the Duke of Edinburgh, lends expert backing to all acts. Band also cuts a smooth dance season. *McStay.*

Colonial Terrace, Atlanta

Atlanta, Dec. 17.

Ivan Bloch, Stepin Fetchit; Ralph Mayes & His Peachtree Strutters (6); $4 minimum.

Patrons given to nostalgia get it in liberal doses at the Bayou Lounge where Stepin Fetchit, who claims he has appeared in 200 films (and who's to deny it?), is fracturing audiences in a spot where, normally, the imbibing is primary and the show secondary.

Stepin Fetchit has the happy faculty of warming up his audiences. At least, he refuses to be ignored. He starts his act after being introduced by singer-emcee Ivan Bloch, with a quick trip among the tables and along the bar passing out pictures of himself with stars such as Jimmy Stewart, John Wayne, Will Rogers, Ward Bond, et al, all of whom he appeared with in films.

He climbs back on stage pulling an outsized golf club cart, which is chock full of props, hats, caps, jackets etc., including, of course, a false nose, which he claps on for his Jimmy Durante impersonation.

Fetchit claims he writes all his own material. If he does, he's gifted. At any rate, he keeps on top of current developments and comments on what's going on in the Congo, Algiers, Laos, Moscow and other hot spots in the news.

His forte is his monolog and he gets the laughs, in copious quantities. For those who may have been under the impression that the comic had departed this life, his act is real entertainment and a welcome "return from the grave" appearance. *Lucc.*

Fontainebleau, M. B.

Miami Beach, Dec. 24.

Joey Bishop, Latina Extravaganza Revue, Lenny Dawson Orch; $5-$7:50 minimums.

It's a good thing that prexy Ben Novack has the saving boxoffice attraction of the currently hot Joey Bishop for his first show of the season in the big LaRonde Room.

The production installed is a weak and unimaginatively staged revue, featuring a flock of performers from Havana's niteries. None of them is a standout, with all of it containing the by now standard ingredients of a boy and girl team of singers-dancers, flamenco terps, and a corps of well endowed femmes who work out an uneven series of routines that are supposed to recapture the aura of pre-Castro Havana's casino adjunct shows. It's a dull affair that never picks up in pace or projection.

Bishop is in a tough spot, following this low-sparked melange. He takes his time, building his sometimes rambling, but always effective pattern of one-liners on current topics, his association with the Sinatra crowd, on his upcoming role at the Inaugural ball, on the hotel, its management, local bits and in general keeping the laugh mood a constant thing. He's added a piano accompanist around whose backgroundings to his patter he weaves some funny bits that includes "singing." Add his briefie impreshes and it totes up as an audience satisfier.

Len Dawson and his crew showback in top style. Due in on Jan. 4th, Mort Sahl, with the production holding over. *Lary.*

Thunderbird, Las Vegas

Las Vegas, Dec. 23.

"Scandals On Ice" with Les Paul & Mary Ford, Sammy Shore, Shirley Linde, George Arnold, Phil Richards, Perky Twins, Marcy Layne, Jay Jarvis, Carolyn Connelly, Ice Cubettes (4), Scandalettes (7), Garwood Van Orch (11); produced by Marty Hicks; production supervisor, Jerry Franks; staged by George Arnold, choreography by Phil Richards; music by Dean Elliott; $4 minimum.

Producer Marty Hicks reopens the showroom here with another fast-moving show, this one called "Scandals On Ice," which headlines Les Paul & Mary Ford, who reprise their disclicks through through some electronic gadgetry on guitar. Team, longtime faves here, got cheers from first-nighters.

Sammy Shore makes his Vegas debut in this one, the comic is a definite click and doubtless will be recalled many times in the future. His hip topical gags, impreshes, and comedy trumpeting brought hefty yocks on opening night.

George Arnold, who stages, and Phil Richards, who choreos, also perform, leading the bladed artists through tuneful and colorful productions. Shirley Linde, a red-haired looker, is an outstanding skating soloist. Marcy Layne, Ray Jarvis, and Corolyn Connelly are in topnotch form on production vocals.

Garwood Van's orch (11) gives strong assistance to the festivities, which has production supervision by Jerry Franks. Dorothy Shay replaces Ford and Paul in the show Jan. 6. *Duke.*

Saddle & Sirloin, Tucson

Tucson, Dec. 22.

King's IV; no cover, no minimum.

The overall versatility of the King's IV hasn't been noticeably affected by the departure of former partner, Stan Worth, who left last April to form his own crew. This is the first opportunity Tucsonans have had to glimpse the unit since Worth's exit. Charter members Billy Kay, Frank Ciciulla and George Worth took over ownership and added three sidemen.

Still playing to heavy palming, The King's IV comes on with such socko standbys as "76 Trombones," a clever slow-motion routine on "Peter Gunn" and the hilarious basketball act, with Kay bouncing and dribbling an imaginary ball to members of the audience.

The boys demonstrate dexterity on some 20 instruments and keep the nightly three shows moving at a brisk pace.

Next bill is Tuc on ent Eddie Peabody, the banjo king. *Alex.*

Sahara, Las Vegas

Las Vegas, Dec. 23.

George Burns, Ames Bros. (4), Francis Brunn, Ann-Margret, Moro-Landis Dancers (16), Louis Basil Orch (11); produced by Stan Irwin; $4 minimum.

George Burns is in for the holiday program, co-billed with the Ames Bros., adding up to a most pleasant 75 minutes of entertainment.

Burns brings along his singing discovery for this one, 19-year-old Northwestern U. coed Ann-Margret, who almost steals the show in her alloted 12 minutes. The pretty song stylist is definite star material. (See New Acts).

Burns gets booming yocks with his standup comedy and songology, acts as emcee for the bill which includes one of the best jugglers in the biz, Francis Brunn, and a lavish Moro-Landis production number, featuring the 16 "Most American Girls In the World."

Ames Bros. get warm acceptance with their disclick renditions, and also score in comedy patter with Burns. Capably backed by Louis Basil orch (11), is in until Jan. 3. *Duke.*

Frolic, Revere B'ch

Revere, Mass., Dec. 23.

Bobbi Baker, Eddie Sicari, Bobby Burke & Gloria Wilde, Buddy Thomas Dancers (9), Cliff Natale Orch (6); $2.50 minimum.

Bobbi Baker, the diminutive mugging comedienne with a dynamo pace, looks to bring boffo biz into Mike Della Russo's plush 400-seater here on the beach front, where its cold outside, but hot inside with Miss Baker's zany goings on. Jimmy Cella and Chick Della Russo with Mike are fronting the spot across the harbor from Hub where slick production numbers with long stemmed chorines, produced by Buddy Thomas, keep the chair sitters happy.

Miss Baker, on night caught (23), was a truly funny woman with a jammed house of Xmas partyites. Her satire on rock 'n' roll, with footnotes and explanations plus carbons, is a high spot.

She tears into a sequence on problems femmes have with their boy friends, and has a fast and furious essay on her "5,000 ways to say 'no' club" which goes over big with femme audience. Some 12 minutes of fast, fresh comedy talk leads into a reverent impresh of Fanny Brice and "I'm an Indian." Bowing off to a Pearl Bailey takeoff, sharp with adlibs and asides, she comes back with hair in curlers, broom in hand and bathrobe for Brooklyn housewife bit.

Eddie Sicari takes a spot for some well arranged standards and is pleasing with Italo melodies. Displaying good set of pipes, his mellow baritone is effective on "Mama," "I Believe" and "Lady Is a Tramp." Bobby Burke and Gloria Wilde are paired in production number spots, with a slick softshoe in one, a mambo in another, and slick cha cha in third. Thomas is using three boys and six girls, with the femmes in red tights and white shorties, beaded outfits, and lads in red jackets. Show opens with a production number, "Everything's Coming Up Roses," and terp team segues into "Ida," for soft shoe and hot "St. Louis Blues" mambo. Cliff Natale's orch cuts the show in fine style.

Holds through New Year's eve. *Guy.*

Hotel Roosevelt, N. O.

New Orleans, Dec. 23.

Jan Garber Orch (12), Rusty Draper, Coronados (3), Janice Garber, Julio Maro; $2.50 week-night minimum; $4 Sats.

Diminutive Jan Garber and his musical crew share headline billing with fireball singer-guitarist Rusty Draper to provide a sprightly holiday entertainment package for show shoppers at Seymour Weiss' plush Blue Room.

The new show, fast and packed with ingredients to please all tastes, was enthusiastically received by first-nighters who almost wouldn't let the performers get away. Garber and sidemen, perennial favorites here, repeat the favorable impression made in many previous engagements in this nocturnal rendezvous and prove again there's no question that this is one of the top bands in the land.

The personable maestro puts the accent on danceable rhythms, his crew giving a wide variety as it intermixes old favorites, new pops, Latino melodies and other fare. Each number is executed with finesse and charm, and is never hard on the eardrums.

The easy-going Draper seems to improve every time he appears here. Oozing show biz savvy, the energetic carrot-top is a show stopper from his opening number, "I've Got The World On A String." He commands unflagging attention as he confidently belts over a flock of vocals to his own guitar accompaniment in a 40-minute performance that builds all the way.

If the measure of a fine act is its ability to improve each time around the circuit, the Draper has more than made the grade. He displays amazing versatility, boundless energy and a tremendous warmth and appeal. Bowed off to heavy palm-pounding after several encores.

Preceding Draper are the Coronados, two brothers and a sister combo, who present a vocal turn that also had a show-stopping quality. Their tunes find a happy hunting ground in the Blue Room and they're given an excellent reception. Tops in their piping is "Whatever Lola Wants."

Garber's talented young vocalists—Janice Garber and Julio Maro—share in the evening's applause. Kids have an intimate quality of "singing just for you" that has made them faves with the customers.

Marguerite Piazza follows Draper on Jan. 5. *Liuz.*

Riverside, Reno

Reno, Dec. 22.

Gogi Grant, Ford & Reynolds, Starlets (8), Lou LeVitt Orch (10); $3 minimum.

Riverside op Bill Miller has a can't-miss holiday show in this potent lineup of Gogi Grant (who's proved her worth in this room many times in the past) and the talented Ford-Reynolds team, who've been a long time absent from the Reno nitery scene. It's a click offering all the way, and should do well b.o.-wise for the full Christmas-New Year's two-weeker.

Miss Grant, in a smart off-shoulder, full-skirted gold creation, comes on with "I Hear Music" and gives tablers a full 30 minutes of the impressive Grant styling with a varied catalog. With an empathic delivery (which some of the other saloon thrushes might well study) she sets mood with ease and commands full attention. And she gets full mileage with the traveling mike on stage-side strolls.

Miss Grant shows much emoting abilities (as well as vocal talents) on titles from "The Helen Morgan Story" including "Why Was I Born," "Bill," and "Can't Help Loving That Man of Mine." Others include "Are You Lonesome Tonight," a medley from "Gypsy," and her trademarked "Suddenly There's A Valley" and "Wayward Wind." Miss Grant is an artist and rates the superlatives for class presentation. She's an authoritative songstress with the stage demeanor and eye appeal to match.

Frank Ford and Gary Reynolds as noted before have been too long gone from this locale, but on this playback (the first in about seven years) show they've not been sitting idle (as suggested by the material) during the hiatus. Rapport between the two, and with auditors, is more obvious and stronger, and timing is more perfected. Two show well on both the comedic routines and on instruments.

With Ford playing the straight man most of the turn, the pair keeps the lines topical and for this stint throws in gambling stories as a natural. Ford goes a long way with his mike-in-hand pitch to femme at stage side for sock reaction, and proves self in the ad lib department.

With Ford on vocal and Reynolds on sax, duo scores with a fractured "Misty" and also ditto on an impresh of a Louis Prima-Sam Butera session. Team keeps the material clean with only a suggestion of the indigo (in non-offensive manner), and works at a fast pace. They're a first rate act for any club.

In a "Winter Wonderland" theme, the Starlets, with the Lou LeVitt Orch backing and Frankie Fanelli on the production singer end, come across with a colorful opener showing nice terp routines.

Della Reese set to open on Jan. 5. *Long.*

Lido, Paris

(FOLLOWUP)

Paris, Dec. 20.

In its heyday, as it was becoming a nitery mecca, the Lido used to change its show every year and vie with itself in more unusual meccano effects, more inventive production numbers and unearthing solid offbeat acts. Then as biz became SRO almost nightly it ran shows for two years.

It was decided to go back on an annual change this year, but the overflow biz would not have it. So last year's show gets a series of new acts, a brush-up and a couple of new numbers for another year of service.

And it is still highly serviceable for those who come new to the Lido. But for regulars and more peripatetic show people, it might seem all too familiar for all the acts have played the Lido at some time or another.

The Bluebell Girls (16) are still smart looking and good hoofers, the Lido Models (8) are sleek nudes who can move well and Marion Conrad is a most provocative unclothed dancer, while the Arden Boy Dancers (6) do okay chorus boy chores. Numbers are still fresh and well costumed with Russo, Scottish and circus motifs neatly danced and staged.

Erich Brenn comes back for his ultra rapid turn of keeping plates spinning on rods which always gets fine response. Gino Donati (2) does his bel canto attempt hampered by a buttinski stooge which has him acrobatting while singing for a good number.

The Nitwits (10) are a zany, corny band with slapstick aspects usually well planned and manned for laughs except for a Negro member who may be too much of a stereotype for some tastes. Eddy Seifert Co. (3) do an expertly regulated contortion number.

New production numbers in the second part are being tried out for later Las Vegas use and are a colorful American Indian sequence and a Paris backgrounded fashion bit. Both are colorful. Yet the Lido now needs a fillip for its classic envelope. Something new in effects or acts is called for to keep up the international name of this boite.

It is still the best of its kind in its richness, electric mixture of Yank movement and French taste, and general knowhow. It may not be feasible to rewrite a hit, but the Lido could keep up its yearly new entries with a refurbishing of its basic format to make it remain the number one boite of its type.

It seems that Rene Fraday, Pierre Louis-Guerin and the Clerico Bros. have decided to go back on the yearly basis next December. It would be a good idea. Meanwhile, biz is excellent and more dinners are served than ever as people come early for best seats. For a $7 minimum it is still the best buy in town.

Donn Arden's direction and choreography are still standout while Folco and Fost have kept the costumes and sets good looking. Arnold Shoda lones it on the ice rink for very good terpskating. Live and taped musical backing is still fine. *Mosk.*

Deauville, Miami Beach

Miami Beach, Dec. 24.

Bobby Darin, Myron Cohen, Ozzie & Antia Reyes, Henry Levine Orch; $5-$10 minimums.

This opening package of the Casanova Room of this biggery's season lineup is a potent patronage puller, as witness a nearly full house at a time when the northern fugitives have just begun to pick up steam, thanks to transportation delays caused by big-city center storms. The booking of a young "hot" attraction and an always strong draw in vet raconteur Myron Cohen looks to wrap up a high grossing 10 days, once the big mob influx settles in their hotels over the weekend.

Bobby Darin, per last time seen here during last season, is more than ever the brash lad with the cocky approach whose attitude spells "got it made." How long this over-confident demeanor will last is a moot point. At this stage of his carrer, it's being accepted by the older crowd that pay the tabs for the young set. He purveys the stock assortment of uptempo tunes he's identified with, notably "Beyond The Sea" and the "Mack The Knife" version, which is now his trademark. When Darin essays a moody ballad, it proves a peak in his turn, showing an aptitude for the softer and more ear-pleasing things. The delivery is still the constant-move type with the finger-snapping to build the rhythmic moods. Acceptance is strong; reaction to his sallies at ad lib chatter are okay, although a comedian he'll never be with that kid-on-the-corner approach. As like, he could have stayed on longer at preem show, or at least, come back for another bow or two.

Cohen must draw a healthy portion of the crowd, as evidenced by the intro-mitting and the yocks that followed with each of his dialect-turned stories. Cohen is an adroit performer, who switches laugh moods shooting from the broad to the insidey to build effect. That he's back with a slew of new bowl-stirrers is to his credit, for the aud usually calls for the familiars when he's well into his stint. Gets a palm-storm that could bring him back for more, if not for time elements.

Ozzie & Anita Reyes are a zesty pair of Latino dancers with a humorous approach that takes the edge off the jaded terpings. It earns them solid reception. Henry Levine batons the expanded orch in authoritative manner. With Betty Grable bowout, following show is still to be set. *Larry.*

Band Box, L. A.

Los Angeles, Dec. 21.

Gil Boyne, Jackie Gale, Bunny Bishop, Bob Bailey Trio; 3-drink minimum.

Hypnotist Gil Boyne convinces and entertains the crowd with his healthy, professional air. Act may be a bit long (one hour), but it's well suited to intimate, uninhibited atmosphere of Billy Gray's Band Box: lure being the expectancy of seeing one's friends doing harmless, foolish things in public.

Jackie Gale, on for about 20 minutes, has a pleasantly varied collection of materal—only a small portion of which is offcolor—and his delivery is excellent. As a bonus he mimics Pearl Bailey, Louis Armstrong and Frankie Laine.

Bunny Bishop has a settled, confident singing style which fits here as in larger rooms.

Billy Gray himself was in good form opening night and cracked relatively few jokes with Yiddish punch-lines. His impromptu remarks when off-stage add to the club's friendly atmosphere. Bob Bailey's three-man instrumental group provides competent backing. All acts are booked indefinitely. *Glen.*

Riviera, Las Vegas

Las Vegas, Dec. 22.

"La Plume de ma Tante" with Robert Dhery, Colette Brosset, Maurice Baquet, Jacques Legras, Frederick O'Brady, Pierre Tornade, Ross Parker, Francoise Gres, Suzanne Nicole, Henri Pennec, William Nuss, Roger Saget, Genevieve Coulombel, Edmond Varrato; Written, devised, directed by Dhery; choreography by Miss Brosset; music and arrangements by Gerard Calvi; staged by Alec Shanks; produced by David Merrick & Joseph Kipness in association with Jack Hylton; scenery supervision and lighting by Charles Elson; Jack Cathcart Orch (14); $4 minimum.

"La Plume de ma Tante" has made a graceful transition to the Riviera stage from its lengthy perch on Broadway, and if the favorable reaction from first-nighters is a gauge, then it's in for a long run here too—possibly 12 to 18 months.

The skits, with their delightful French approach to humor, are skillfully woven by writer-director-star Robert Dhery, repeating his role that tabbed him as a charmer for so many months on Broadway. Colette Brosset is a fine comedienne who contributes heavily to the happy shenanigans; each player seems just right for the splendid nonsense of the musical romp.

Those who saw the show in New York may feel cheated at the tightened version here which runs 80 minutes with no intermission, but actually the streamlining is an improvement.

A couple of bras are missing in the Vegas version, and the "adults only" tag probably will bypo attendance. "La Plume" has another factor in its favor to insure longevity—it's a show that will pull in many repeaters, and casino bosses will be pleased because it's the type of entertainment which lures the gaming fraternity. Until the show settles, Pembroke Davenport is in from N.Y. conducting the Jack Cathcart orch. *Duke.*

Flamingo, Las Vegas

Las Vegas, Dec. 22.

Joe E. Lewis, Frances Faye, Austin Mack, Don Kirk, Hope Howard, Barry Ashton Dancers (14), Nat Brandwynne Orch (11); $4 minimum.

Joe E. Lewis, has a generous supply of new material for this outing ("Mort Sahl—the wildest thing in a sweater since Lana Turner!"), including a song about Jack Kennedy. Austin Mack does his usual competent 88ing.

Miss Faye, at the piano, socks across such as "Darktown Strutters Ball," "The Man I Love," "South of the Border," "Toreador," and her trademark bowoff, "Go, Go, Go!" She gets solid assistance from Jack Costanza on bongos and the Nat Brandwynne orch (11).

Barry Ashton comes up with a couple of new production numbers for this one, and his "Who Needs Nudes?" is outstanding. Earl Greenberg's musical arrangements and Don Kirk's singing are notable. Entire package, staged by Ashton, is in through Jan. 18. *Duke.*

Tree Club, Dallas

Dallas, Dec. 23.

"For People Only," revue produced and directed by Jerry Segal; coproducer Ann Benson; costumes, sets, Fernando Colina; music, lyrics, sketches by Segal; choreography, Marty Ross; musical director, Howard Stafford; features Ann Benson, Marty Ross, Pixie Hopkin, David Harris; no cover or minimum.

Writer Jerry Segal comes through again; last summer he wrote his first intimate revue that scored at a local hotel room. This time he's tailored his fine talents for the Tree Club, a private club, and his music, lyrics and sketches are appropriately built into a skein—with the "Tree of Life" title.

Two-part show is large with talent—the four member cast expertly caring for the saucy songs, abetted by neat blackouts and inserting brief—but good—terping. It's a "chronological" exposure, from "What is Life," "The Embryo," "Childhood," et cetera, ending with "The Hereafter," natch. There are fine moments throughout the lengthy show. Miss Benson, Miss Hopkin, Ross and Harris give expert execution and score easily in the fast-paced, lengthy show. They're almost "unknowns" locally, but the cohesion and professionalism they inject into the overall staging makes this revue a good bet for larger rooms.

Segal, however includes some lines in poor taste, notably one about Helen Keller. Pianist Howard Stafford does a top showbacking job for an intricate show. Revue runs to Jan. 14. *Bark.*

Exhibs Around World Use Varied Gimmicks To Combat Television

Frankfurt, Dec. 27.

Exhibitors are getting mighty wily in beating the competition of television by providing lures and gimmicks that the little "wood box" can't offer.

A study of new theatre tricks throughout the world, just reported here, reveal that:

In Milan, a cinema offers the audience free bread and butter to munch during the screening.

In London, one theatre offers free auto transport to and from the cinema to old people or cripples. Another London house gives free tickets for children on their birthdays.

A theatre in the U.S. has come up with a wild idea of combining a life insurance policy with the tickets. A buyer fills out a contract promising that he'll go to the cinema once a month, and along with his ticket he pays the premium for the policy.

A Canadian house offers "block tickets," and a person who buys tickets to 10 showings gets them at a reduced price.

And in Frankfurt, the town's newly opened drive-in, the Gravenbruch, is providing every occupant of the car with a wool blanket to keep them warm until the American heating units are installed.

Borge Back To Houston

Houston, Dec. 27.

Victor Borge will return on Jan. 17 for his second appearance in Houston this season.

He will be presented in the Coliseum by J. David Nichols in his "Comedy in Music" show.

VARIETY BILLS

WEEK OF DECEMBER 28

NEW YORK CITY

MUSIC HALL
Marvin Roy
Helen Wood
Alan Cole
Bruce Peyton
Rockettes
Maria De Gerlando Choraleers
Corps de Ballet
Raymond Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Eileen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Foote
Arnaud Bonnet
Ewald Rustron
Peter North
Gordon Wilcock
John Kendall
Jeanne Battye
Pamela French
Ron Chambers
Ross Coleman
Mary Mackie
Julie Worthy
Camilla Christenson
Jean Brunning
Addie Black
Merle Taylor
Joan Corbett
Warrick Russell
SYDNEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montesco & Partner
Wasta & Rena Dahl
Flat Tops
Jill Pitt
Williams & Shand
Dancing Fountains
Paula Langlands

BRITAIN

BRIGHTON
Hippodrome
David Kossoff
Joe Church
Warren & Chick
Peter Cavanagh
Harry Jacobson
Fuller & Janette
Veronica Martell
Keefe Bros. & Ann
EDINBURGH
Empire
Robert Wilson
Joe Gordon 4
Murray & Maidie
Jimmy Shand Jr.
Aileen Manson
Isobel James
Desmond Carroll
Jeannie
Sydney Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry Duffy
GLASGOW
Empire
Craig Douglas
Dallas Boys
Johnny Beattie
Ally Wilson
Trio Vitalites
Will Starr

Cabaret Bills

NEW YORK CITY

Basin St. East
Dave Brubeck
Sarah Vaughan
Bertolotti's
Charley Manna
Casey Anderson
Terrace Alita
Betty Joyce
T. Gaynell Orc
Blue Angel
Kay Ballard
Odetta
Ted Markland
Reyneaux
Jimmy Lyon 3
Bon Soir
Sallie Blair
Tony & Eddie
Gina Wilson
3 Flames
Jimmie Daniels
Camelot
Bobby Short
Tom Paslo
Joan Wile
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Ana Maria Rey
Alberto Rochi
Ralph Font Orc
Panchito Orc
Copacabana
Tony Bennett
Ford & Hines
Johnny D'Are
Bonnie Marie
Paul Shelley Orc
Frank Marti Orc
Embers
Jonah Jones
Lee Evans
Entertainer
Johnny Johnston
Gladys Johnson
Joe Saye
Hotel Astor
Eddie Lane Orc
Hotel New Yorker
Milt Saunders Orc
Hotel Pierre
Naughty Marietta
Jimmy Carroll
Beverly Luria
Ronnie Cunningham
Jack Russell
Wilbur Evans
Didi Van Eyck
Lee Carroll
Stanley Melba Orc
Joe Ricardel Orc
Hotel Plaza
Roberto Iglesias
Ted Straeter Orc
M. Monte's Continentals
Hotel Taft
Vincent Lopez Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Bud & Travis
Milt Shaw Orc
Walter Kay Orc
International
Al Kelly
Joey Adams
Tina Robin
Lane Bros.
Little Buck
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy
Harrison & Kossi
Novelites
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombardi Orc
8 Harlowe Orc
Left Bank
Danny Apolinair
Mickey Manners
Living Room
Bobby Cole 3
Tommy Hazard
No. 1 Fifth Ave.
Harry Noble
Nina Dabore
Clara Cedrone
Damian Mitchell
Joan Bishop
Roundtable
Deep River Boys
Gloria Lynne
Sahbra
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mizrachie
Zadok Zavir
Fershko Orc
Leo Fuld
Savoy Hilton
Gunnar Hansen Orc
Chas. Holden Orc
Ray Hartley
Town & Country
Jewel Box Revue
Ned Harvey Orc
Martinez Orc
Upstairs/Downstairs
Ceil Cabot
Gordon Connell
Gerry Matthews
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jack Fletcher
William Roy
M & C Allen
Viennese Lantern
Yvonne Constant
Pawel Prokopeine
Ernest Schoen
Paul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Piute Pete
Bill Cimler
Lou Harold Orc
Village Gate
Cannonball Adderly
Art Farmer
Benny Golson
Nina Simone
Village Vanguard
Chris Connor
Charlie Byrd 3
Waldorf-Astoria
Dick Haymes
Fran Jeffries
Emile Coleman Orc
Theo Fanidi Orc

CHICAGO

Blue Angel
Mighty Panther "Calypso Voodoo"
Maritza & Lationgo
Tina Montez
Camille Yarbrough
Jamaica Slim
King George
Tino Perez Orc
Conrad Bolton "Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Patkin
Ron Urban
Byrd & Janine
Gay Claridge Orc
Boulevar-Dears (5)
Boulevar-Dons (5)
Drake
Jane Morgan
Jimmy Blade Orc
Edgewater Beach
Boyd Twins
Dink Freeman
John Smirley & Bonnie
June Taylor Dncrs
Kenny Black Orc
Gate of Horn
Josh White
London House
Kai Winding (7)
Audrey Morris 3
Eddie Higgins
Mister Kelly's
Bob Newhart
Sandy Stewart
Marty Robinstein
Marx & Frigo
Palmer House
Sophie Tucker
Borjeas
Ben Arden Orc
Trade Winds
Billy Eckstine
Joe Parnello 3

LOS ANGELES

Band Box
Billy Gray Rev
Gil Boyne
Jackie Gale
Ben Blue's
Ben Blue
"Les Corps de Paree"
Ivan Lane Orc (5)
Ciro's
D. Washington Rev
Brian Farnon Orc
Cloister
Belle Barth
Robinson Bros.
Geri Galian Orc
Cocoanut Grove
Dennis Morgan
Los Churumbeles de Espana
Dot Dorben Dncrs
Matty Malneck Orc
Crescendo
Mort Sahl
The Limeliters
Billy Regis Orc
Dingo
Diane Booth
Jack Elton
Steve La Fever
Slate Bros.
Jerry Lester
Powell Twins
Tommy Oliver Trio
Statler Hotel
"Playmates of '60"
Skinnay Ennis Orc
Ye Little Club
Nichelle Nichols
Trini Lopez

LAS VEGAS

Desert Inn
Louis Prima
Keely Smith
Sam Butera & Witnesses
Donn Arden Dncrs
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3
Dunes
Jayne Mansfield
Mickey Hargitay
Johnny O'Brien
Ink Spots
Ray Peterson
Starr Sisters
Bill Reddie Orc
El Cortez
Joe Cappo
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flamingo
Joe E. Lewis
Frances Faye
Barry Ashton Dncrs
Harry James
Della Reese
Edi Domingo
N. Brandwynne Orc
Fremont Hotel
So and So's
Make Believes
Jolly Jacks
The Holidays
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n West
Hacienda
Four Tunes
Johnny Olenn
Keynotes
Mint
Arthur Ellen
Skeets Minton
Cooper Sisters
Hoyt Henry Orc
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Holiday in Tahiti"
Harry Saunch
Sawyer Sisters
Allison McKay
Nighthawks
Ann Weldon
Micki Lynn
Riviera
"La Plume de Ma Tante"
Robert Dhery
Billy Williams Rev
Bob Crosby Bobcats
Jack Cathcart Orc
Sahara
George Burns
Ames Bros.
Ann Margret
Mary Kaye Trio
Characters
Louis Basil Orc
Sands
Nat King Cole
Allen & Rossi
Morrey King
Hal Loman Dancers
Garr Nelson
Copa Girls
Antonio Morelli Orc
Shepherd
Polly Possum
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sparky Kaye
Red Marshall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Orc
Stardust
Lido De Paris
Billy Daniels
Dick Contino
Hawaiian Revue
Thunderbird
"Scandals on Ice"
Les Paul
Mary Ford
Sammy Shore
Garwood Van Orc
Jerry Stewart Strings
Peter Hank Duo
Tropicana
Folles Bergere
Kathy Barr
Bernard Bros.
Lily Niagara
Florence Frederic Dancers
Shecky Greene

MIAMI-MIAMI BEACH

Americana
Eydie Gorme
Steve Lawrence
Pat Henry
Jack & Jan Archer
Lou Adler Orc
Pupi Campo Orc
Ross Trio
Carillon
Lou Walters Rev.
Johnny Puleo Co.
Chiquita & Johnson
Janine Claire
Mons. Choppy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc
Castaways
Ralph Font Orc
Buddy Lewis Orc
Jerry & Lesley
Candi Cortez
Copa Theatre
Alan Galbraith
Roberta Sherwood
Baron Buika
John Conrad Dncrs.
Boots McKenna Line
Dave Tyler Orc
Deauville
Bobby Darin
Myron Cohen
La Playa Sextette.
P. & M. Alicia
Dante Trio
Eden Roc
Paul Anka
June Valli
Mattison Trio
Mal Malkin Orc
Bobby Cole 3
Luis Varona Orc
Jack Kasse Orc
Fontainebleau
Joey Bishop
Latino Extravaganza
Los Romeros
Estelita
Raquel Bardisa
Isidro Damara
Singing Amigos (4)
Lenny Dawson Orc
Varadero Sextette
Ziggy Lane
Montmartre
"Jolson" Revue
Norman Brooks
Jolsonettes
Don Elliott
Murray Franklin's
Murray Franklin
Paul Gray
Jackie Heller
Kay Carole
Frankie Hyers
Carolly
Patti Lynn
Eddie Bernard
Saxony
Casa Diosa Revue
Diosa Costello
Don Casino Orc
Ivory Tower Revue
Fawzi Amir
Gulli Gulli
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group
Seville
"Fillies & Sillies"
Nejla Ates
Fisher & White
Melino & Hollis
Barry Elliott
Guy Taro
Ronnie Leonard
Lee Martin Orc
Versailles
Latin Scandals
Manola Torrente
Rudy Faneity
Gladys Robau
Freddy & Dancers
Manteca
Gordino's Voices
Juliette

RENO-TAHOE

Golden
Herbie Kae
Barons
Harold's Club
Carmen Cavallaro
Helen Boice
Don Conn Orc
Harrah's (Tahoe)
George Gobel
Page & Bray
Dolores Perry
Dorben Dancers
Leighton Noble Orc
Harrah's (Reno)
Kim Sis
Ross Lane 4
De Fuentes Bros.
George Rock
Abbie Neal
Modernaires
Holiday
Nick Lucas
Joe Malze
Trio Smeed
Charles Gould
Mapes
Esquires
Sabres
Back Room Boys
Joe Karnes
Riverside
Sarah Vaughan
Bob Melvin
Ink Spots
Starlets
Commodores
Buddy La Plata
Lou Levitt Orc
Wagon Wheel (Tahoe)
Gaylords
Darias
Norman Brown
Bobby Page

SAN FRANCISCO

Blackhawk
Earl Bostic
Earthquake McGoon's
Turk Murphy Orc
Fairmont Hotel
Kirby Stone 4
E Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Goman
Sandra Dorne
Gates Dancers
Hungry I
Jack Douglas
Reiko
Joe & Eddie
Jazz Workshop
Charlie Mingus Orc.
On the Levee
Kid Ory Orc
Neve
Red Norvo
Jackie & Roy
365 Club
Gonzalez Gonzalez
Roberto Navarro
Maria Caruso
Marya Linero
Barry Ashton Dncrs
Roy Palmer Orc
Purple Onion
June Ericson
Mel Young
Jerry Music

New Acts

ANN-MARGRET
Songs
Sahara, Las Vegas

George Burns has a gold mine in Ann-Margret (who doesn't use a last name) who appears with him in his current Sahara show. Burns says the 19-year-old Northwestern U. coed came into his office, sang a couple of numbers without accompaniment, and he was so impressed he signed her on the spot to a personal contract.

Ann-Margret is beautiful, shapely, and is delightfully feminine with her long brown hair down on her shoulders. She has animation in both face and body, blends a winning personality into her singing. More important, she has a definite style of her own, which can easily guide her to star status.

On the Burns show, she wears tight-fitting toreador pants and a loose-fitting sweater—she looks sexy enough to be exciting, but not too sexy to give the impression that she's still a wholesome college girl. With Burns, she also shows flair as a comedienne and her songs include "Bill Bailey," "Have A Good Time" and "Mack the Knife."

Duke.

BETTY HAYWOOD
Songs
23 Mins.
Interlude, Scottsdale, Ariz.

Betty Haywood, a low throated canary, affecting the casual coiffure and garb of a junior league Edith Piaf, scores in her wailing a catalogue of w.k. blues evergreens.

Miss Haywood is a warbler who works with no embellishments, but elects to rely on a better than average set of pipes to earn potent out front approval. Kicking off with an effective "Lover Come Come Back To Me," she segues into "A Sunday Kind of Love" and bows off with an excellent medley that includes "Street of Dreams," "Willow Weep For Me" and "As Time Goes By."

O'Haf.

SHEPARD & JORDAN
Songs
25 Mins.
Eddys', Kansas City

Team of Billy Shepard & Judy Jordan have been around only a few months as a singing pair, although each was a single for some time previous. Young, attractive pair, they sing out the established pops, and make it pleasant listening all the way.

Partner Shepard opens warbling a couple of old faves, "There Goes My Heart" and "Bye- Bye, Blackbirds," and then sings-introes Judy Jordan. She has an inning with "Make Me Feel So Young" and a medley of lullabies, before they duo on an interweaving of Johnny Mercer tunes, a folio that is almost inexhaustible for night club singers.

Tunes such as "Old Cowhand" and "Lazy Bones" bring big salvos, and inter-singing with Shepard on "Autumn Leaves" and Miss Jordan on "Come Rain or Come Shine" is especially effective. Not too many singing couples like this around, and they should be busy on tv and in clubs.

Quin.

Pitt Civic Arena

Continued from page 2

schedule the events for his committee's planned celebration.

"This thing is finished, all through," Chappie said in a news conference, "It is something you can't put together over-night. Our commitments are gone."

Now cancelled are all or part of the Ed Sullivan tv show; the Gene Autry show with one hour of the show being televised on the U.S. Steel Hour to demonstrate the utility of the arena; a three day series of symposiums on urban redevelopment; a big celebration with 56 countries participating and the possibility of a dedication speech by President Kennedy.

The celebration which the Committee was financing with private funds, was budgeted at $200,000.

'Approval' League For PR

Continued from page 1

petent agency?" can now turn to the League of Approval for guidance. Thus, the PR operator who doesn't know his own trade or who cynically resists efforts to upgrade its standards, will soon find that his firm cannot meet the League's exacting requirements for membership.

The first question to be asked by thousands of interested independents is: "What are the requirements for membership?" They are simple and severe, demanding only that a Public Relations agency maintain (1) *sound business operations;* (2) *consistent ethical practices;* (3) *competent professional personnel.*

The League, an exclusive membership organization, primarily serves the interests of independent public relations companies, which for years have comprised the "cutting edge" of a developing industry. The League provides them new status and recognition; acts as a certification service regarding an agency's excellence; on request of a potential client, supplies information on the agency's strength and specialization; publicizes them as the proven professions who can be engaged with confidence. In short, the PR Independent now has an organization that can and will go to bat for him.

In a business economy obsessed with bigness, the logical process for any company to follow is to employ the tried and proven Independent Public Relations firm as against collecting several individuals to form its own internal department. For, the League now sets up a marketplace where executives seeking a public relations firm can obtain official help in evaluating their own promotional needs and how best to fill them with an independent agency. No matter how competent a PR individual might be as part of a publicity department, he cannot and of course should not attempt to replace the collective professionalism and objectivity that only the Independent Firm can offer.

"There has long been a need," said Earl S. Peed, a veteran specialist in business public relations who is one of the League's founders and its administrative director, "for an independent qualifying organization for responsible PR firms, a recognized information service where business executives can inquire regarding a company's standards, ethics and professional record. That need has now been filled by creation of the League of Approval. From this day on, legitimate companies with high work standards and ethical business practices can become members of the League with its resulting prestige and certifying Seal of Approval.

"The League, in turn, will be able to provide authoritative information to business regarding member firms meeting its superior standards of excellence and performance. Furthermore, this plan could not work as just another industry association movement because it would lose the objectivity so vitally needed in this particular profession. An independent qualifying organization is thus justified for two important reasons: (1) no firm or individual can set creative standards for another, and (2) the PR industry on the whole cannot possibly rate and register itself in an impartial manner. Our approach will be based strictly on achieving a favorable reputation for qualifying agencies and for upgrading the industry's commercial prestige."

As the new League's qualifications director, I would only add that the organization now becomes a full-time salesman and interpreter for the public relations profession. In organizing this long-needed information center, Mr. Peed and I feel that the public relations science of achieving and maintaining a favorable public opinion must be strengthened at the highest possible level. Over the years, so many distortions and so many incompetents have crept into the field that an independent evaluation agency had to be established of necessity. Thus, for all qualifying members the League's Seal Of Approval becomes a badge of excellence to be zealously sought and zealously guarded.

Indeed, the independent Public Relations firm who joins the League is equipped to shape the industry and to influence society in a way no captive corporation department can do. Strengthened by the company of his peers and dignified by the League's specific interpretation of his role, the independent firm can act simultaneously as moral monitor and business pacemaker for the field. Professionally, such a League member has the freedom and the reputation to think, act, create and counsel for the benefit of both client and community.

A year ago, writing in VARIETY ANNUAL about the country's drift into social and commercial decadence, I emphasized, "The fuzzy-minded, morally-warped public relations field (fortunately, in a minority of cases) has been as guilty as any other. In their headline haste to tell and sell, fake and take, plant a story, rig a "plug," or pay off a columnist or photo editor, some PR practioners generally condone the very malpractices they have helped to create.

"From corporation consultants to Broadway press agents, too many publicists would rather be rich than right, safe than courageous, self-important than self-denying. Too many press agents, who can't think a straight thought or write a declarative sentence, are the not-so-hidden persuaders who believe the communications system exists for their own manipulation. **Little or no creative thinking has been done regarding the need for stricter morality in business or worthier aims for the nation."**

In striving for stricter standards and worthier aims for himself, his business and society, the PR independent now has somewhere to go. Indeed, the independent PR firm now must take a statesmanlike lead and thereby assure the proper interpretation of his value to business and industry. As he meets the standards of the League of Approval, he takes his place with comparable firms in an on-going program to achieve greater recognition and respect from the business community. As the new League gains and grows, he will get it. As the new League becomes his spokesman, he will emerge as a stronger independent power in his community and in his nation.

Paris Nitery 'Czar'

Continued from page 2

unfashionable by the hip locals and travelers.

Martini, who never drank or smoked, was originally a lawyer in Syria before coming to Paris where he was termed "The Lebanese" though hailing from another country. He soon ran the main Pigalle spec boites and employed 200 nude dancers and models and over 300 waiters. He was known to tip taxi drivers lavishly who brought oglers to his boites.

He either owned or held majority rights in the following Pigalle spots: Pigall's, Sphinx, Folies-Pigalle, Narcisse, Fifty-Fifty, Robinson-Moulin Rouge, the Russo spot Scheherazade; plus the Champs-Elyssees strip boites, the Drap D'Or, Le Shako and L'Aiglon.

Martini recently sold the Naturistes in Pigalle. He also had interests in the travesty spots, where men do shows dressed as femmes, the Carousel and Madame Arthur. His theatres were the Comedie-Caumartin and Capucines, usually having nude shows, and the Bouffes-Parisiens, a straight legiter.

Martini's wife, Helene de Cressac, directed the nitery shows and she also was directress of the theatres. Almost all the properties were in her name and that of Martini's half brother. She intends holding on to this empire.

At one time he bucked the Lido combine when he turned the dance hall next door to the Moulin Rouge, Robinson-Moulin Rouge, into a floor show nitery. But it did not succeed.

Martini made an attempt to open a New York nitery about a decade ago. He took over the site of the defunct Diamond Horseshoe and ran it briefly as the French Casino, but venture failed to catch on.

Chi Drury Lane Had 43-Week Season, Grossed 400G on 18 Productions

By LES BROWN

Chicago, Dec. 27.

The Drury Lane Theatre in suburban Evergreen Park wound up 43 weeks of continuous operation Dec. 11. The 555-seat arena, operating with a star policy, grossed over $400,000 with 18 productions, representing around 89% of the total capacity.

Not included in the tally is the amount of additional business brought to the Martinique restaurant and bar upstairs, which was the initial purpose of the theatre when owner Tony DeSantis created it eight years ago.

During the seven week hiatus until it reopens Jan. 31 with Peggy Cass in "Lullaby," the house will be enlarged to seat 600. That's the extent to which it can grow in its present structure. It's understood De Santis has plans in a year or so to build a separate theatre adjoining the Martinique.

What's remarkable about the length of the Drury Lane season this year is that the house does not rely on subscriptions. With the exception of theatre parties and benefits, tickets are sold at a straight scale graduating to a weekend top of $3.50. The management does with benefits, however, having sold the house to organizations for 62 performances in 1960 and, in addition, to partial parties for 85 performances.

Martha Raye established the record for the longest engagement at Drury Lane, with five weeks in "Solid Gold Cadillac," the closing production. Normally, plays are turned over on a fortnightly basis. Miss Raye grossed approximately $47,500 for the engagement. Only two of the shows this year were outside packages, "Biography" with Faye Emerson and "Abracadabra" with Hermione Gingold, the rest produced in the house by Carl Stohn Jr. and staged by James Monor. That it's been a boon to the Chi membership of Actors' Equity is testified in the fact that 153 roles were cast locally in 1960.

Of the plays presented, 10 were comedies, six dramas and two mysteries. Seven were Chicago premieres. Among those who starred were Gypsy Rose Lee, June Havoc, Joan Bennett and Donald Cook, Paulette Goddard, Vivian Vance, Joan Fontaine, Margaret O'Brien, Constance Bennett, Phyllis Kirk, Edward Everett Horton and Linda Darnell.

Guinness to Van Thal; London Legit Changes Via Grade Organization

London, Dec. 27.

The Grade Organization has made another positive move into the legit field by acquiring a substantial (though minority) holding in London Management, the percentery operated by Dennis Van Thal. Earlier in the year, it will be recalled, Robin Fox, the legit impresario, joined the Grade office in an exec capacity to develop its theatrical activities, though retaining his own independent management.

Grade buy into London Management coincided with the news that Alec Guinness had ended his long term association with MCA and was now being repped by Van Thal. Newcomers to the London Management talent list include Margaret Leighton who was formerly represented by Christopher Mann, Joan Greenwood, Carl Mohner, Michael Medwin, Harold Hamilton, John Quentin, Priscilla Morgan and others.

In addition to a strong talent lineup, the London Management stable includes a number of well-known directors, producers and writers. Ken Annakin, John Cranko, Vida Hope and Wendy Toye are among the directors, and the writers include Ian Dalrymple, Sandy Wilson and Alun Falconer. Composers repped by the agency include John Addison, Peter Knight and Sandy Wilson.

Ben Kapen, producer of the Charlotte (N. C.) Summer Theatre, has been in New York lining up shows for the spot's second season, which is scheduled to get underway next June 13 for an 11-week run.

Next Authors Assembly In 1962 to Mark 50th Anni

Authors League of America and its two components, Dramatists Guild and Authors Guild, have set the date for the next Authors Assembly in Manhattan. It will be in the fall, not the spring, of 1962.

Roosevelt Hotel may be the HQ, being named for the great Teddy, the original vice president of the League when it was founded in 1912. (Original League president was the U. S. novelist Winston Churchill).

The first Authors Assembly two years ago is believed to have been the only "convention" of writers ever convoked in America. The 1962 event will celebrate the semi-centennial of the organization, which numbers 7,500 writers.

Harold Goldberg Dead; Wm. Fields Is ATPAM Prez

With the death in New York last Sunday (24) of Harold Goldberg, the presidency of the Assn. of Theatrical Pressagents & Managers automatically goes to vice-president William Fields. Goldberg, 62, was in his second year as president of ATPAM. He was also executive secretary of the Independent Booking Office, which routes touring shows in the U. S. and Canada.

Goldberg, who had been ill for several months, was a popular figure in legit. He had been a member of the board of governors of ATPAM and v.p. of the union prior to his election as president. With Fields' takeover of the presidency of ATPAM, a special membership meeting will be called for v.p. nominations. Ballots will be sent out to the entire membership and both Fields and the newly-elected v.p.

(Continued on page 51)

Convent Garden Opera Co. Had Surplus in 1959-60

London, Dec. 27.

Although it made a surplus in 1959-60 for the first time in six years, the Royal Opera House, Covent Garden, is to hike admission prices 10-15% next spring. Grand tier seats now priced at $4 will go up to $4.50, while orchestra stalls will also be increased by 50c to $4.30.

The annual report for 1959-60 shows a surplus of $185,000, entirely due to an increase in receipts. For the current season, the accounts are expected to balance because of the antiipated profit from the Royal Ballet's current North American tour.

The Opera House expects a deficit for the 1961-62 season.

State Pays Deficit

Raleigh, N. C., Dec. 27.

State of North Carolina's contingency and emergency fund was tapped for $10,000 to support an outdoor drama in western mountains.

Governor Hodges and the Council of State approved the allocation to the Southern Appalchian Historical Assn. for losses sustained by "Horn in the West," the outdoor drama presented at Boone.

7 Arts Invests $22,000 in 'Rhino'

Seven Arts Associates Corp., has come to the rescue of "Rhinoceros" with a $22,000 investment in the Derek Prouse adaptation of Eupene Ionesco's play. The firm, active primarily in picture investment and production, is getting in-association managerial billing and an option to purchase the world film rights to the property within three months after its last New York performance.

The Seven Arts participation in the venture, which producer Leo Kerz put into rehearsal earlier this month for a Jan. 9 opening at the Longacre Theatre, N. Y., followed Kerz's recent plea for coin. In the solicitation for funds, he revealed the show had gone into rehearsal with only 60% of its $110,000 capitalization having been raised.

Therefore, the Seven Arts contribution substantially reduces the amount of coin needed to complete the capitalization on the venture. It raises the backing thus far accumulated to at least 80%. That's exclusive of any other coin that may have been invested in the production in the last three weeks.

Eli Wallach and Zero Mostel are costarred in the play, which is being directed by Joseph Anthony. Kerz, incidentally, is doubling as scenic and lighting designer and sound effects supervisor.

Equity Sees Employment Boom at '64 World's Fair

Actors Equity is already planning for the 1964 N.Y. World's Fair. The union has set up a special department at its homeoffice to handle matters relating to the employment of actors at the exhibition.

Equity figures the job availabilities will be far greater this time than at the last N.Y. World's Fair in 1939-40. A considerable number were employed then.

Contributing to the bullish speculation is the growth of industrial shows in recent years. It's anticipated that actors will not only be in demand for straight entertainment projects, but also for industrial presentations.

The purpose of the department is to plan for the Fair and to create suitable contracts. In a broader sense, it's felt the findings of the department will serve as a basis for the establishment of contracts for other Fairs, such as the 1962 Seattle Fair.

Trade Squawks Over 'Boys in 504'; Schary-Guild to Stagger Parties

The central ticket office set up by the Shuberts last summer appears to be a source of some discussion in the trade. The office, located in Room 504 of the Shubert headquarters in N. Y., handles the allocation of theatre party tickets, mail orders and broker allotments for all 18 shubert houses on Broadway.

Under this new system, the flow of tickets to boxoffice treasurers and brokers is not as free as in the past. In connection with this, Dore Schary and Theatre Guild executive Lawrence Langner held a meeting recently with about 45 ticket brokers at Schary's Manhattan residence.

Schary and the Guild are coproducers of the Broadway musical, "Unsinkable Molly Brown." The meeting was called to discuss the problems the brokers were reportedly having in obtaining tickets for the tuner. One of the major factors relating to the ticket tieup was the advance theatre party sale, which covers performances through the end of December. In line with this, Schary and Langner asserted that the allotment of tickets to parties and theatre clubs would be staggered for all their future productions.

The producers also informed the brokers that they would discuss the agency allotments of "Unsinkable" tickets with John Shubert, who's second in command under his father, J. J. Shubert. Involved in the operation of the central ticket office, which some wags refer to as "the dark at the top of the stairs," are Murray Helwitz, Ben Chasin and Max Sager, formerly treasurers at key Shubert houses.

Another gag among the Sardi's crowd is the possibility of Howard Teichmann writing a sequel to his comedy, "The Girls in 509." It would be called "The Boys in 504." A sidelight to the central ticket office setup is that Broadway productions pay $50 weekly to the Shuberts for the service.

Schary left Dec. 14 for a Florida holiday. He's due back Jan. 10 for the start of rehearsals of "The Devil's Advocate," which he's adapted from the Morris L. West novel.

Weigh Another Touring Company of 'Music Man'

The road may get another touring edition of "The Music Man" next season. A second hinterland company to augment the one currently playing major cities is contemplated for small town bookings. The management feels that by sending out another road company next season it could cash in on an untapped market before the picture version of the tuner is released in June, 1962.

The Broadway production of the musical is now in its 158th week of operation. The musical, produced by Kermit Bloomgarden with Herbert Greene (in association with Frank Productions, Inc.), moved last October from its longtime berth at the Majestic Theatre, N.Y., to the Broadway Theatre, N.Y., where the show is eventually scheduled to go on twofers.

The road company, currently touring the big cities, has been out since the summer of 1958.

'Majority' to Quit Profitable Chi For Road Dates

Chicago, Dec. 27.

Despite consistently healthy grosses at the Erlanger here, "Majority of One" has posted a Jan. 14 closing notice to fill the Theatre Guild-American Theatre Society obligations on the road.

When the comedy leaves Chicago, it will have played 15 weeks, longest local run for a straight play in several seasons. The Leonard Spigelgass show, costarring Gertrude Berg and Cedric Hardwicke, averaged around $40,000 a week for the first nine weeks of its Erlanger engagement and is still doing profitable business.

"Majority" is slated to play St. Louis, St. Paul, Des Moines, Denver, San Francisco, Los Angeles, Cincinnati, Toronto, Baltimore, Pittsburgh and Washington, D. C. It will fold in June.

Michael MacLiammoir's 'Oscar's Importance' Tour

London, Dec. 20.

Michael MacLiammoir's one-man show, "The Importance of Being Oscar," clicked on its limited season at the Apollo, London. Following a five-week tour of the sticks Fred Sadoff is bringing it back for a further month at the Royal Court on Jan. 23.

Then this sharp, subtle look at Oscar Wilde journeys to America, South Africa, Australia and back to the Continent.

'Andersonville' Parallel To Nazi Horror Camps Called Mostly 'Literary'

By HANS HOEHN

Berlin, Dec. 27.

German audiences will only be fooling themselves if they accept "Andersonville Trial" as analogous to the post-World War II Nuremberg trials. The moral responsibility vs. military obedience theme of the play, which opened recently at the Schiller Theatre here, is not applicable when considering the attrocities committed by Germans during the war.

Capt. Henry Wirz, accused of being responsible for the death of 14,000 Union soldiers while commandant of a Confederate prison during the Civil War, is depicted in the play as being weak rather than vicious in following the orders of his superior. The concentration camp commandants, on the other hand, had been given their jobs because of their ability to function as professional killers.

The situations, therefore, are not suitable for comparison. Unfortunately, though, it seems an analogy between the two trials will be made by German theatregoers. Contributing to that likelihood is the fact that much of the dialog in the play is reminiscent of statements made by Nazi defendants in Nuremberg.

Saul Levitt, author of the play, which was translated by Willy H. Thiem, has tackled a difficult problem objectively, but he hasn't come up with a satisfactory solution. The courtroom drama is similar in treatment to "Caine Mutiny," another U.S. import, which was also presented at the Schiller several years ago. It's doubtful, however, that "Andersonville" will repeat the success of "Caine."

"Andersonville," staged by Harry Meyen, costars Thomas Holtzmann, Eduard Wandrey, Carl Raddatz and Claus Holm.

OUT NEXT WEEK!

The

55th Anniversary Number

Of

VARIETY

Shows Abroad

Young in Heart

London, Dec. 22.

Jack Hylton presentation of a revue in two parts, starring The Crazy Gang (Bud Flanagan, Nervo & Knox, Naughton & Gold, "Monsewer" Eddie Gray); featuring The Ken Tones, Bill Lynton, Roy Sone, Anne Hart, Dorothy Wayne, Willie Carlisle, Pamela Austin, Celia Wright, Leslie Want; The Tiller Girls (20). With comedy scenes by Bud Flanagan and The Gang; comedy directed by Charles Henry; music and lyrics, Ross Parker, Bryan Blackburn, Greatrex Newman; dances and musical numbers, Joan Davis; musical director, Jack Ansell; staged by Alec Shanks. Opened Dec. 21, '60, at the Victoria Palace, London; $2.50 top.

The more they change, the more they remain the same. And who would wish it otherwise? For the Crazy Gang have become an institution in Britain—almost part of the Establishment, and this is allegedly their last show before retirement.

There is no doubt about its boxoffice potential. It will keep going as long as the veteran stars have the stamina to maintain the pace at this demanding twice-nightly schedule.

About 30 years ago, The Crazy Gang hit on a formula for b.o. success and have hardly varied it with the passing of the years. They have their own brand of broad, frank vulgarity, which never gives offense; they are masters at slapstick, experts at impersonation and in their own class at comic business.

In their new revue for Jack Hylton, the Gang are as lively, inventive and energetic as ever. In one sketch, entitled "Gunfight at Elsinore Junction," Bud Flanagan plays Hamlet, Teddy Knox, Horatio Maverick, and Charlie Naughton the most bizarre Ophelia to be seen on the stage.

It is occasionally strains for effect, but overall is boisterous and yock-raising. In another scene, they recapture the old vaudeville spirit, an item which Bud Flanagan opens by singing "Maybe it's because I'm a Londoner"; and Jim Nervo does an amusing spoof on acrobatics with Bill Lynton.

The gang maintain the pace of their humor with a takeoff of "Spartacus," written by Bryan Blackburn, plus a broad-humored silver wedding scene and a Royal Ascot number reminiscent of the scene from "My Fair Lady." There is also "Monsewer" Eddie Gray with a solo item in which he battles for honors against a deadpan performing dog.

Though the Crazy Gang rightly dominate the proceedings and are the unquestionable ticket selling lure, there is other worthwhile talent in the production. Dorothy Wayne, a new recruit to the West End, shows a striking versatility as a vocalist-entertainer.

Anne Hart is a lively soubret, the Ken-Tones a polished close harmony group and outstanding as always, are the Tiller Girls with their precision stepping. Roy Sone, Willie Carlisle, Celia Wright and Pamela Austin are others who lend commendable aid.

The entire production has been staged by Alec Shanks, who has adroitly unified the talents of his technical colleagues. *Myro.*

L'Etouffe Chretien
(Hard to Swallow)

Paris, Nov. 5.

Vera Korene presentation of comedy in two acts (eight scenes), by Felecien Marceau. Staged by Andre Barsacq; settings and costumes Jacques Noel. Stars Francis Blanche, Arletty; features Alfred Adam. Opened Nov. 4, '60, at the Theatre de La Renaissance, Paris; $3.50 top.

Nero	Francis Blanche
Agrippine	Arletty
Tigellin	Alfred Adam
Killer	Ibrahim Seck
Lion	Pongo
Lepida	Lydia Rogier
Marcus	Jacques Dynan
Priscilla	Jenny Orleans
Pythagoras	Jacques Ramade

Felecien Marceau, who became an international theatrical name as the author of "The Egg" and "The Good Soup," has written a new comedy about the evils of corruption, titled "L'Etouffe Chretien" (figuratively "Hard to Swallow"). The play attempts to put into dramatic form what Lord Acton expressed so pungently about 70 years ago: "Power tends to corrupt; absolute power corrupts absolutely."

The heavy-handed piece presents the Roman Emperor Nero as a fat little man who uses his power to satisfy his desire for sensation. He dresses as a lion to find out how the beast feels while mauling a victim. He has incestuous feelings for his aunt, whom he has beheaded, and his mother, but has her murdered when she almost succeeds in seducing him. Then he marries a homosexual.

The play is awkwardly macabre, without real comic style or clarity, and the pivotal character is unbelievable. Andre Barsacq's staging doesn't help. Even the talented Arletty is unable to do much with the role of the Emperor's mother.

The title means literally, "The Smotherer of Christians," but in this instance can be translated as referring to leftover food, primarily bread, which is not fit to eat. As a matter of fact, the play is tough to take, too.

The Deputy's Daughter

Dublin, Nov. 15.

Abbey Theatre Co. presentation of comedy in three acts (four scenes) by Anthony Butler. Staged by Ria Mooney; setting, Thomas MacAnna. Stars T. P. McKenna, Angela Newman, Peadar Lamb, Harry Brogan. Opened Nov. 14, '60, at the Abbey (Queen's) Theatre, Dublin; $1 top.

Jim Finnegan	Pat Layde
Sean Barry	T. P. McKenna
Liam McInerney	Peadar Lamb
Mickey Scally	Richard O'Brien
Mary Quinn	Angela Newman
Tahdg Mills	Harry Brogan
James O'Rourke	Michael Hennessy
Mrs. Anne O'Shaughnessy	Marie Keane
Pat Mackey	Liam Foley
Daniel Ryan	Eoin O'Sullivan

Anthony Butler, a newcomer to Abbey playwrighting, has taken a lively poke at Irish politicians and the tradition of nominating the son or daughter of a former Deputy (Congressman) as a successor candidate.

The comedy has considerable point and although Ria Mooney's direction is slow, there is infectious fun and in the romance of the proposed candidate and a civil servant intent on preserving his neutrality. The dialog is crisp and though occasionally obvious, has plenty of laugh lines for Irish audiences.

Angela Newman's playing of the reluctant candidate with a mind of her own is a lively performance, balancing the quiet of her civil servant sweetheart. T. P. McKenna is not entirely convincing as the opportunist politician with an honest heart.

There are standout jobs by Harry Brogan as an old guard political party man and Pat Layde in the smaller role of the disillusioned supporter. Among the favor-seekers in this piece of small-town political finagling there's a delightful sketch by Liam Foley.

"The Deputy's Daughter" is amusing and should get a run. *Mac.*

The Duchess of Malfi

London, Dec. 16.

Stratford-on-Avon presentation of a drama in two acts by John Webster. Stars Peggy Ashcroft. Director, Donald McWhinnie; settings and costumes, Leslie Hurry; music, Humphrey Searle; music adviser, Raymond Leppard; music director, Brian Priestman; lighting, John Wyckham. At Aldwych Theatre, London. Dec. 15, '60:$ 3.00 top.

Antonio Bologna	Derek Godfrey
Delio	Peter Jeffrey
Daniel de Bosola	Patrick Wymark
Cardinal	Max Adrian
Ferdinand	Eric Porter
Silvio	Clifford Rose
Castruccio	Donald Layne-Smith
Roderigo	David Sumner
Grisolan	Donald Douglas
The Duchess of Malfi	Peggy Ashcroft
Cariola	Stephanie Bidmead
Old Woman	Mavis Edwards
Julia	Sian Phillips
Antonio's Son	Robert Langley
Officer	Philip Voss
Marquis of Pescara	James Bree
Doctor	Tony Church
Count Malatesti	Ian Richardson

Stratford-on-Avon moves into its London home with a splendid production of John Webster's horrific melodrama, in which Peggy Ashcroft superbly repeats the role she first played in 1945. It's an impressive start for one of the most exciting new theatrical ventures in the West End for a long time.

Though there must undoubtedly be some criticism of the choice of play, this production of "The Duchess of Malfi" sets a high creative and artistic standard, in which Donald McWhinnie's standout direction is a dominating influence. He uses the apron stage intelligently; and his staging of the final sequence in which the stage is littered with corpses is accomplished with considerable skill.

The play has its obvious faults in construction, notably the pitiless murder of Miss Ashcroft half-way through the second act. It's a performance of rare quality, and Miss Ashcroft is deeply moving during the long period between her enforced separation from her husband and children until her "execution."

Patrick Wymark is a powerful Bosola, who is installed by the Cardinal as "gentleman of the horse" to the duchess, and the in-

(Continued on page 53)

PEG 'CATSTICK' AT 105G
Elaine Perry's 1% of Gross on Top of Fee

Jack Barefield's "Catstick" is budgeted at $105,000 for its planned Broadway presentation next January under the production auspicies of Elaine Perry. For her services as producer, Miss Perry is to get 1% of the gross as a weekly operating expense. She'll also direct the production, but the percentage of the gross she's to get as stager isn't disclosed in an offering circular soliciting investment coin.

Barefield, who'll be making his debut as a Broadway playwright, is to get the Dramatists Guild minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. The author, according to the solicitation, has already received a $500 advance to be recouped by the production from his future royalties. The cast for the play, which is scheduled to begin a tryout tour Jan. 4 at the Shubert Theatre, New Haven, will be headed by Patricia Jessel and Donald Davis. The play is scheduled to open Jan. 24 on Broadway at an undesignated theatre.

Kilted 'Wish for Jamie,' Xmas Panto in Glasgow, Breaks With Tradition

By GORDON IRVING

Glasgow, Dec. 20.

On the theory that the public may be tiring of "Cinderella," "Jack and the Beanstalk" and the other traditional holiday shows, the theatrical firm of Howard & Wyndham is experimenting this season with an all-Scottish pantomime, "A Wish for Jamie." It is being presented at the Alhambra here by Freddie Carpenter, with tenor Kenneth McKellar as star.

"For years now I have wanted to give the Scottish public a very big Scots production," said Stewart Cruikshank, managing director for Howard & Wyndham. "I've wanted to get away from the standard offerings. This is to find out if a new show will click. The glamor of the kilt never misses, not just to the Scots themselves, but to the world as a whole."

"A Wish for Jamie" also features comedians Rikki Fulton and Reg Varney, with Fay Lenore as Principal Boy. Specialties are Paul & Peta Page, puppeteers, and the Five Villams. A complete ballet company, Western Theatre Ballet, is an integral part of the production, with Peter Darrell as choreographer. Settings and costumes are by Berkeley Sutcliffe, and book is by John Law.

Lack of establishing indigenous fairy-tales has been a major snag in devising an all-Scottish pantomime. "Germany has Grimm's fairy stories, Denmark has the tales of Hans Christian Andersen, and France has Perrault, who wrote the original tale of 'Cinderella'," Carpenter explained.

"Even England has 'Dick Whittington and his Cat.' Now we are trying to give Scotland a pantomime with a truly 'Auld Lang Syne' atmosphere," the producer added.

Other pantomimes in the 1960-61 Scottish line-up include the traditional "Babes in the Wood," starring comedian Jack Milroy, at the Pavilion, Glasgow, and Howard & Wyndham's "Goody Two-Shoes," starring Alec Finlay and Jack Tripp, at the King's, Edinburgh. "Tokyo 1961," a Japanese revue, is a novelty entry in the festive line-up. It's at the King's Theatre, Glasgow.

The Circle Comes Full

By Tom Weatherly

When I was a lad at Lawrenceville,
I dreamt of Broadway fame,
And loved to think of Mazda lights—
Spelling out my name.

So then the years moved swiftly on,
That dream came mostly true;
I did produce some Broadway hits—
Albeit they were few.

But now the circle's quite complete,
The Broadway urge is still;
'Cause now my dreams are on a farm—
Close by to Lawrenceville.

Alex Cohen At It Again

Alexander H. Cohen is again demonstrating his penchant for exploitation and promotion gimmicks with his latest Broadway production, "An Evening With Mike Nichols and Elaine May." During the pre-Christmas week, Cohen gave about 400 copies of the new Mercury album of the show to ducat-dispensers at the various ticket agencies in New York. Nichols and May are currently in their 12th week at the John Golden Theatre, N. Y.

The records, accompanied by season's greetings by Cohen, were sent to each recipient's home. Incidentally, the albums being sold to the public include inside their jackets mail order blanks for tickets to the Golden presentation. Postage-paid mail order envelopes are also available at the Golden for those unble to get their specific choice of date and seat locations at the boxoffice. The envelope includes a calendar covering the first few months of 1961.

A special slick-stock house order slip bearing a minature reproduction of the Playbill program cover for the show is also being used by Cohen. In addition, the favorable critics' quotes for the presentation, instead of being listed on regular bulletin boards at the theatre, are now being run under the marquee of the house on a newly-installed electric sign.

Show on Broadway

Do Re Mi

David Merrick presentation of two-act (21 numbers) musical comedy with book by Garson Kanin; music, Jule Styne; lyrics, Betty Comden and Adolph Green, based on Kanin's short story of the same title. Staged by Kanin; settings, Boris Anderson; costumes, Irene Sharaff; musical direction, Lehman Engel; choreography, Marc Breaux and Deedee Wood; associate director, William Hammerstein; associate producer, Jones Harris; orchestrations, Luther Henderson; vocal arrangements and direction, Buster Davis; dance arrangements, David Baker; production supervisor, Neil Hartley. Stars Phil Silvers; features Nancy Walker, John Reardon, David Burns, George Mathews, Al Lewis, Al Nesor, Chad Block, George Givot, Nancy Dussault. Opened Dec. 26, '60, at the St. James Theatre, N.Y.; $9.40 top Friday and Saturday nights, $8.60 weeknights.

Casa Girls	Marilyn Allwyn, Diane Ball, Sandra Devlin, Regina Groves, Nancy Van Rhein, Carol Stevens, Dean Taliaferro
Dance Team	Patti Karr, Ray Kirchner
Kay Cram	Nancy Walker
Hubert Cram	Phil Silvers
Walter	Frank Derbas
John Henry Wheeler	John Reardon
Swingers	Betty Kent, Donna Sanders, Suzanne Shaw
Headwaiter	Marc Jordan
Fatso O'Rear	George Mathews
Skin Demopoulos	George Givot
Brains Berman	David Burns
Thelma Berman	Marilyn Child
Interviewer	David Gold
Photographer	Stuart Hodes
Wheeler's Secretaries	Carol Stevens, Dean Taliaferro
James Russell Lowell IV	Chad Block
Sumo Student	Ray Kirchner
Tilda Mullen	Nancy Dussault
Wolfie	Al Nesor
Marsha	Carolyn Ragaini
Lou	Steve Roland
Gretchen	Betty Kent
Recording Engineer	Albert Linville
Maitre D'	Bob McClure
Animal Girls	Marilyn Allwyn, Diane Ball, Sandra Devlin, Regina Groves, Patti Karr, Nancy Van Rhein, Carol Stevens, Dean Taliaferro
Moe Shtarker	Al Lewis
Commentators	Bob McClure, Allan Stevenson
Senator Rogers	Albert Linville
Senator Redfield	Edward Grace
Chief Counsel	Steve Roland
Fatso's Lawyer	Marc Jordan
Brain's Lawyer	Pat Tolson

Others: Marilyn Allwyn, Doria Avila, Diane Ball, Frank Derbas, Sandra Devlin, David Gold, Edward Grace, Regina Groves, Stuart Hodes, Curtis Hood, Daniel Jasinski, Marc Jordan, Patti Karr, Betty Kent, Ray Kirchner, Barbara Lang, Josephine Lang, Bob McClure, Ken Malone, Jim Marley, James Moore, Dawn Nickerson, Ed Pfeiffer, Carolyn Ragaini, Steve Roland, Donna Sanders, Suzanne Shaw, Carol Stevens, Liza Stuart, Dean Taliaferro, Nancy Van Rhein, Richard Young.

Musical numbers: "Waiting, Waiting," "All You Need Is a Quarter," "Take a Job," Juke Box Hop, "It's Legitimate," "I Know About Love," Auditions, "Cry Like the Wind," "Ambition," Success, "Fireworks," "What's New at the Zoo" "Asking for You" "Late, Late Show," "Adventure," "Make Someone Happy," "Don't Be Ashamed of a Teardrop," Juke Box Trouble, "V.I.P.," "All of My Life."

Here's one for the trade, an all-out smash hit musical comedy to keep the boxoffice swamped, the brokers scrambling for tickets and the public complaining about the scarcity of seats. "Do Re Mi," which opened last Monday night (26) at the St. James Theatre, is the first unqualified slambang success of the season.

The David Merrick production, starring Phil Silvers, is a fast and brassy whoop-de-do with a colorful, serviceable book, plenty of laughs, tuneful songs, rousing dances and the general glitter and punch that are the hallmark of the Broadway musical theatre when it clicks. It's a potential for the road and material for a lively picture.

The show's first act is by far the best, but although the pace is slower in the second half, with fewer big numbers and comedy scenes, and several let-down spots, the overall entertainment level is high and the general impression is emphatically favorable. "Do Re Mi" is an unquestionable professional credit and will be a substantial royalty-maker for librettist-director Garson Kanin, composer Jule Styne and lyricists Betty Comden and Adolph Green, besides being a likely bonanza for producer Merrick.

Silvers, in his first stage appearance since going from "High Button Shoes" and "Top Banana" to a popular television series, retains a trace of the Sgt. Bilko character is his portrayal of the irrepressible hustler of Kanin's Atlantic Monthly short story about the seamy side or cabaret life, the jukebox trade and the recording business.

But even at his expert and captivating best, the star doesn't just think up those jokes and songs on the spur of the moment. Kanin's characters have something of the raffish innocence of Damon Runyon and there's a suggestion of the rambunctious nether world of "Guys and Dolls" in the fandango about the unregenerate ex-hoodlums who come out of retirement to try to take over the jukebox racket and actually succeed in discovering a new singing star.

There are a number of very funny scenes, with a few explosively laughable bits of business, mostly involving Silvers as the cement-dome would-be bigshot who keeps getting goofy inspirations, and Nancy Walker as his hopelessly disillusioned but resignedly devoted wife. Perhaps the funniest number is the opener, a devastatingly accurate lampoon of the tawdry glamor of a New York cabaret.

Styne has what sound like sure hits in the romantic "I Know About Love" and "Make Someone Happy," the comic "It's Legitimate," the tuneful novelty "Cry Like the Wind," the zany "What's New at the Zoo," the amusingly hokey "Don't Be Ashamed of a Teardrop" and, for production purposes in this show, "Fireworks" and the soliloquy "All of My Life." The Comden and Green lyrics are workmanlike and the numbers staged by the new choreographer team of Marc Breaux and Deedee Wood are illustrative and contagiously lively.

Miss Walker, who can seem unhappy or blissfully funny on occasion, is at her best as the endlessly patient wife whose dream is for her nogoodnik husband to get a regular job, be on time for once in his life and, as the absolute ultimate, dance with her sometime. She has several sock comedy scenes and one triumphant song number, "Adventure," perhaps the best thing she's ever done on Broadway.

There is an attractive performance by a newcomer to principal roles, Nancy Dussault, who has a pleasingly clear, melodious voice, a refreshingly simple singing style, an interesting, expressive face and a trim figure. She is unusually fortunate in her first number, the hauntingly tuneful "Cry Like the Wind." The juvenile lead, John Reardon, a draftee from opera, has an excellent, resonant voice, but tends to use it a bit enthusiastically. There are good professional funnyman performances by George Mathews, David Burns and George Givot as blundering hoodlums.

Kanin's staging is swift and sure, Boris Aronson has designed appropriately garish scenery and Irene Sharaff has provided skillfully humorous costumes. Lehman Engel conducts the performance with knowing flourish. "Do Re Mi" is obviously an example of brilliant tryout doctoring. No one is likely to mistake it for theatrical art, but it's good, solid entertainment of the sort that pays the bills on Broadway. It provides a welcome boost to a generally wan season. *Hobe.*

George Abbott, stager and colibrettist of the current "Fiorello" and "Tenderloin," planed Monday (26) to Florida to work on an idea for a new musical comedy dealing with Cuban refugees.

Run-Through Asides

In a move to offset its location away from the Times Square area, the Phoenix Theatre, N. Y., is now providing after-the-performance opening-night limousine service to take the first-string critics to their offices in time for deadlines. Some of the aisle-sitters also use the chauffeured cars to get to the theatre . . . It turns out that producer-realtor **Roger L. Stevens** was leveling as usual when he said he had no ambitions for political office. Although he was again an active fund-raiser for the Democratics in the recent Presidential campaign and presumably could have a Cabinet, sub-Cabinet, or diplomatic appointment if he wanted it, there's been no speculation about him being named, and apparently he won't be . . . Producers **Robert E. Griffith & Harold S. Prince** have made another distribution (2½% on $250,000) on their 1954-55 musical, "Damn Yankees."

Carol Channing's illness with a throat infection forced cancellation of last week's Baltimore booking of "Show Girl." The pre-Broadway tour resumes this week in Boston . . . **Morris Jacobs**, general manager for the Rodgers & Hammerstein office, was in Chicago last week to deliver the firm's Christmas presents for the cast of the touring "Flower Drum Song" and to see about a new supply of tickets through next June for the **Richard Rodgers-Oscar Hammerstein 2d-Joseph Fields** musical at the Shubert Theatre.

The Milwaukee County Board has authorized a study to select a site for a proposed municipal musical theatre in Juneau Park . . . Just before the recent Broadway opening of "Critic's Choice," producer **Otto Preminger** exercised the provision for a 20% overcall, bringing the capitalization to $150,000 for the presentation of the **Ira Levin** comedy . . . A new bulb for theatrical spotlights, said to deliver 20% more light, has been developed by Radiant Lamp Corp., in collaboration with **Edward F. Kook**, president of Century Lighting.

H. Clay Harshbarger, chairman of the Department of Speech & Dramatic Art at the State Univ. of Iowa, will visit New York in the next several weeks for his annual inspection of the Broadway shows. He'll be accompanied by his wife, **Gretchen Harshbarger**, an associate editor of American Home mag. The couple usually do the Broadway show bit in the fall, but were delayed this year by Mrs. Harshbarger's major surgery.

The **James (and Mari) Micheners** sent out an inspirational holiday greeting this year from their home at Pipersville, Pa., about the career of composer Georg Friederich Handel . . . **Michael Pilly**, drama critic for the Albany Times-Union, started a new policy for the sheet by covering the Broadway production of "Camelot" . . . **Fred Coe** and **Arthur Cantor**, producers of "All the Way Home," circulated the show's backers last week with a letter about their decision to continue the Broadway run of the **Tad Mosel** dramatization of James Agee's novel, "A Death in the Family," and enclosing reprints of laudatory articles by **Howard Taubman** in the N. Y. Times and **John Beaufort** in the Christian Science Monitor.

Playwright-scenarist **Emmet Lavery** has an article, "The World of Philip Barry," in the current (November) issue of Drama Critique, published by the National Catholic Theatre Conference . . . **Alexis Solomos**, director of the Greek National Theatre, will be the next guest director in the series sponsored by the Institute for Advanced Studies in the Theatre Arts. He'll stage twin productions of a dual-bill comprising the tragic "Helen," by Euripides, and the Aristotle satire of it, titled "Women in Assembly."

There was a minor fuss recently when the Theatre Guild presented on the "U. S. Steel Hour" a television comedy, "The Yum Yum Girl," authored by legit pressagent **John L. Toohey** and adapted by **Robert Van Scoyk**. A protest was filed by **Frederick Brisson**, co-producer with **Roger L. Stevens** of the Broadway comedy, "Under the Yum Yum Tree." There was no similarity between the plots and characters of the story and play. **Leah Salisbury**, Toohey's agent, has also sold two others of his short stories, "The Checkerboard Girl," to McCall's, and "The Somewhat Different Irishman," to the Saturday Evening Post.

Show Out of Town

Midgie Purvis

Philadelphia, Dec. 27.

Robert Whitehead & Roger L. Stevens, in asso. with Robert Fryer, Lawrence Carr & John Herman presentation of two-act comedy by Mary Chase. Staged by Burgess Meredith; settings and lighting, Ben Edwards; costumes, Guy Kent. Stars Tallulah Bankhead; features Audrey Christie, William Redfield, Clinton Sundberg, Alice Pearce, Nydia Westman, John Cecil Holm, Kip McArdle. Opened Dec. 26, '60, at the Locust Theatre, Philadelphia.

Louis Kronfeldt ..... Will Able
Emma Pasternack ..... Audrey Christie
Althea Malone ..... Nydia Westman
Mother ..... Kip McArdle
Midgie Purvis ..... Tallulah Bankhead
Al Mevers ..... Phil Bruns
Cleo June ..... Pia Zadora
Wesley ..... Paul Mace
Harry ..... Joseph Grassi
Luther Plunkett ..... John Cecil Holm
Dorothy Plunkett ..... Alice Pearce
Vivian Stubbs ..... Janice Mars
Dr. Monroe Sidensticker ..... Clinton Sundberg
Bill Lomax ..... Red Granger
Jack Feddersen ..... William Callan
Canfield Purvis ..... William Redfield
Babe Jensen ..... Jean Bruno
Edwin Gilroy Purvis ..... Philip Huston

Tallulah Bankhead in "Midgie Purvis" makes a comedy pitch for the advantages to be enjoyed from advanced old age. There may be a farcically funny idea in the new Mary Chase play, which opened a tryout engagement last night (Mon.) at the Locust Theatre here, but the show doesn't seem to be long for this world.

The dominant mood in fantasy, and Miss Bankhead is cast as a wealthy matron of 49 who adds 30 years to her appearance (with hair whitening and greasepaint wrinkles) because of a rebuff from her about-to-be-married son. At the moment, "Midgie Purvis" has about enough material for a 30-minute television show. The one gag is too distended to support three acts, and the author has not helped, nor has director Burgess Meredith contributed much with his corny sight gags.

One curtain finds the cast getting tangled in telephone wires. Several others have the dialog trailing off so that even the players seem unsure when the scene is finished. A comedy European maestro for the six-piece Locust house orchestra is used for more laughs during scene changes.

Miss Bankhead in her Salvation Army raiment gleefully accepts all the masculine aid that a helpless old lady receives, and seems thoroughly to enjoy her uninhibited state. The old dame's idea on baby-sitting are unique, and there are laughs at the quick switches from the aged whimper to the actress's own basso bravura. It's entertaining for a while, but that's it.

The resolution, which tries to make sense out of the matron's antics, winds up with her again established as the lady of the manse, makes for a woeful finale. The star has most of the fun romping with a trio of engaging sprouts.

There are a number of good people in the supporting array, all virtually type cast. Audrey Christie is the salty clubwoman, the first to become suspicious of Midgie Purvis, and Nydia Westman is her ever-fluttery friend. Clinton Sundberg is the irresolute and distressed pediatrocian, John Cecil Holm an explosive son-in-law and Alice Pearce his comedy spouse.

Gagh.

CENTRAL CITY'S 30TH YEAR

Pairs "Traviata" and "L'Elisir" For 18 and 16 Performances

Denver, Dec. 27.

Central City Opera, the mining camp refuge of the Denver chi-chi, is primed for season number 30 running June 24-July 22 next. Noting the recent popularity of Donizetti's "L'Elsir d.Amore" at the Metropolitan Opera in N. Y. it has been scheduled for 16 performances. It's believed that Emerson Buckley, the musical director for the Colorado event, hopes to secure the services of a couple of the Met principals.

Alternate opera for 1961 will be Verdi's "La Traviata" with 18 performances.

Britain Goes 'Round'

London, Dec. 27.

Britain's first permanent theatre-in-the-round, the Chichester Festival Theatre, is due to open for its first 10-week festival season in June 1962. It will cost about $240,000 to build and will have a capacity of 1,400.

The project was launched by Leslie Evershed-Martin who has already raised over $110,000 in public subscription. Prospects for the future had given the trustees confidence to go ahead. The theatre will be closed during winter months, but will be available for conferences and readings.

ACTORS VS. SINGERS: AUDIBILITY FACTOR

New York.

Editor, VARIETY:

Your piece on audibility in Legit Theatres raises several yeas and nays in our minds to wit:

There are unquestionably performer in shows who are difficult to hear. In musicals this is a multi-faceted problem. All musicals use "sound reenforcement systems—" Most use foot mikes only.

More and more straight dramatic actors with little formal singing training are working a musicals up against performers with "Legit" voices. Since the level of the foot mikes are necessarily set for the entire company, the big voices become louder—the untrained, comparatively softer.

In any event, it is technically impossible for a foot mike reenforcement to "blast." Feedback would occur first because of the distance from the performers to the mikes.

The only way to secretly single out weaker voices and to amplify them is through a personal, wireless mike. Port-O-Voxis the only wireless microphone licensed by the FCC and licensed it must be because it is a miniature FM Broadcasting Station. It is used universally on virtually every major tv show, also in motion pictures, industrial shows and to a lesser extent, on Broadway. When Port-O-Voy Wireless Microphones are used, in legit, the critics and audience are usually not aware of them, and the show's management rarely publicizes their use since it spoils the illusion of "big voice performers," so carefully created. Also they sometimes help a star who is fighting a throat ailment. In any event, they are *not* used in "Camelot."

Your article opined that some sound engineers are attempting to take their light out of the bushel by "over-amplication." Any good sound man's perfect show is when the audience is not aware of any amplification.

When performers' projection sounds natural and unstrained—only then does any sound man, worth his decibles, say "Well done."

Differing from lighting, costume, sets, et cetera, in legit, no "sound designer is used. The equipment utilized is rented— set up and run by the show's electrician. The levels, cues, et cetera, are set up by the director. True, in some shows, sound effects, e.g., taped music, chimes, boat whistles, offstage voicxe, et cetera, may be played on an offensive level. But rightly or wrongly, the director should take the credit as he does for other business he has set.

In straight plays, generally there is no voice reenforcement used—merely effects. *Bill Merrill.*

For Fiscal-Minded

The cost of purchasing tickets in advance for a legit show is more than meets the eye. For instance, the tab on a pair of seats purchased now at $9.40 each for a May performance of "Camelot" at the Majestic Theatre, N.Y., requires a payment of $18.80.

But, if that money were to be deposited in a savings account drawing about 4% interest, it would earn by next May around 38c. Thus, if the money for the tickets were banked now and withdrawn in May to pay for two seats for a performance that month, the purchaser of the pasteboards would be about 38c richer. By not being able to bank the money, the tickets therefore represent a cost of $19.18 to the individual buying them in advance.

Call It 'Reinforcement of Voice'

More Angles on Legit Sound Amplification—Ushers As Experts —St. James System A Model

By ROBERT J. LANDRY

The previous article in these columns about sound amplification in the legitimate theatre, with the pros and cons thereof, smoked out some further curiosities of the latterday situation. In the words of a leading consultant, Richard H. Ranger, "One sure way to rub an actor the wrong way is to drop even a casual remark about how much any sound system is doing for him."

There was a time when actors bellowed, taking pride in their audibility unto the last perch in the peanut gallery. An Edwin Booth, an Alexander Moisse "declaimed." But with the decline of stage rhetoric and the rise of "naturalism," complaints started that the actors couldn't be heard. Some of the imported talent from Britain made a positive virtue of line-swallowing.

Other factors changed the average of actor projection. The legitimate began starring untrained personalities from Hollywood, for one thing. Even veteran entertainers of vaude, cafes and radio proved utterly dependent upon microphones.

As a letter to the editor (printed in an adjoining column) makes clear, there has been the further innovation of the talk-actor who switches into musical comedy to become a sing-actor. Sensitive or not, amplification is a stark necessity for him.

At New York's two opera houses, the Met and the Center, there is still a scorn of the mike. Any operatic singer unable to get himself adequately heard on his own lung-power would have litigation against his vocal coach. Even so, try to understand the lyrics when the language is English!

(George Abbott was recently quoted here about actors that can't be heard: "You need a new company!" Abbott hates all mikes).

More than actors are sensitive about a theatre's sound. The landlord himself may be hesitant to brag that he has the best gear from foreknowledge of the conflicts of viewpoint entertained by house, company and stage managers, by publicists, critics, head ushers, IATSE business agents and all wearers of hearing aids.

One of the major advances in sound amplification was at the St. James Theatre, N.Y. Perhaps because the owner is William L. McKnight of tape-manufacturing Minnesota Mineral & Mining Co., it went all out. It is believed that the original budget ran around $50,000. Of this sum, investigation, research and consultancy probably equalled the cost of the actual apparatus.

Under Robert Maybaum, the St. James was wired with 66 speakers, all out of sight. Interestingly, there are closed-circuit receivers (resembling tv sets) providing a head-on view of the performance in the light loft, at the stage manager's station backstage, at the sound engineer's controls in the basement and in the respective upstairs offices of producer David Merrick and McKnight's general factotum, Sam H. Schwartz.

Actors performing on the stage of the St. James are picked up by seven footlight mikes. Each mike is selectively balanced to left, right, center channels. An elaborate enclosure above the proscenium pours a uniform volume into the auditorium which has been tested scientifically and is administered pragmatically between the various vocal outouts and making every seat, at least acoustically, the equal of all others.

Sound engineering came relatively late to the legit theatre, if it's borne in mind that the film houses have been undergoing repeated improvements since the primitive days of Vitaphone. Hume Cronyn may have been the pioneer on Broadway when he staged "Now I Lay Me Down to Sleep" in 1948, with Fredric March and Florence Eldridge. Schwartz at the time brought in Prof. Harold Burris-Maver of Stevens Institute as consultant.

Schwartz has acquired a backlog of experience with the sound amplification problem. He points out that nearly all productions nowadays play on platforms about 12 inches above the actual stage surface. This is especially true of musicals. It is a vital prerequisite for good sound that the platforms be firmly fitted and constructed.

As in everything connected with production, the important thing is artistry. The 1,600-seat St. James is one of New York's largest legit houses. When the gentle tones of Miyoshi Umeki and the belting fervor of Pat Suzuki were both involved in "Flower Drum Song" the updated amplification control had its first challenge.

More recently when "Becket" was at the house the blend of song, sound effects, battle and dialogue won director Peter Glenville much credit. You won't get an argument from Schwartz if you want to apportion part of the successful effect to the engineering.

Reverting again to consultant Ranger, it is his dictum that when studying a theatre the people to interview are the ushers. They get the run-of-show complaints. Since the front of house crew at the St. James is now very educated to sound and proud of the system there, some anecdota has developed.

One story concerns a guy with a balcony stub who tried to con an usher into allowing him to occupy an unsold orchestra seat. He made the mistake of claiming he couldn't hear in the balcony. This was roughly equivilent to telling Jack Kennedy that you can't see Bob Kennedy as Attorney-General.

Schwartz's thesis about sound amplification is that it should be unobtrusive, that the viewers and even the critics ought to be aware. "With the legitimate theatre up against every kind of economic problem today, and at present ticket prices, its a minimum necessity that every patron hear every line."

Comment on the question of "hearing" as against "blasting" has been heard a lot this season, mostly on the road. Blasting is a flow in judgment and artistry. A lot of Americans undoubetedly have become afflicted with "tin ear" after two generations of talking pictures, radio feedbacks, street trucks, loud phonographs in the next apartment and night club orchestras covering for noisy waiters.

Interestingly, there is a drift to euphemism. Don't call it amplification or sound-engineering. Call it "reinforcement of voices." Admittedly, some of technicians have not been as smart as others. Nor is all gear of comparable technical quality.

GOODMAN NEW IN '25, BEING ALSWANGED

Chicago, Dec. 27.

Goodman Theatre, semi-professional legit house operated in conjunction with Goodman Theatre School, has completed the initial stage of extensive modernization. Auditorium has been redecorated, with the wood panelling reconditioned for the first time since the theatre was constructed in 1925, and the ceiling dome restored to perfect condition.

Technical improvements, made under supervision of Broadway scene designer Ralph Alswang, include recessed footlights, enlargement of the stage to a playing depth of 42 feet, installation of a noiseless stage floor, and provisions for 21 additional lighting instruments. On tap, among other improvements, is construction of an extra rehearsal hall.

Current offering at Goodman is Christopher Fry's "Venus Observed," with Tom Helmore starring.

Francis Robinson's Spiels

Francis Robinson, assistant manager of the Metropolitan Opera, (N. Y.) who handles publicity, ticket sale and the spring tour, has added another cadenza to his score there. He's doing six musical biographies this season as part of the Texaco pickups. He'll be heard next the afternoon of Dec. 31 during "Rigoletto."

This is the third intermission highlight.

(In the dim past Robinson was VARIETY stringer in Nashville.)

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Road Fair; 'Raisin' $24,978 (7), L. A.; 'Fair Lady' Record $72,434 in Philly; 'Fiorello' $36,151 for Six-Perf. Split

The road was so-so last week. "My Fair Lady" was the top-grosser again, registering a house record in the third week of a return engagement in Philadelphia.

Laying off last week were "At the Drop of a Hat," "Destry Rides Again," "La Plume de Ma Tante," "The Pleasure of His Company," "Show Girl" and the major city touring company of "Once Upon a Mattress." All resumed this week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Holiday in Japan, Shubert (R-RS) (2d wk) ($5.40-$6.25); 1,717; $52,000) (Izumi Yukimura). Previous week, $10,308 for seven performances.

Last week, about $11,000.

World of Suzie Wong, Colonial (D-RS) ($5.50-$6; 1,685; $44,000). Previous week, $20,241, Shubert, New Haven. The production was not on twofers in New Haven as inadvertently stated in VARIETY last week.

Last week, around $12,000 with twofers.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (6th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $58,885.

Last week, $49,995.

Majority of One, Erlanger (C-RS) (13th wk) ($5.50-$6; 1,380; $45,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $26,323.

Last week, $23,269.

LOS ANGELES

Midsummer Night's Dream, Biltmore (C-RS) (2d wk) ($4.85-$5.40; 1,636; $46,000) (Bert Lahr). Previous week, $21,579 with Theatre Guild-American Theatre Society subscription for seven performances.

Last week, $23,075 with TG-ATS subscription.

Raisin in the Sun, Hartford (D-RS) (1st wk) ($4.50-$5.50; 1,024; $35,000) (Claudia McNeil). Previous week, $27,960, six-performance split.

Last week, $24,978 with TG-ATS subscription for seven performances.

OKLAHOMA CITY

Music Man, City Aud. (MC-RS). Previous week, $47,028, Municipal Auditorium, Tulsa.

Last week, $50,167.

PHILADELPHIA

Conquering Hero, Forrest (MC-T) (2d wk) ($5.40-$6; 1,760; $56,000). Previous week, $24,777 with TG-ATS subscription for seven performances.

Last week, $26,201 with TG-ATS subscription.

My Fair Lady, Shubert (MC-RS) (3d wk) ($6.60-$7.50; 1,876; $72,000) (Michael Evans, Caroline Dixon). Previous week, $71,714.

Last week, house record, $72,434.

SAN FRANCISCO

J. B., Geary (D-RS) (1st wk) ($5-$5.50; 1,550; $48,000) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $18,000, six-performance split.

Opened here Dec. 19 to one qualified endorsement (Knickerbocker, Chronicle) and two pans (Speegle, News-Call Bulletin; Einstein, Examiner).

Last week, $19,506 with TG-ATS subscription.

TORONTO

Five Finger Exercise, Royal Alexandra (D-RS) (3d wk) ($5-$5.50; 1,525; $43,733) (Jessica Tandy, Roland Culver). Previous week, $29,263 with TG-ATS subscription.

Last week, $23,843 with TG-ATS subscription.

SPLIT WEEK

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $26,135, seven-performance split.

Last week, $27,822 for six performances with Broadway Theatre League subscription: Capitol, Binghamton, N. Y., Monday (19), one, $6,441; Masonic, Scranton, Tuesday (20), two, $8,880; Symphony Hall, Allentown, Wednesday (21), two, $6,495; Rajah, Reading, Thursday (22), one, $6,006.

Fiorello (MC-RS). Previous week, $29,346, six-performance split.

Last week, $36,151 for six performances with BTL subscription: Municipal, Lafayette, La., Monday (19), one, $9,988; Municipal, New Orleans, Tuesday-Saturday (20-24), five, $26,163.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $37,109, seven-performance split.

Last week, $19,212 for four performances with BTL subscription: West High School, Phoenix, Monday-Tuesday (19-20), two, $7,226; Fox California, San Bernardino, Thursday-Friday (22-23), two, $11,986.

Revise Equity Executive Assignments on Pacts

A change has been made in the duties of the two assistant executive secretaries of Actors Equity. The former setup of one man handling dramatic details and the other musical has been revised to give one representative supervision of all production contracts and the other stock and off-Broadway agreements.

In charge of the production contracts is Ben Irving, previously assistant executive secretary for musical affairs since the merger of Chorus Equity and Actors Equity several years ago. Handling stock and off-Broadway is William Gibberson, who was appointed assistant executive secretary several months ago, succeeding the late Paul G. Jones, who had been in charge of dramatic contracts.

Lani Miyazaka Playing 'Suzie Wong' This Week

Boston, Dec. 27.

Flavia Hsu, title actress in the touring "The World of Suzie Wong," was unable to go to Montreal due to immigration difficulties, and was replaced by Lani Miyazaka, who flew in from the Coast. The show played a return engagement in Boston last week, having played the Shubert earlier in the season, also on twofers.

The entire company flew from here for the one-week Montreal stand opening last (Mon.). It closes the tour.

Harold Goldberg

Continued from page 47

will remain in office until the expiration of their terms next June 10.

A native of N. Y., Goldberg entered the theatrical business as a young man, as an usher in the old Audubon Theatre (Washington Heights area), New York City.

He later became a talent scout for Fox Motion Pictures, and later worked for Paramount-Publix Films and for the Manhattan Opera House. In the mid-20s, he went to Europe to serve as an aide to Morris Gest, the impresario who brought many notable productions to the U.S.

While the national company of the Rodgers & Hammerstein musical, "South Pacific," was on the road, he acted for four years as its company manager. In 1954, he left that group to take over a similar post with the traveling company of another R&H tuner, "The King and I." Other productions which he managed on the road include "Inherit the Wind."

His wife, brother and three sisters survive.

Brisson Plans Musical On 'Coco' Chanel (No. 5)

Dramatic rights to the 50-year career of French couturier Gabrielle "Coco" Chanel, responsible for the Channel No. 5 perfume, have been acquired by Frederick Brisson. The producer intends presenting her story first as a Broadway musical and then as a film.

Brisson is seeking the writing services of Alan-Jay Lerner and Frederick Loewe for the project.

Crazy Gang Are Guests At Luncheon in London; Ask 10 More 'Farewells'

By HAROLD MYERS

London, Dec. 27.

On the eve of the opening of their new revue, "Young in Heart," at the Victoria Palace last Wednesday (21), the Crazy Gang were guests of honor of the Saints and Sinners, at a Dorchester luncheon. Head-of-the-table guests included Prince Georg of Denmark, Earl Mountbatten, producer Jack Hylton and Malcolm Sargeant, who proposed the toast.

Bud Flanagan, the senior of the Gang, described the occasion as the first of a series of farewell luncheons which, he confidently hoped would go on for 10 years or more. His response included several anecdotes of the pranks the gang have played among themselves, but he turned serious to thank Jack Hylton who had saved the group from dissolution some 14 years ago, and had starred them ever since at the Victoria Palace.

Prince Georg said that in the diplomatic world in which he moved he had become accustomed to reading about H-bombs, missiles, the Congo, etc., but when he read the reports that the Crazy Gang was to retire, he was almost reduced to tears. Apart from the fact that he had followed their career for some years past, and had always derived pleasure from them, he recalled with gratitude some of Bud Flanagan's songs, notably "Run, Rabbit, Run," which he heard over the air when his country had some "unwelcome visitors."

The Crazy Gang has indicated the intention of retiring after the present "Young in Heart"

Carmen de Lavallade Is Getting Around on Toes

Dancer Carmen de Lavallade is maintaining a busy work schedule in a variety of assignments, ranging from the Virgin Mary to Cocaine Lil. She'll appear as the Virgin Mary in a dance interpretation of the Nativity on CBS-TV's "Look up and Live" next Sunday (1), and the following Tuesday night (3) will open at the E. 74th St. Theatre in a revival of "Ballet Ballads," in which one of her parts will be that of Cocaine Lil in the "Willie the Weeper" saga of the fantasies of a hophead.

Last Sunday (25), Miss de Lavallade appeared as the gypsy dancer on NBC-TV's "Amahl and the Night Visitors" and Jan. 15 she'll dance the role of Bess in the "Porgy and Bess Suite" segment of CBS-TV's "The Gershwin Years."

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (3-3-60).
Beautiful Dreamer, Mad. Ave. (12-27-60).
Borak, Martinique (12-13-60).
Connection, Living Th're (Rep) (7-15-58).
Dream Play, Theatre East (11-22-60).
Drums Under, Cherry Lane (10-13-60).
Emmanuel, Gate (12-4-60).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
Jungle Cities, Living (Rep) (12-20-60).
Krapp's La Zoo, Cricket (1-14-60).
La Ronde, Marquee (5-9-60); closes next Sunday (1).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Maidman (11-5-60).
Rules of Game, Gramercy Arts 12-19-60).
Stewed Prunes, Showplace (12-14-60).
Summer Pygmies, Jan Hus (12-12-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55).
When a Child, 41st St. (12-8-60).

SCHEDULED OPENINGS

Epitaph for Dillon, Actors (12-28-60).
White Cargo, Players (12-29-60).
Ballet Ballads, E. 74th St (1-3-61).
Monterey, Gate (1-9-61).
To Poor to Die, Jan Hus (1-9-61).
Anne Cinquefoil, E. End (1-10-61).
Donogoo-Tonka, Mews (1-16-61).
Banquet for Moon, Marquee (1-19-61).
Dream, Bartleby, York (1-23-61).
Call Me, I Sheridan Sq. (1-30-61).
Ladies Night, Provincetown (2-6-61).
King Dark Chamber, Jan Hus (2-9-61).
Electra, Gate (2-12-61).
To Damascus, Theatre East (2-13-61).
Merchant of Venice, Gate (3-19-61).
She Stoops to Conquer, Gate (4-23-61).

CLOSED

Dance of Death, Key (9-13-60); closed Dec. 18 after 32 performances.

B'way Still Weak; 'Wildcat' $58,806, 'Critic's' $22,393, 'All Way' $14,922, 'Adjustment' $14,149, 'March' $13,859

The general pre-Christmas slump continued on Broadway last week. Several shows registered increases after the previous frame's cave-in, but receipts, even for some of those entries, were still thin. Other productions took it on the chin again last week with another dive in grosses.

Hitting capacity last week were "Camelot," "An Evening with Mike Nichols and Elaine May" and "Irma La Douce." "Gypsy" and "Sound of Music," which laid off last week, resumed Monday (26).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (6th wk; 44 p) (7$.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $36,337 with parties.

Last week, $33,521 with parties.

All the Way Home, Belasco (D) (4th wk; 29 p) ($6.90-$7.50; 967; $38,500). Previous week, $15,546.

Last week, $14,922.

Becket, Royale (D) (12th wk; 90 p) ($6.90-$7.50; 1,050; $45,507) (Laurence Olivier, Anthony Quinn). Previous week, $41,513 at the St. James.

Last week, $23,264 for five performances Wednesday night (21) to Saturday night (24).

Best Man, Morosco (D) (38th wk; 296 p) ($6.90-$7.50; 999; $41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Leon Ames subbed the last two weeks for Douglas, who resumed his role last Monday (26) after a fortnight's vacation. Previous week, $21,535.

Last week, $23,757.

Bye Bye Birdie, 54th St. (MC) (36th wk; 280 p) ($8.60-$9.40; 1,434; $60,172). Previous week, $37,551. Moves Jan. 16 to the Shubert.

Last week, $46,977.

Camelot, Majestic (MC) (3d wk; 25 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,233 with parties.

Last week, $84,199 with parties.

Critic's Choice, Barrymore (C) (2d wk; 13 p) ($6.90-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $22,283 for first five performances and two previews.

Last week, $22,393 with parties.

Evening With Mike Nichols and Elaine May, Golden (R) (11th wk; 89 p) ($6.90-$7.50; 773; $30,439). Previous week, $26,664.

Last week, $30,415.

Fiorello, Broadhurst (MC) (56th wk; 444 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $43,875.

Last week, $47,740.

49th Cousin, Ambassador (C) (9th wk; 68 p) ($6.90; 1,155; $32,000) (Menasha Skulnik, Martha Scott). Previous week, $21,636 with parties.

Last week, $15,607 with parties.

Hostage, O'Neill (CD) (14th wk; 111 p) ($6.90-$7.50; 1,076; $45,052). Previous week, $8,160. Closes Jan. 7.

Last week, $9,867.

Invitation to a March, Music Box (C) (8th wk; 65 p) ($6.90-$7.50; $40,107) (Celeste Holm). Previous week, $21,322 with parties.

Last week, $13,859.

Irma La Douce, Plymouth (MC) (13th wk; 100 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $48,704 with parties.

Last week, $48,840.

Miracle Worker, Playhouse (D) (61st wk; 484 p) ($6.90-$7.50; 994; $36,500) (Anne Bancroft, Patty Duke). Previous week, $21,127.

Last week, $25,375.

Music Man, Broadway (MC) (157th wk; 1,248 p) ($8.05; 1,900; $73,850). Previous week, $25,786.

Last week, $25,051 for seven performances. The Saturday (24) matinee was cancelled because of a leaky gas main on a street near the theatre.

My Fair Lady, Hellinger (MC) (249th wk; 1,983 p) ($8.05; 1,551; $69,500) (Michael Allinson, Pamela Charles). Previous week, $28,342.

Last week, $35,137.

Period of Adjustment, Hayes (CD) (7th wk; 52 p) ($6.90-$7.50; 1,139; $43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, $15,752.

Last week, $14,149.

Plough and the Stars, Phoenix (D) (3d wk; 24 p) ($4.60; 1,150; $29,332). Previous week, $14,055. Closes next Sunday (1).

Last week, $11,450.

Send Me No Flowers, Atkinson (C) (3d wk; 24 p) ($6.90-$7.50; 1,090; $43,522) (David Wayne). Previous week, $12,709.

Last week, $4,900.

Taste of Honey, Lyceum (D) (12th wk; 95 p) ($6.90; 995; $32,000) (Joan Plowright, Angela Lansbury). Previous week, $19,688 with parties.

Last week, $18,253.

Tenderloin, 46th St. (MC) (10th wk; 80 p) ($8.60-$8.50; 1,342; $65,331) (Maurice Evans). Previous week, $47,930 with parties.

Last week, $36,109.

Tenth Man, Booth (D) (59th wk; 463 p) ($6.90-$7.50; 807; $32,000). Previous week, $11,853 with twofers.

Last week, $16,792 with twofers.

Toys in the Attic, Hudson (D) (43d wk; 336 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week $12,872.

Last week, $12,720.

Under the Yum Yum Tree, Miller's (C) (6th wk; 45 p) ($6.90-$7.50; 912; $30,486). Previous week, $11,620.

Last week, $9,753.

Unsinkable Molly Brown, Winter Garden (MC) (8th wk; 60 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $60,939 with parties.

Last week, $52,283 with parties.

Wall, Rose (D) (11th wk; 87 p) ($6.90-$7.50; 1,162; $46,645). Previous week, $15,650.

Last week, $15,921.

Wildcat, Alvin (MC) (2d wk; 11 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week $38,816 for first three performances and two previews.

Last week, $58,806 with parties.

Layoffs Last Week

Gypsy, Imperial (MC) ($8.60-$9.40; 1,427; $64,500) (Ethel Merman). Previous week, $24,219, with musical having totalled 599 performances in 76 weeks.

Laid off last week and resumed last Monday (26).

Sound of Music, Lunt-Fontanne (MD) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,953, with musical having totalled 428 performances in 54 weeks.

Laid off last week and resumed last Monday (26).

Opening This Week

Do Re Mi, St. James (MC) ($8.60-$9.40; 1,615, $69,500) (Phil Silvers).

David Merrick presentation of musical by Garson Kanin (book), Jule Styne (music) and Betty Comden and Adolph Green (lyrics); opened last Monday night (26) to six favorable reviews (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times. Watts, Post) and one no-opinion (Aston, World-Telegram).

Scheduled B'way Preems

Stoops to Conquer, Phoenix (1 3-61).
Rhinoceros, Longacre (1-9-61).
Conquering Hero, ANTA (1-11-61).
Show Girl, O'Neill (1-12-61).
Gilbert & Sullivan, Center (1-17-61).
Julia, Jake, Booth (1-25-61).
Midgie Purvis, Beck (1-26-61).
Octoroon, Phoenix (1-27-61).
Come Blow Horn, Atkinson (2-2-61).
Hamburg Playhouse, Center (2-7-61).
Comedie Francaise, Center (2 21-61).
Happiest Girl, Beck (4-1-61).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N.Y.; PL 7-5100). Management reports that the principal roles are cast, although few contracts have been signed. Smaller roles and understudies may be available.

"Carnival" (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: fox terrier dog act; goat, donkey; several male dancers who sing; jugglers, must handle Indian clubs and spin plates; male concertina player; character man, 50, comic; character woman, 40, comic. Mail photos and resumes, c o Michael Shurtleff, above address. Auditions for Equity performers only: men dancers who sing, Jan. 5, at 10 a.m.; femme dancers, Jan. 6, at 10 a.m.; men singers, Jan. 9 at 2 p.m.; femme singers, Jan. 10, at 2 p.m., at Imperial Theatre (249 W. 45th St., N. Y.).

"Cook for Mr. General" (C). Producers, William Darrid, Eleanore Saidenberg & Leonard Ruskin (14 W. 55th St., N.Y.; CI 5-0830). Available parts: man, late 20's, crisp, humorus; man, 40's, warm, bright; man, 20's, genial, intelligent; man, 30-35, small, officious; man, 30-35, genial, out-of-place in Army; man, 30's, by-the-book officer; man, 30's, Brooklyn finagler; man, 25-35, lean, ganut; man, 20's, clean-cut, tough; man, 30-35, top sergeant type; man, 20's, small, timid; man, 30's, should speak Greek; various men, all ages, motley assortment of soldiers. Mail photos and resumes, c/o Betty King, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly "General Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24, military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in association with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 27, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for dancer-comedienne, must do point work. Send photos and resumes, c/o Michael Shurtleff, above address. See also touring notice.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Available parts: man, 20's, legit voice; male comic, some singing; femme comic, good singing voice, wide acting range; ingenue, pretty, dance, some singing and acting experience; ingenue, pretty, legit soprano, some acting experience; femme, 20-30, tall, wide acting range, deep voice; male comic, 20-30, tall, wide acting range; comedienne, 25-30, short, wide acting range. Apply through agent or mail photos and resumes, c/o above address. Auditions will be held week of Jan. 1.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: two men, 35-40, lanky southerners; girl, 20-30, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40 W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St., N. Y.). Available parts: two character women, 20-30; femme, 30-35, blonde, Roman-looking; several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents; man, 30-35, muscular, Cockney accent. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Long Time of Anguish" (D). Producer, Robert Moss (439 W. 50th St., N.Y.; CI 5-1837). Parts available for two lean boys, 16-8. Mail photos and resumes c/o above address. Interviews will be held the week of Jan. 9th.

"Moon and the Yellow River" (C). Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Available parts: character man, 40-60; character woman, 40-60; ingenue; leading man, 30's. Mail photos and resumes, c/o above address. All applicants must impersonate Irish dialect and have strong classical background.

"Niccolo and Nicollette" (D). Producer, Equity Library Theatre For Children (226 W. 47th St. N.Y.; PL 7-1710). Available parts: man, 50, small, dark, irritable; girl, 16-19, attractive, blonde, 5 feet 2 inches-5 feet 4 inches tall, must dance; character man, 50's, cheerful, eccentric, 5 feet 10 inches-6 feet tall; man, 17-19, good-looking, must dance, 5 feet 10 inches-6 feet tall; character woman, 50's, handsome, stylish, 5 feet 6 inches-5 feet 10 inches tall; character man, small, must dance, leprechaun; character man, 30's, wide acting range, must dance, 6 feet-6 feet 2 inches tall. Auditions Jan. 2, at 12-5 p.m.; Jan. 3, at 6-10 p.m.; Jan. 4, at 10-1 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). This is a paid project that tours the N.Y. area primarily on weekends during the spring, fall and winter of 1961-62. It is recommended that all actors have classical experience and all applicants must bring Equity membership cards.

"Poor Butterfly" (D). Producer, Eli Horn (41st Street Theatre, 125 W. 41st St., N.Y.; PE 6-1278). Available parts: ingenue, brown hair; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight boy, 19, tall, lean; man, 45-50, comic earthy. Accepting photos and resumes, c/o above address.

"Quick Changes" (R). Producer, Richard Alan Woody (315 E. 70th St., N.Y.; AL 5-1343). Available parts: leading man, 25-30, baritone; two character comics, 25-35; man, 20-25, singer-dancer; man, 20-30, jazz and ballet dancer, masculine; leading woman, 20-30, legit voice; two character comediennes, 25-35; ingenue singer-dancer; woman, 20-30, jazz, ballet and oriental dancer. Mail photos and resumes, c/o above address. All applicants must sing some, move well, and have comic ability.

"Squaring the Circle" (C). Producers, Cecil Reddick, Harvey L. Bilker & Richard Mendelsohn (3435 Giles Place, N.Y.; KI 8-5265). Available parts: girl, 20's, attractive; man, 20's, over six feet tall. Mail photos and resumes c/o above address.

"To Damascus" (D). Producers, Angela Anderson, in association with Marta Byer (c/o Byer, 4550 193d St., Flushing, N.Y.; FL 7-7209). Available parts: character man, 45-50; woman, 25-35, attractive, serious; character man, 40-50, educated Bowery bum, cynic; man, 50-60, looks younger, polite, strong features; woman, 45-50, thin, nervous, tired; man, 75, dignified Austrian; woman, 50-60, short, dignified, intelligent; various extras. Mail photos and resumes, above address.

"Tree Grows in Brooklyn" (MD). Producer, Dick York (c/o H. L. Stone, 521 Fifth Ave., N.Y.; MU 2-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident, must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib, must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's, wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well together; few male and femme night club type performers. Mail photos and resumes, c/o above address.

STOCK

BOILING SPRINGS, PA.

Allenberry Playhouse, Producer, Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. New York auditions will begin late in January. Mail photos and resumes, c/o Richard North Gage, above address.

PALM BEACH, FLA.

West Palm Beach Musicarnival, Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, c/o above address.

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Mail photos and resumes of character comedians and comics for future replacements, c/o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro singers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

"Miracle Worker" (D). Producer, Theatre Guild—State Dept. Repertory Co. (27 W. 53d St., N. Y.; CO 5-6170). Part available for middleage Negro couple with two children, 8-12. Mail photos and resumes, c/o Ruth Kramer, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (488 Madison Ave., N.Y.). Several parts available. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores.

"World of Suzie Wong" (D). Producer, David Merrick (246 W. 44th St., N. Y.); casting director, Michael Shurtleff. Accepting photos and resumes of oriental actors and actresses under 30 c/o casting director at above address.

SHOWS IN REHEARSAL

BROADWAY

"Catstick" (D). Producer, Elaine Perry (137 W. 48th St., N.Y.; JU 5-5295).

"Rhinoceros" (C). Producer, Leo Kerz (440 E. 79th St., N. Y.; BU 8-2664).

"13 Daughters" (MC). Producer, Jack H. Silverman (152 W. 42d St., N.Y.; OX 5-3783).

OFF-BROADWAY

"Call me by My Rightful Name" (D). Producer, Judy Rutherford (31 Grove St., N.Y.; OR 5-1854).

"Donogoo-Tonka" (D). Producer, Stella Holt (c/o Greenwich Mews Theatre, 141 W. 13th St., N.Y.; WA 4-1910).

"Every Other Evil" (D). Producers, Robert E. Judge & Nils L. Cruz (c/o Key Theatre, 4 St. Marks Pl., N.Y.; GR 5-9748).

"Montserrat" (D). Producer, Gate Repertory Co. (c/o Gate Theatre, 162 Second Ave., N.Y.; OR 4-8760).

"Romeo and Juliet" (D). Producer, Joseph Papp (1230 Fifth Ave., N. Y.; SA 2-4008).

"Octoroon" (D). Producer, Phoenix Repertory Co. (189 Second Ave., N.Y.; OR 4-7160).

"Sudden End of Anne Cinquefoil" (D). Producer, Richard Barr (c/o East End Theater, 85 E. 4th St., N.Y.; GR 5-9436).

ATTENTION

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Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Mime and Me." Director, Lionel Shepard (36 Morton St., N.Y.; WA 9-0408). Part available for young actor, warm and outgoing, must play guitar. Phone above number for appointment. Group also performs in clubs.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Miscellanous

Petri Wine Co. (Marsh & Export Streets, Port Newark, N.J.; OX 5-2177). Spots available for three men with swarthy complexions, over 7 feet tall, for promotional appearances. Phone George Ochene, above number, for appointment.

Touring Shows

(Dec. 25-Jan. 8)

Andersonville Trial—National, Wash. (26-7).
At the Drop of a Hat—Alcazar, S.F. (26-7).
Catstick (tryout)—Shubert, New Haven (4-7).
Conquering Hero (tryout) — Forrest, Philly (26-31, moves to N.Y.).
Destry Rides Again—American, St. L. (26-7).
Fiorello (2d Co.)—Municipal, New Orleans (25-28); Ellis, Memphis (30-1); Tennessee Theatre, Nashville (3-4); Temple, Birmingham (5-7).
Five Finger Exercise—Blackstone, Chi (26-7).
Flower Drum Song—Shubert, Chi (26-7).
Holiday in Japan—Shubert, Boston (26-31); Shubert, New Haven (2-7).
How to Make a Man (tryout)—Cass, Det. (29-7).
J.B.—Geary, S.F. (26-7).
Julia, Jake & Uncle Joe (tryout)—Playhouse, Wilmington (28-31); Walnut, Philly (2-7).
La Plume de Ma Tante—Riviera, Las Vegas (25-8).
Majority of One—Erlanger, Chi (26-7).
Midgie Purvis (tryout)—Locust, Philly (26-7).
Midsummer Night's Dream—Biltmore, L.A. (26-31); Curran, S.F. (2-7).
Music Man (2d Co.)—Music Hall, Dallas, (26-31); Aud., San Antonio (2-4); Music Hall, Houston (6-7).
My Fair Lady (2d Co.)—Shubert, Philly (26-31); Shubert, Boston (2-7).
Once Upon a Mattress (Hurok)—Riviera, Det. (26-7).
Once Upon a Mattress (bus-and-truck) Granada, Santa Barbara (26); Civic, San Jose (27); Memorial, Fresno (28-29); Memorial, Sacramento (30-31); Harvey, Bakersfield (1); Strand, Modesto (2); Capitol, Yakima (4); Moore, Seattle (6-8).
Pleasure of His Company—Ford's Balto (26-31); Rajah, Reading (2); Strand, Albany (3-4); Klein Memorial, Bridgeport (5); Symphony Hall, Allentown (6); Masonic, Scranton (7).
Raisin in the Sun—Hartford, L.A. (26-7).
Show Girl (tryout)—Colonial, Boston (26-7).
World of Suzie Wong—Her Majesty's, Montreal (26-31, closes).

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Saville (12-9-59).
And Another Thing, Fortune (10-6-60).
Antonio, Royalty (11-30-60).
Art of Living, Criterion (8-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude. (11-25-60).
Caretaker, Duchess (4-27-60).
Chin-Chin, Wyndham's (11-3-60).
Cinderella, Adelphi (12-23-60).
D'Oyly Carte Opera, Princes (12-19-60).
Emil & Detectives, Mermaid (12-15-60).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Hooray for Daisy, Lyric Ham. (12-20-60).
Imperial Nightingale, Arts (12-21-60).
Irma La Douce, Lyric (7-17-58).
Life of Party, Lyric H'smith (11-22-60).
Lion in Love, Royal Court (12-21-60).
Man for All Seasons, Globe (7-1-60).
Most Happy Fella, Coliseum (4-21-60).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Naked Island, Arts (11-28-60).
Oliver, New (6-30-60).
Peter Pan, Scala (12-16-60).
Playboy W. World, St. Mart (10-12-60).
Progress Park, T'tre Royal E. (11-16-60).
Repertory, Aldwych (12-15-60).
Repertory, Old Vic (9-5-59).
Rose Marie, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Settled Out of Court, Strand (10-19-60).
Simple Spymen, Whitehall (8-19-58).
Sive, Lyric Hammersmith (10-24-60).
Suzie Wong, Prince of Wales (11-17-59).
Tiger & Horse, Queen's (8-24-60).
Tinker, Comedy (12-7-60).
Toad of Toad Hall, W'stm'st'r (12-20-60).
Toys in Attic, Piccadilly (11-10-60).
Waiting in Wings, Duke York's (9-7-60).
Watch It, Sailor, Apollo (2-24-60).
Way to the Stars (11-2-60).
West Side Story, [illegible] (2-58).
Young In Heart, Vic. Pal. (12-21-60).

Literati

Obscenity Defense Nixed

Novel defense for selling "girlie" mags was offered in vain last week by Michael Morocoff, Toronto newsvendor, who pleaded in court, "Patrons of burlesque theatres can see more on stage than they can in my magazines." He was fined $25 or five days in jail, with a week to pay, on each of three charges of possessing obscene literature—namely Sir Knight Annual, Festival and Venus; all declared obscene by Ontario's new four-man panel on salacious literature. It was a test case, and the prosecutor indicated charges would be laid against other newsdealers too.

The magistrate said all stories in the mags were devoted to sexual themes, sadism or masochism.

Roeburt In A Rut

John Roeburt's latest Pyramid paperback, "The Mobster," is another in his "Al Capone" cycle, since specializing (or perhaps being typed) as a Roaring 20s whodunit author.

In fact his next one, next March, is a novelization of the WB-TV syndicated series, "The Roaring 20s." "The Cop and The Saint," which will follow, this time is a Random House hardback book first.

'Kingpin of Smut'

Edward Mishkin, branded by the N. Y. District Attorney as the "kingpin in the pornography trade in this country," last week was sentenced to a three-year jail term and pay a $12,500 fine. Three Special Sessions justices imposed the sentence.

Following a week's trial, Mishkin was found guilty last month on 172 counts of a 198-count criminal information. He was convicted on charges of possessing obscene books with intent to sell, publishing obscene tomes, and hiring various indivdiuals to write them.

Tynan and Bentley Books

Kenneth Tynan's "Curtains" will be published by Atheneum next spring as will Eris Bentley's "The Springs of Pathos: An Essay in the Psychology of Dramatic Art" a yead later.

Atheneum has the autobiographies of Jose Quintero, Martha Graham and Tynan slated for future, and among the dramatists whose works will come out under the same imprint will be Jan de Hartog, William Gibson, Millard Lampell, Marcel Ayme, Robert Ardrey, Clare Booth Luce and Bessie Breuer.

Dick Howard's Merged Weeklies

Dick Howard, publisher of the Hillsborough (N. H.) Messenger, purchased the Kearsage Independent, which was published in nearby Warner for 76 years until it recently suspended publication, and has combined the two weeklies into one newspaper to serve the entire Contoocook Valley and Kearsage areas. The consolidated publication will be known as the Hillsborough Messenger & Kearsage Independent.

At the age of 26, Howard is New Hampshire's youngest newspaper publisher.

Those French Prizes

All the French literary prizes have been handed out and led to neat sales hikes and film bids for several of them. The top prize, the Goncourt, sparked 125,000 sales for Vintila Horia's "God Is Born in Exile," in spite of his refusing the award when past anti-Semitic activity was brought up.

The Femina and Renaudot meant 100,000 each for Louise Bellacq's "The Fallen Door" and Alfred Kern's "Fragile Happiness" respectively, while the Medicis got 35,000 for Henri Thomas' "John Perkins," and the split Interallie 55,000 for Henry Muller's "Clem" and 50,000 for Jean Portelle's "Janitzia."

Association of Boy Scouts gave their nod to Yank writer Bruce Lowery's "The Scar," written directly in French. Last year the Scouts' nod meant 300,000 copies sold of "Child of Hiroshima."

Montpelier Daily's Bankruptcies

Unable to overcome a series of early operating difficulties, the Montpelier (Vt.) Daily Post Inc. and its publisher have filed separate bankruptcy petitions in the U. S. District Court in Burlington. Debts listed are $73,247.62; assets, $44,247.62. The publisher, Henry G. Evans, formerly of Missouri, reported debts of $76,658.41 and assets of $600.

The Post suspended publication after the first five issues last July. It resumed publication Oct. 3 and ceased operations for a second time Nov. 14. A total of 42 issues were published during the Post's short history.

The final foldup once more made Montpelier the only state capital in the United States without ts own daily newspaper.

Zolotow's Jackpot

Maurice Zolotow's "Marilyn Monroe" serializations this year have been unique in that the book was first previewed in McCall's ($100,000 fee), in advance of its Harcourt, Brace book version. Now it's also being published in the current Argosy, post-book publication.

Probably a first for a book to be given the magazine treatment in one year, both by a woman's and later a man's magazine.

CHATTER

Simon & Schuster's William Cole's kidding pronunciamento to the nicenellie press, who, if reviewing David Lytton's violent about South Africa, "The Goddam White Man," might like to duck the profanity, they could label it "The Gosh Dang White Man" or even "The God Darn White Man."

TV Guide's publicity director Jim Haughton has bylined an extensive piece on Pete Rozell, youthful pro football commissioner, in this month's Extension, national Catholic mag. Article is titled "The New 'Commish.'"

Hugh Hamlin Cuthrell Jr., 37-year-old son of novelist Faith Baldwin, was killed in an automobile accident in Florida where he has been residing in Winter Park.

Walter Lister, Chicago bureau chief for the N. Y. Herald Tribune, being transferred to Moscow.

Sir Compton Mackenzie, Scot author, signed a contract with Doubleday to complete a 120,000-word history of Scotland. Book is not due until 1964 when Sir Compton will be 82.

Cannonball Adderley, jazz saxophonist and bandleader, begins writing a weekly column for the Amsterdam News this week.

Ray Robinson named articles editor of Hearst's Good Housekeeping mag. He's been a senior editor at Coronet mag for the last two years. At GH, he succeeds James Skardon, resigned.

Virginia Keating, former byliner on the Albany Times-Union, now a special feature writer for Women's Wear Daily in New York.

Stanley Burke, ex-Ottawa Citizen and now CBC's UN reporter, is prexy of UN Correspondents' Assn. for '61; the first Canadian to hold the post was Walter O'Hearn of Montreal Star a few years ago.

Shows Abroad

Continued from page 48

The Duchess of Malfi

strument for her eventual murder. Derek Godfrey adroitly underplays the duchess's husband, Max Adrian gives cold credence to the scheming cardinal, and Eric Porter makes Ferdinand, the Cardinal's brother, a vivid personality.

There are telling performances by Sian Phillips as the cardinal's mistress, Stephanie Bidmead as the duchess's servant, and Peter Jeffrey as Godfrey's friend. Settings and costumes by Leslie Hurry admirably match the high allround standard set by the production.

Myro.

Zwei Rechts, Zwei Links

(Two Right, Two Left)

Berlin, Nov. 8.

Komoedie Theatre presentation of comedy in three acts by Karl Wittlinger. Staged by Erich Thormann; setting, H. U. Thormann. Opened Oct. 31, '60, at the Komoedie Theatre, West Berlin; $3.75 top.

Bettina	Agnes Windeck
Tom	Walther Suessenguth
Sabine	Veronika Bayer
Wolf	Georg Thomas

"Two Right, Two Left" is a new comedy by Karl Wittlinger, whose "Do You Know the Milky Way?" was a success in various European countries last year. The new play calls for only four characters, which makes it a prospect for widespread production in Germany and possibly abroad.

The idea of "Two Right, Two Left" is amusing, with bright dialog but little depth. The action shifts back and forth between two rooms. In one, a former actress rehearses scenes from old days with a retired actor from upstairs. Two young students, male and female, compete for the other room, but finally settle the difficulty by falling in love.

Although the play is thin, the performance is enjoyable. Walter Suessenguth is especially diverting as the old actor. Agnes Windeck is believable, if somewhat ster[illegible] as the veteran actress. Georg Thomas and Veronika Bayer are refreshing as the young couple.

Erich Thormann's staging is capable and H. U. Thormann's setting is adequate. *Hans.*

Twelfth Night

London, Dec. 20.

Shakespeare Memorial Theatre presentation of three-act comedy by William Shakspeare. Staged by Peter Hall; decor and costumes, Lila De Nobili; music, Raymond Leppard; dance, Pauline Grant. Opened Dec. 19, '60, at the Aldwych Theatre, London; $3 top.

Orsino	Derek Godfrey
Curio	Christoper Cruise
Valentine	David Sumner
Viola	Dorothy Tutin
Sea Captain	Roy Dotrice
Sir Toby Belch	Patrick Wymark
Maria	Patsy Byrne
Sir Andrew Aguecheek	Richard Johnson
Feste	Max Adrian
Olivia	Geraldine McEwan
Malvolio	Eric Porter
Fabian	Clive Swift
Antonio	Patrick Allen
Sebastian	Ian Holm
Servant to Olivia	Don Webster
Priest	Donald Layne-Smith
First Officers	David Buck, Stephen Thorne

As a Christmas attraction the Stratford Memorial Theatre's London company offers "Twelfth Night," and London is unlikely to find happier seasonable entertainment than this. Peter Hall has taken justifiable liberties with the conventional presentation, but the result is gay and zestful, with the comedy blending excellently with the romantic passages. The costumes and decor are attractive and the apron stage enables swift scene changing, done mainly by the characters in their entrances and exits.

Among the numerous topnotch performances, two stand out. Dorothy Tutin, repeating the success she made as Viola when this production was played at Stratford-on-Avon and in Russia, and Max Adrian as Feste. Miss Tutin brings a volatile charm to the role and speaks with grace and clarity. Adrian's Feste is a wise, pathetic, aging fool, a pensive man who recognizes that the world is filled with a greater folly than he can ever manufacture.

Purists may quarrel with Geraldine McEwan's interpretation of Olivia. Miss McEwan makes her a creature of infinite fun and wit rather than wistfully melancholy, but it is an entrancing study. Comedy is excellently in the hands of Patrick Wymark as Toby Belch and Richard Johnson as Aguecheek. Eric Porter's Malvolio is less authoritative than many that have been seen, but nonetheless amusing, and there are spirited contributions from Patsy Byrne, Derek Godfrey and Ian Holm. Altogether a charming, exuberant production of a delightful comedy. *Rich.*

The Third Annual ANTA Assembly will be held at the Edison Hotel, N. Y., Feb. 5-8, under the supervision of **Willard Swire**, Executive Director of the group.

Publishing Stocks

(As of Dec. 27, 1960, closing)

Allyn & Bacon (OC)	33	— 1
American Book (AS)	53	— 1¼
Book of Month (NY)	19½	+ ¾
Conde Nast (NY)	13½	+ 2¼
Crowell-Collier (NY)	39½	— 1⅛
Curtis Pub. Co.	7⅞	+ ⅝
Grolier (OC)	42½	....
Harc't, Brace (OC)	34¼	+ ¾
Hearst (OC)	11¼	....
Holt, R&W (NY)	55	+ 1½
L.A. Times Mirror (OC)	23½	— ½
Mcfadden (AS)	9	— ¼
Macmillan (OC)	63	— 2
McCall (NY)	40	....
McGraw-Hill (NY)	108½	+ 2
New Yorker (OC)	100	+ 4
Prentice-Hall (AS)	42	— ⅛
Ran'm House (OC)	40½	+ 2½
Scott Foresman	26½	+ 1½
Time Inc.	74½	+ 7
H. W. Sams (M)	36½	— ½
Western Pub. (M)	82	+ 3
World Pub. (M)	12¼	+ ⅛

OC—Over-the-Counter
N.Y.—N.Y. Stock Exchange
AS—American Stock Exchange
M—Midwest

Note: Midwest and over-the-counter quotes are the Bid prices.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

About halfway between this incorporated collection of well concealed sand-dunes and its railroad station 20 miles to the east at Indio there's a hamlet called Rancho Mirage. On the right side of the road is a high permanent marquee announcing that a block up to the right is Whispering Waters. This is a small hotel owned by big people from Hollywood. Several in fact are taller than six feet.

From the main highway to the hostel is a paved road divided by lighted palms. Around the hotel is enough parking space to take care of a national political convention.

The hotel itself has 30 rooms, a bar that can handle 15 on stools and a dining room separated by a glass partition from the bar. It can feed perhaps 50. This leaves no room for elbows.

How To Have Fun Losing Money

The place cost maybe a million dollars, give or take $500.000, and so far has lost only $50,000 in its first year of operation. But when you're looking for capital gains and don't mind capital losses, who cares as long as everybody has fun?

Who are these everybodys? Well, they are Hugh O'Brian, who makes his living glossing over the sleazier details of the private life of the late Wyatt Earp; Dennis Weaver, who gimps his way through a most notorious western with a law enforcement Galahad named Mr. Dillon; Lloyd Bridges, who figures to be under water when the whole cockeyed world collapses; Pat Conway, whose eminence I must check into sometime; Carolyn Jones, whose emaciated and devoted husband Aaron Spelling produces the Zane Grey bovidae for steers that can't clean their teeth after every meal; and a few other weekend fugitives from the land of smog, fog, grog and hog-eat-hog.

Together they are the owners of Whis[illegible]ng Waters and being fugitives from Hollywood they naturally [illegible] see why they have to keep things down to a whisper. Having sunk their dough in this mirage they want to see it return a profit, or at least bring back enough money to buy some rope to hang their business manager. (I know his name but if there is one thing the Irish hate it's a fink or informer, so no rope salesman is getting the info from us.)

Stars Without A Stage

These celebrities decided the place needed an attraction to attract other celebrities. (It has something to do with running laundries by taking in each other's washing.) Being in show biz they naturally thought that talent would attract people to their hostel. But they worked all week in town. How about weekends? "Fine," they decided, "we can put on a show weekends."

"Where?"

"Well, there's a flat space about 6 by 8 feet between where our piano, drums and bass fiddle play and the first table where guests sit. We could use that for a stage."

"And for dressing rooms?"

"Our own rooms in the hotel. Besides, there's a back door to the dining room. We could dress outdoors."

So they advertised they would open the 1960-61 season with a "Whispering Waters Revels" starring Betty Garrett, Hugh O'Brian, Dennis Weaver, Carolyn Jones, Lloyd Bridges and Nick Adams in an hour show cooked up by Aaron Spelling and Steve Loren.

The first night they had a sellout but had to explain the show was not ready. So Betty Garrett sang a few numbers, Jack Smith, a guest, used to singing in a girl's key, belted out a few oldies and Lloyd Bridges, who was said to have sung in "Guys and Dolls," tried out his voice with what in all charity would have to be rated no better than a seal's under water. Spelling apologized and promised that the next night everything would be ready and for everybody to be sure to come back for it.

He-Man Heckling

Oddly, everybody did, and, even more oddly, they came back to the most hilarious revels seen in the west since Modjeska played "Camille" in Denver and Three-Fingered Hoover stepped up from the audience and threw the heavy through the scenery.

Precisely at 9 p.m. the lights lowered and a cook in a white jacket and chef's hat, holding a half skinned chicken announced "if you think the food is bad wait till you see the show!"

He then introduced Aaron Spelling who looked as if he had lost three ounces worrying about the cuffo convivials, though considering that he already was down to skin and bones it may not have been possible for him to have lost anything but a night's sleep.

Betty Garrett Takes It Away

He wanted to introduce a line of a dozen most gorgeous show-gals, and talked how happy they were to get the octet, and how wonderful the sextet turned out to be, and what great talent the quartet had and how great the duo was "and here is Betty Garrett!"

She came in in a gorgeous red and white silk outfit with a little red feather hat which eventually fitted into the songs. She opened with "Free and Easy." She explained she didn't want a genius for a husband but "someone simple like Paul Getty." Then she went into "South America, Take It Away," a number she had sung in "Call Me Mister."

Next came a skit of two guys pantomime-fishing over the audience. (Dennis Weaver and Nick Adams) Man comes in and asks, "What are you doing?" "Fishing!" "Well, you can't fish here, this is a desert!" "Somebody should have told us before," they grumble as they pantomime rowing off the tiny stage. First big laugh.

Hugh O'Brian's A Comedian?

One of the owners, Hugh O'Brian, then came on as Wyatt Earp in a most dazzling outfit of white wool, with gold leather appliqued in a very intricate design and rhinestones. He glittered under the spotlight, and claimed he borrowed the outfit from Liberace. He sang a quiet hillbilly number about blackbirds in the spring and then gave an Elvis Presley version of the same simple tune. It was a panic, but he explained he had to tone it down because in the Wyatt Earp outfit his guns might go off.

Then he went into a song about what he looked for in a woman. Delicate ankles, long slender hands, and these popped from behind a screen until ultimately all of Carolyn Jones was revealed in a long-skirted tight gold dress. She talked about Lunt and Fountain. He corrected her to Fantaine, but she felt that here in the desert, and particularly around Whispering Waters, it had better be Fountain.

Dennis Weaver Gets That Stiff Leg In

Then came a skit on medicine. It was one of those simple comedies which by the laying on of hands on an electro-magnetic gadget can extract the disease from the patient. But it requires a stooge with his hands on the machine to absorb the trouble. Spelling comes in trying to sell a magazine subscription and ends with the troubles of three patients, one of them being Dennis Weaver and his stiff leg. The blackout of course is when the fourth patient comes in and is announced as a girl who is pregnant, which sends Spelling gimping to the hills in fear of his life.

The big finale is a street revival band with clappers, drums and tambourines, and the hilarious bit about a fellow who is sure going to hell because he eats fruitcake with rum, and ends with Betty Garrett and Lloyd Bridges proclaiming the disgrace of seeing a man in the gutter with crumbs on his face.

The best hour show since vaudeville died. But can they keep it up? They plan to every weekend, figuring it's cheaper than starring in a Broadway show just to be near a live audience.

Broadway

Joe Glaser is taking Louie of the Stage Barbershop to Europe with him, as his guest, on his next trip.

Ira Ashley, former CBS-Radio producer-director, holing up at Torre Molinas, Spain, until the spring.

David B. Stillman, the lawyer and Seven Arts exec, elected president of the new Rolling Hills Country Club in Wilton, Conn.

Actor William Gargan recuping at his BevHills home following major throat surgery which had been affecting his vocal chords.

Doris and Jules C. Stein (MCA board chairman) back to BevHills for two or three months after an extended Gotham stay seeing shows, etc.

Side-conducting for N.Y. City Opera's Julius Rudel of late included "Aida" with Leontyne Price and "Masked Ball" with Birgit Nilsson, both for Philadelphia Lyric Co.

Eddie Hodges gets leave from "Critic's Choice," per contract, to head for the Coast for the Jan. 16 tape of a new Four-Star (Tom McDermott) vidfilm starring Jimmy Durante.

Dore Schary is chairman of the "An Evening With the Stars" benefit, which Just One Break, the non-profit placement agency for the disabled, has scheduled for the evening of Jan. 29 at Carnegie Hall.

As exclusively forecast last week, Claude C. Philippe shifts over to the Tisch Hotels (Loew Theatres subsid) operation early in the new year, having settled his three-year contract with the Zeckendorf Hotels Corp.

Austria, now a republic, takes note of Dec. 26 as the 100th Anni of the Viennese operetta, created during the old empire. It was "The Boarding School" which started the genre at the Theatre an der Wien on Dec. 26, 1850, per word to the N. Y. press.

The Nina Gloria Chalif who married Burns Elliott Cameron last week is the granddaughter of the late Louis H. Chalif, former ballet master of the Odessa (Russia) government theatre and later the founder of the Chalif School of Dancing in New York and Hollywood.

Gene Moskowitz in on a Gotham sabbatical for a few weeks from his VARIETY base in Paris. While on this side, Tom Curtiss, the N. Y. Herald Tribune (Paris edition) drama and film editor, is covering for VARIETY as heretofore. Latter's annual U. S. visit is in mid-February.

Bill Judd of Columbia Artists has booked the Bayanihan Dancers from Manila for the Met Opera next Nov. 19, part of a 50-city tour opening in San Francisco. Group has appeared at least twice before in Manhattan, first at Columbia U. and again at the Winter Garden when managed by Hurok.

Ed Raftery (O'Brien, Driscoll & Raftery), the show biz attorney, had the fates with him for a second time when he decided to cancel his flight on that tragic United jet from Chicago. Some years ago, when in Cuba, he also cancelled out on the illfated SS Morro Castle which suffered a catastrophic fire at sea that took many lives.

Hotels and niteries still griping about the recent "Omnibus" show on "Night People" (New York's, that is), stating it has already had repercussions from potential hinterland patrons who have expressed themselves over the accent on the sordidness of the Gotham late-hour denizens, the crass subway types, and the like.

Leaking gas main on West 53d St., off Broadway, caused evacuation of the Saturday matinee audience of "Music Man" on Fire Dept. concern of a possible explosion or fire. The 90% capacity disappointed audience was offered refunds or seat exchanges after the performance had been 20 minutes under way. The night show went on as scheduled.

The Red Cross Blood Bank's mobile unit will be at the Friars Club on Tuesday, Jan. 31, in the Joe E. Lewis Room, for blood donations. Among Friars signed to donate blood are Phil Silvers, Alan King, Jack Carter, Ray Bloch, Jack Barry, Morty Gunty, Al Bernie and others. Friar Judge A. Lieberman is chairman of the committee for that purpose; his aides include Buddy Arnold, Gene Wood, Murray White and Al Lippe.

On Dec. 20 in Charleston, S. C., 36 years ago Mary and Ben Bodne got married and it was already the young semiretired oilman's problem whether to buy a baseball club (he's still a rabid fan) or go into some other business. They honeymooned at the Hotel Algonquin and this keyed his ambition to buy this West 44th St. landmark from the still active Frank Case; some years later he took it over from the Case estate. By coincidence, at the George Sidney-Cantinflas ("Pepe") party, at the Hotel Plaza, they marked their 36th anni last week. Also, coincidentally, it was the George Sidneys' 19th anniversary. Both couples celebrated in the course of the shindig.

Munich

By John Kafa
(32 *Faerbergraben; Tek* 29 10 82)

Truman Capote reading in baroque Cuvilliers Theatre from his unpublished book, "Among the Paths to Eden."

Paul Osborne's aged play, "Remember . . .?" proved surprisingly alive and funny at a German-language revival in Kleine Komodie.

Billy Wilder's "Apartment" packing Munichers in, also due to a strictly local "life borrows plot from movie" slant: recently a w.k. columnist was tried for lending his apartment to his editorboss precisely along pic's story line.

In town: Tina Louise, Howard Keel, Earl Holliman, Fernando Lamas, James Dobson for Allied's "Armored Command," mostly shot at Hohenfels army camp. Be it tourists (rather surprisingly at this off-season time) or film people, influx of American prominent here is at an alltime high.

American tv programs, dubbed in German, enjoy still increasing popularity with Bavarian viewers. In the village of Staffelheim, a farmer's absorption in the Perry Como Show was suddenly interrupted when the news came that his two pigs had escaped from the sty. After a fruitless search all over the neighborhood, the distressed man returned to the house, to find the porcine couple in front of the set, looking and listening to the still running show. Not before Perry had emitted his last sound could they be induced to leave for their TV-less quarters.

Palm Springs

By A. P. Scully
(*Tel.: FAirview* 4-1828)

Fay Bainter (Venable) back from road.

Billy Marx Trio moved to the Hilltop.

The Three Buttons opened the new Sans Gene.

Billy Dove (Kenaston) back in town for season.

Phil and Jo Regan now claimants to 11 grandchildren.

Alice Faye Harris appointed social director at El Mirador.

"Fortune" had writer around to give Palm Springs the treatment.

Eddie Bergen hopped over to Switzerland to visit daughter, Candy.

Frankie Spitz champagned Eleanor Roosevelt before the First Lady's sellout lecture.

Mike Ferrall sponsoring upcoming legit screen with art contest for program cover to be judged by Vincent Price and Henry Wilcoxon.

New Los Angeles of American League will train at Palm Springs Polo Grounds on a $25,000 guarantee and will bring in at least four major league clubs for games in their spring practice. General manager Fred Haney lives here winters.

Australia

By Eric Gorrick
(*Film House, Sydney*)

"Music Man" off to a solid start at Tivoli, Sydner, for Garnet Carroll.

All local departmental stores are featuring American-made toys this year.

"Spartacus" (U) solid at Forum, Sydney, on two-a-day for Greater Union Theatres.

J. C. Williamson Ltd. and the Tivoli loop will feature pantos to win moppet biz.

Garnet Carroll will roadshow "Merry Widow" after solid runs in Sydney and Melbourne.

Understood that United Artists and the Hoyts' are nearing a product deal after a lengthy tiff about terms.

"South Pacific" (20th) astounds local show biz by swinging into third year at Mayfair, Sydney, for Hoyts' loop.

Lee Gordon, operating Stadium loop here, is definite that Elvis Presley will come here early next year under his management.

London

(*HYDe Park* 4561/2/3)

D. M. Leapman named a director of Stoll Theatres Corp.

Robert Lippert due in from Hollywood early next year.

Michael Bryant replaces Alec Guinness in "Ross" on Jan. 30.

Lionel Jeffries to Africa for a role in Warwick's "The Hellions."

Margaret Leighton inked to play in a revival of Ibsen's "Lady From The Sea."

Theodore Bikel in town for a week's vacation while "The Sound of Music" was resting.

On Jan. 28 a Japanese musical, "Tokyo 1961," takes over from "Most Happy Fella" at the Coliseum.

"West Side Story" has notched its second anni at Her Majesty's Theatre.

Reginald Maudling, Board of Trade prexy, is to do honors at the opening of Carlton Tower Hotel, Jan. 4.

Derek Glynne to Toronto for preem of "Treasure Island" at the O'Keefe Centre; then heads for a quickie to N. Y. before returning home.

Hugh Bealmark, boss of Tennent's, hints that 1962 will see "Camelot" in London. It'll be the next musicomedy at Drury Lane Theatre.

The Duke and Duchess of Windsor are the latest members of the Royal family to see "Oliver," London's biggest "must-see" show since "My Fair Lady" bowed in.

Playwright Ted Willis doing a legit version of his film, "Woman in a Dressing Gown," for Edward Schreiber, N. Y. publicist turned impresario.

Richard Attenborough back from his first visit to N. Y. He went over for launching of "The Angry Silence," in which he is interested as star and producer.

The African Music and Drama Trust benefits from the preem of Jack Hylton's all-African musical, "King Kong." Date skedded at the Princess is Feb. 21.

Palladium panto, "Turn Again Whittington," will open Thursday (22), and will run till April 29. It'll be the Palladium's all-time marathon run for a pantomime.

Margaret Lockwood and Derek Farr are signed as stars of Peter Saunders' next production. It's Philip King's "Milk and Honey," due for a tour before the West End.

Sir Michael Redgrave, Yehudi Menuhin, Ian Carmichael and Shani Wallis will be principal speakers at Critics' Circle annual dinner set for Jan. 8, at Empress Club.

British boxer Terry Downes, who is due to meet Paul Pender for the world middle-weight title in Boston next month, is to give all his fees from tv and radio dates in U. S. to the Variety Club.

A Rolls-Royce taking Shirley Bassey to an engagement in the North of England skidded and overturned, but in typical tradition the show went on. Her opening number was "What A Day This Has Been."

Metro threw a special Sunday morning gala performance of "Ben-Hur" to which they invited old age pensioners and young orphans. Object was to mark the first anni. Over 900,000 paying customers have seen the pic at the Empire, Leicester-square, and it has since opened in Birmingham, Dublin, Glasgow and Manchester, grossing over $2,250,000 in U.K. to date. Next provincial opening is skedded for Jan. 9 at Newcastle. Metro decided not to throw a party to celebrate "Ben-Hur's" first birthday on account of all its stars being scattered world wide.

Damascus

By Roger Bower
(*Tel.* 25536)

Dr. Sabah Kabbini, managing director of Television Damascus, to Cairo for a week of conferences.

Kahtan Jundi, business administrator for Television Damascus, to Cairo for six months in the Ministry office.

Rabar Haffar resigned as assistant tv program coordinator because of forthcoming marriage to a director of the Syrian Bank.

Zuhair Aybubi has been added to the staff of newscasters and the Laila Abou-Shaer and Ghada Sammaa, both femmes, to the staff of announcers.

Norma, featured thrush at the Oriental Restaurant, doubling over Television Damascus. Doubling from the Airport Restaurant on the same outing are singer Renato Arena and bandleader Camillio Pericone.

Yehia Shihabi, director of broadcasting for the Northern Region, to Cairo for huddles with the director of the Southern Region and the Minister of Communications.

Adel Taylibi, ace photographer for Television Damascus, given the assignment to set up the tv exhibit at the Arab Cultural Centre. He will handle both the American and UAR portions.

Soliman Homsy and wife in from Cairo. His marquee moniker is Allah-el-din and he is one of the slickest magicians in Araby. While here he will make a series of vidtapes for a children's show and do one guest shot.

Ibtisam Zoubeidi promoted to assistant director. Her first assignment, the Sami Jano "With Youth" hour. She will also do a weekly trick as coordinating director of the evening's schedule. All this in addition to her studies toward becoming a legal eagle.

Mazhar Shamma, the Northern Region's leading cartoonist, signed by Television Damascus. His assignment, in the nature of an experiment, is to develop political cartoons for use in the news, and humorous ones for use in the TV Magazine of the Air and the "With Youth" program.

Nizar Charabi, stage manager; Fawzi Rawass, assistant lighting engineer, and Abdul Halien Tellaoui, newsman, off for two months in East Germany to study tv methods and procedure. Jamil Walaya, assistant director, and Abdul Razak Zahabe, newsman, off to Moscow to observe tv techniques there. All are from Television Damascus.

New Hope, Pa.

By Penny Larsen
(*PY* 4-3251)

John Hess scripting new tv comedy series for CBS.

Bucks County home of the late Oscar Hammerstein 2d up for sale.

Arranger Jim Stutz commuting for current gig with Michal Zarin's orch in Waldorf's Peacock Alley.

Photographer Jacques Simpson Coast-bound to do fashion shots of June Allyson for DuPont shows.

Odette Myrtil plans unshuttering Chez Odette, her posh new French-American eatery here, late in March.

Tom Adair weekending in New Hope between Philly huddles with John Scott Trotter on Philco's new industrial show.

Paul Whiteman to Daytona Beach in February as steward for annual sports car races at Daytona International Speedway.

Mike Ellis-William Hammerstein's "Come Blow Your Horn" starts rehearsals in February with Hal March in star spot.

Comic Jack Goode opened Dec. 27 at Academy Playhouse, Palm Beach, in the Gershwins' "Okay!", packager by Iggy Wolfington.

Cartoonist Harry (Penny) Haenigsen still recuping after bad fall from studio balcony and may return to Doylestown Hospital for surgery.

Gerald O'Brien, production stage manager for Cyril Ritchard, in for visit before work begins on latter's new musical version of "Lysistrata."

The Frank Brainards who rent Moss Hart's Bucks estate tossed a party for visiting Admiral Vicente Baroja of Argentina with a celeb guest list.

Sloan Simpson, who just redecorated ex-hubby Bill O'Dwyer's Park Ave. apt., headed for Acapulco to manage shops at Paul Getty's Hotel Pierre Marques.

Good local biz, not all in niteries. Historical Societies' chamber music concert series big click at Parry Barn where top name Gotham and Philly artists play weekly to packed houses.

James Michener had such a ball emoting in South Pacific he's sorry he nixed New England tour. He'll adapt "More Important Business" for St. John Terrell's Gran Guignol soon as rights are sewed up.

St. John Terrell readying for annual Delaware-crossing a la G. Washington, says he really feels the part this year. He's 44—same age as his military counterpart at time of the original frigid voyage.

Pearl Buck home from Japan to dot final i's on newest novel, "The Rainbow," before planing to Hollywood for first American viewing of her pic, "The Big Wave." Co-produced on location by a unique combo—Japanese Toho Film Co. and her own Stratton Productions Inc., the film, presented by Allied Artists, stars Sessue Hayakawa and features "Japan's Marlon Brando," —Itami.

Hollywood

Sol A. Schwartz in from Gotham.

George Sidney to Miami for "Pepe" preem.

Ernest Truex celebrated his 66th anni as an actor.

Red Skelton left hospital for Christmas at home.

Joseph Hazen planed in for sessions with Hal Wallis.

Joseph Kaufman in Cedars of Lebanon for week's rest.

Annie Farge skied to Paris to spend holidays with spouse.

Nancy Kwan to Honolulu to bally "World of Suzie Wong."

Dick Berg received release from his producer-writer pact at NBC.

Lee Travers upped from associate to casting director at Walt Disney Productions.

Samuel Goldwyn added to dais lineup for Friars' Gary Cooper testimonial banquet Jan. 8.

John Payne set up three annual scholarships in forensics at U of Southern California for $250 each.

Dick Howard, 1960 Olympic bronze medal-holder for 400 meter hurdles, joined radio station KGFJ sales staff.

George and Gracie Burns with Jack and Mary Benny celebrated their 34th consecutive New Year's Eve together.

Jesse H. Elliott and Franklin Prince named veepees of National Realty, division of National Theatres & Television.

Harry Merrick's plagiarism suit against Metro over 1954 "Green Fire" dismissed by Superior Judge Frederick Houser.

Leo K. Kuter, Warner Bros. art director, is prepping a college theatre arts text book on designing the $51,000 house setting for "Susan Slade."

Chicago

(*DElaware* 7-4984)

Sam Wanamaker in to rehearse "Royal Gambit," opening at Goodman Theatre Jan. 13.

Gene Krupa released from Michael Reese Hospital where he had been laid up with a heart condition.

"Majority of One," which previously announced a Jan. 14 closing, extended to Jan. 28 at the Erlanger.

Robert Clary and Edmonds Sisters launching Playboy's Penthouse, new room at Playboy Club, on New Year's Eve.

Vet Dixielander Art Hodes, with quintet, making the New Year's Eve noise at Club Downbeat, Gail Roberts' new bistro in Skokie.

Bobo Lewis and Laurie Bentley, of "Medium Rare" cast, picking up some extra coin next week in a sales meeting show via Fred Niles Productions.

College of Complexes, the Beatnik showplace for soapbox orators, hasn't been able to make a go of it in its new North Clark St. location and is shuttering.

"I Understand You Haven't Been Feeling Well," one-act play authored by local tv writer Bill Friedkin, goes into Gate of Horn as regular Monday night fare.

After the recent robbery of Martha Raye's furs (since recovered by the police), Drury Lane Theatre installed a burglar alarm system in the apartment it provides for its stars.

Drake Hotel, in partnership with Paul Butler's outfit which developed Oak Brook Village, picked a site in that suburb for a new $5,000,000 hotel. It's to be 12 minutes away via tollway, from O'Hare Field.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So., WA* 6-6955)

Evelyn Knight into Hotel Radisson Flame Room.

St. Paul Civic Opera presenting "Wonderful Town."

Edyth Bush Theatre offering "Curious Savage."

Minneapolis Repertory Theatre underlining "Kiss Me Kate."

Williams nitery has four-piece band with pair of banjoists, Marv Ludwig and Don Rand.

Artur Rubinstein brought his own piano for a special Minneapolis Symphony concert appearance.

Metropolitan Opera's annual regional audition scheduled for Northrop Auditorium here Jan. 12-13.

Northwest Variety clubs' women's auxiliary had Christmas party with receipts going to buy gifts for its heart hospital's children patients.

OBITUARIES

JOSEPH PLUNKETT

Joseph Plunkett, 76, died Dec. 23 in his sleep at New York Hospital to which he had gone a week before for a medical checkup. A lifelong showman in both the legitimate and film media, he was born in Manhattan. A brother, who died about 15 years ago, was James Plunkett, a prominent booking agent.

Plunkett came to trade prominence as managing director of the old N.Y. Strand in 1921. Now called the Warner, it was owned for years by Moe Mark and used as the showcase for First National product.

Thereafter Plunkett was named an RKO vice-president. He took up residence in London, remaining two years because his wife, the former actress, Nance Gwyn, was British. Unable to take the British climate, he returned to Manhattan and in recent years was connected with the importing of foreign films.

His earlier professional credits including a long tenure with George C. Tyler, one of the prominent names of Broadway legit before and after World War I. This put Plunkett into contact with a variety of British stars whom he handled, including Cyril Maude and Mrs. Pat Campbell. He also managed Pauline Frederick, the American legit star, and at one point was in charge of the Century Theatre, which stood on Central Park West where the apartment house of the same name now is located.

Plunkett lived well beyond the peak of his fame as a film showman. But in the formative era of American exhibition he was one of the great names, alongside S. L. Rothafel (Roxy) and other contemporaries. He was one of the showmen who was often seen on the top floor of VARIETY after dark when the founder of this publication, Sime Silverman, was perennial host during the dry era.

In addition to his widow, the showman's survivors include son Robert, an architect of Atlanta, and daughter Mrs. George Hahn, wife of a clergyman at Grosse Point, Mich.

The body is at Fernciiffe, Hartsdale, N.Y. pending final disposition.

HERMINE KOERNER

Hermine Koerner, 78, vet of the German stage, died of pneumonia with heart complications in Vienna. Originally a piano virtuoso (and as such a pupil of composer Max Reger), she made the jump to legit without any thespic training, landing her first job at Vienna's Burgtheater. In 1912 Max Reinhardt called her to Berlin.

She later operated her own theatres in Munich and Dresden. During the last decade, her "Lady Macbeth," "Madwoman of Chaillot" (this also in a memorable tv performance), "Mrs. Warren," as well as her roles in Lorca's "Blood Wedding" and Duerrenmatt's "Visit of the Old Lady," firmly planted her name in the history of the German theatre. She was the last bearer of the "Louise Dumont Gold Topaze," highest official award for tragediennes in Central Europe.

DR. HEINRICH JONEN

Dr. Heinrich Jonen, 59, German film producer, died recently in Schliersee, West Germany. Born in Cologne, he studied industrial administration and later joined the film industry. In 1934, he founded Meteor-Film in Berlin which turned out such films as "Yvette" and "Star of Rio."

After nationalization of the German film industry, Dr. Jonen became production chief of Berlin-Film and was later (1943-1944) deputy chief of UFA. After the war, he reestablished his Meteor-Film in Wiesbaden and produced 11 films from 1950-1956. Later, he worked on a freelance basis for UFA and headed one of latter's production groups. One of his last films was UFA's "Stefanie."

JAMES PAPAYANAKOS

James Papayanakos, 84, pioneer exhibitor in northern New York state, died Dec. 8 in Gouverneur, N. Y. He opened the first film theatre in Watertown, N. Y., and later built the Olympic there. He also operated hardtop houses and drive-ins in Gouverneur and Posdam, N. Y.

Surviving are his wife, brother and three nephews. His brother, Alec, was formerly associated with James in operation of the Watertown theatres but returned to Greece last summer. The nephews either own or manage theatres in Potsdam, Massena and Lowville, N. Y.

ISAAC JOFE

Isaac Jofe, 79, tour manager for S. Hurok, died Dec. 20 in Tel Aviv, Israel. A familiar figure to the longhair music and concert field, he was tour manager for Marian Anderson since 1937.

Born near Moscow and educated at the Moscow Conservatory, Jofe also helped manage for S. Hurok the U. S. tours of such companies as the Bolshoi Ballet and the Moiseyev Dance Company. He came to the U. S. in 1917.

Surviving members of his family live in Israel.

WILLIAM R. VALLEE

William R. Vallee, 39, television account representative of Doherty, Clifford, Steers & Shenfield, advertising agency, died Dec. 22 in New York.

Vallee had been with Benton & Bowles, Inc., for 12 years as a tv executive. He subsequently was an executive of TelePrompter Corp. where he helped organize its production factilities and its rate card. He had been with DCSS since 1959.

His wife, son and daughter survive.

EDWIN STYLES

Edwin Styles, 61, a noted comedy actor, died Dec. 20 in London. He started professionally with a concert party in the Isle of Wight, and his first London engagement was at the Coliseum in 1930 in an act which he called "Almost a Musician." In the same year he appeared in "Nippy" at the Prince Edward Theatre.

His last West End appearance was in Agatha Christie's "The Spider's Web."

THEODORE P. HILLS

Theodore P. Hills, 69, radio and television pioneer, died Dec. 20 in Houston. He helped organize and put into operating order at least half of the radio stations in Houston. He also set up and started television on its way there as general manager of KLEE-TV, the city's first video outlet. He retired as manager of KXYZ.

Surviving are his wife, two daughters and two sisters.

ENRIQUE PASO DIAZ

Enrique Paso Diaz, 60, Spanish playwright, died recently of a heart ailment in Madrid. He authored comedies, operettas and revues. He was a son of writer Antonio Paso who died two years ago.

His brothers, Antonio, Manuel and Alfonso, are also playwrights. The Pasos are believed to have authored more than 200 works for the Spanish stage in the last 60 years.

LILLIAN KEIZER

Mrs. Lillian M. Paine, 87, who toured Canada as a concert soloist early this century under her maiden name Lillian Keizer, died Dec. 11 in Toronto.

Surviving is her son, Ernie Paine, Toronto Star N.Y. correspondent for the past 20 years.

ANN LUTHER

Ann Luther, 67, who was prominent in silent films, died Dec. 16 in Hollywood of a heart condition.

She was the widow of Edward Gallagher (& Shean), famed patter turn in vaudeville during the 1920s and later.

HAROLD GOLDBERG

Harold Goldberg, 62, president of the Assn. of Theatrical Press-agents & Managers and executive secretary of the Independent Booking Office, died Dec. 24 in New York.

Details in legit.

NACHAT MARTINI

Nachat Martini, 50, famed as the "Czar of Paris Night Life," died of a heart attack last week in Paris.

Details on Page 2.

DR. JACOB TARSHISH

The Rev. Jacob Tarshish, 68, a rabbi and former radio personality known as "The Lamplighter," died Dec. 23 in Baltimore, Md. From 1930-43, he was heard on the national networks in a series of weekly and, at times, daily inspirational talks. From his broadcasts came several books, including "Little Journeys With The Lamplighter."

His wife, son and two daughters survive.

John F. Hayes, 86, a former circus performer who was credited with developing the trampoline, died Dec. 16 in Canajoharie, New York. He received a patent in 1916 on the gymnastic devise. He had also performed with the Ringling Brothers and Barnum and Bailey, and other circuses.

Henry D. Hearn, 61, veteran film industry sales manager, died Dec. 15 at the Will Rogers Memorial Hospital at Saranac Lake, New York. He also designed and constructed the first drive-in theatre at Concord, New Hampshire. His wife survives.

Fabia Asin, 82, actress-manager, died recently in Castejon, Spain, where she retired after the death of her impresario husband Arturo Serrano. A son, Arturo Serrano, impresario of the Teatro Infanta Isabel of Madrid, survives.

Dr. Vincent Fanoni, 76, surgeon and attending physician for the Metropolitan Opera Company for 45 years, died Dec. 19 in New Canaan, Conn., after a brief illness. His wife, two daughters and two brothers survive.

Edward Vogt, 71, a former legit and vaudeville actor who more recently was a columnist for The Adirondack Daily Enterprise, died Dec. 21 in the Will Rogers Memorial Hospital, New York, after a long illness.

Widow, 85, of William Collier, stage and screen star who died in 1944, died of a heart attack Dec. 22 on a train en route from Los Angeles to Frisco. Son, William (Buster) Collier Jr., former actor, survives.

Jorge Trevino, 50, Mexican film pioneer, died of cancer Dec. 19 in Mexico City. He worked extensively in Hollywood, where he was a dubbing expert on Spanish soundtracks.

Jesus Menendez, 62, singer and actor with Radio Barcelona, died recently in that city. Prior to joining the station, he toured in operas and operettas.

Artie Mayno (Domenick Tosto), 62, longtime drummer and bandleader, died Dec. 19 at the Fairway restaurant, Bridgeport, Conn., where he was working.

Nathan Schultz, 55, president of Allied Artists Film distributors in Cleveland, Ohio, died Dec. 22 in that city. His wife, son, daughter and brother survive.

Son, 19, of Dave Dexter, Capitol Records' international a&r director, died of iliatus complications after a two-year illness in Hollywood Dec. 17.

Pauline English, 88, retired actress who was a guest of the Actors Fund Home in Englewood, N. J., since 1938, died Dec. 16 in Englewood.

Mrs. Ann C. Schreiber, 60, owner of the Royal Theatre in Wisner, Neb., died Dec. 8 in Norfolk, Neb. Survived by mother and nephew.

James A. Stearns, 53, onetime projectionist at the Grand Theatre, Maple Creek, Sask., died recently in Dawson Creek, B.C.

John F. Hayes, 86, former vaude performer who patented the trampoline in 1916, died Dec. 16 in Canajoharie, N.Y.

Bert Thomas, 76, projectionist, died Dec. 11 in Chicago after a long illness. Wife and a brother survive.

Negley Farson, 70, author, died Dec. 13 in Devon, Eng. He was the father of tv personality Daniel Farson.

Father, 81, of former actress Eloise Taylor (Mrs. Pat O'Brien) died Dec. 13 in San Bernardino, Cal.

Nathan Schultz, 55, president of Allied Artists Film Dist. of Cleveland, died Dec. 21 in that city. Surviving are his wife, son, daughter and a brother, Samuel Schultz, Allied Artists branch manager in Cleveland.

Alan Hill, 21, tv actor, died Dec. 8 in Leeds, Eng. He appeared in the tv series, "Probation Officer."

Mother of Lloyd Kolmer, of the William Morris Agency television dept., died Dec. 19 in New York.

Helen Nash, vaude artiste, of the act Helen & Pat Nash, died Dec. 5 in Brighton, Eng.

Nani Fernandez, 32, Spanish legit actress, died Nov. 29 in Madrid after a long illness.

Johnny Conde, 65, film actor, died of a heart attack in Hollywood Dec. 5.

Discovers America

Continued from page 3

takes to the open road with one of his films, is as wide-eyed as a recently-signed starlet as a result of his recent eight-city tour on behalf of his "Where the Boys Are." Pasternak's experience leads him to the conclusion that "anybody in Hollywood who doesn't tour with a picture is crazy or doesn't like the business."

"There's more interest in Hollywood product than any medium of entertainment," Pasternak states unequivocally.

And Pasternak maintains, too, that there's great interest among exhibitors, newspapers, and the public in "new faces." The producer, of course, is plugging his own contribution, since his "Where the Boys Are" is loaded with a bunch of unknowns. A trio of the "new faces"—Paula Prentiss, Jim Hutton, and Maggie Pierce — accompanied Pasternak on his drum-beating swing.

With Si Seadler, Metro's trade-wise eastern advertising manager accompanying the travelling troupe, the slant was on the exhibitor acceptance of the tour. For example Seadler has Bob Rappaport, of Baltimore's Rappaport Theatres, telling Pasternak: "When you return to Hollywood, please tell your fellow producers that your visit to Baltimore represents a positive plus in the gross of your picture. Not only will it result in a 100% expansion in newspaper, radio and tv penetration, but the fact that a busy Hollywood producer expends time, money and effort—when he doesn't have to do it—on such a visit, gives added inspiration to all of us in the theatre to go out and do the best job we know."

Apparently Seadler had no difficulty eliciting similar statements from exhibitors in all cities where Pasternak's picture is scheduled to play. All of them dutifully attaboyed Pasternak for visiting them and bringing along his "new faces."

The picture premiered last week at Ft. Lauderdale, Fla., site of the location filming.

Confusion

Continued from page 3

Schenck. Keaton himself was not an officer but Rohauer's attorney, Jesse Levinson, said Keaton had a hand-shake agreement to get 25% of the company's proceeds. Keaton, it's noted, is not a party to the suit.

In any case, Levinson contended, KPI was an indie with which Metro had only a limited distribution deal which expired and the copyright renewals in KPI's behalf weren't valid, putting pix in public domain. Prints shown by Rohauer in his Coronet Theatre here were evidently Keaton's personal copies.

Judge Mathes granted Friedman's request for injunction against further screenings and granted nominal damages of $250 plus $600 in attorney's fees. Real point is the decision recognizes KPI copyright to at least the one film.

Value of the films, long ignored, became important with the licensing of use of clips from them in 20th-Fox' "When Comedy Was King" and in projected future films on this order. Levinson contended possible tv potential was not a consideration. He has, he said, started machinery to appeal to the U.S. Court of Appeals and is prepared to go all the way to the U.S. Supreme Court.

MARRIAGES

Carol Poole to Roy Pilgrim, London, Dec. 17. He's a rock 'n' roll singer.

Ena Preston to Alan Wells, London, Dec. 10. Bride's a pianist; he's a musicomedy actor.

Yama Saki to Joseph Coyle, London, Dec. 28. Bride is leading lady of "Flower Drum Song."

Beryl Lackner to Hank B. Marvin, London, Dec. 17. He is lead guitarist with the Shadows jazz group.

Lucette Aldous to Maurice Fitzmaurice, London, Dec. 10. Bride is a leading ballerina with the Ballet Rambert.

Zamira Menuhin to Fou Ts'ong, London, Dec. 17. Bride is the daughter of Yehudi Menuhin; he is the pianist.

Chloe Dixon to Peter Rutherford, London, Dec. 17. Both are performers with Barry O'Brien's stock company at Bournemouth.

Ann Darlow to Lord Townshend, Fakenham, Eng., Dec. 22. Bride was a former commercial tv announcer; he is boss of Anglia TV.

Virginia Warren to John Charles Daly, Dec. 22, San Francisco. She's the daughter of Chief Justice of the U. S. Supreme Court Earl Warren; he's the tv moderator of "What's My Line," and former vicepresident of news and public affairs at ABC.

BIRTHS

Mr. and Mrs. Joe Flynn, son, Hollywood, Dec. 17. Father is a comedian.

Mr. and Mrs. Malcolm Cecil, son, London, Nov. 28. Father is a jazz bassist.

Mr. and Mrs. Larry Hickey, daughter, Dallas, Dec. 17. Father is a pianist.

Mr. and Mrs. Bob Howard, son, Glen Cove, L. I., Dec. 13. Father is a deejay at WNEW, N. Y.

Mr. and Mrs. Leonard S. Picker, daughter, Hollywood, Dec. 16. Father is Coast counsel for United Artists.

Mr. and Mrs. Morris Yuter, daughter, Dec. 4, Philadelphia. Father is Shubert Theatres press agent there.

Mr. and Mrs. John Allen, daughter, Dec. 20, New York. Mother is Mary Stanton, actress-singer; father is a legit stage manager.

Mr. and Mrs. Joseph Brownstone, son, New York, Dec. 17. Mother is actress Anne Diamond, father is stage manager of the current Broadway production of "An Evening With Mike Nichols and Elaine May."

CBS Comedy Gamble

Continued from page 1

entry in the rating sweepstakes, and two rating flops. The big winners have been the Andy Griffith show, with a 26.4 Nielsen in the Dec. 1 report and a ranking of ninth among all shows; Tom Ewell, with a 22.0 rating and 34th place in the rankings; "Candid Camera," with a 24.2 rating and ranking 19th; and "Pete & Glady," which pulled down a 21.9 rating and ranked 35th among all shows.

The so-so entry has been "Bringing Up Buddy." Its 18.5 rating is just passable from a sponsor standpoint, but not in the "hit" category. Definite flops have been "Angel," which got a 12.6 in the latest ratings, and "My Sister Eileen," with a 13.9.

In the other new program categories at the webs, only hits, ratingwise, are "Checkmate," which grabbed off a 24.3 Nielsen and ranks 18th, and "Route 66," which has been showing more and more strength of late and squeezes into the top 50 with a 20.4 rating. Definite flops are "Witness" and "The Garlund Touch," both already cancelled, and "Aquanauts," which though low in the ratings is doing a serviceable job against the formidable opposition of "Wagon Train." Only other new CBS weekly show this year is "Eyewitness to History," which falls into the pubaffairs category.

Overall, that six-out-of-12 success story on new shows remains a key reason for the maintenance of its Nielsen supremacy by CBS-TV over ABC.

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into Matters of Public Interest & Concern, as for instance 'Slaughter on the Avenue', 'Shadow of Ignorance', and the like.

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For the younger members (of all ages) of the audience the Magical Adventures of ***FOUR FEATHER FALLS,*** the Spell-binding Revelations of ***IT'S WIZARD,*** the instructive Delights of ***ANIMAL STORY,*** a fascinating study of Equine, Bovine, Canine, Feline, Piscatorial and Molluscous habits. ***DISCOVERY*** displaying the Marvels of Science (of which living proof is provided by the programme itself being wonderfully conveyed direct to the places of learning)

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In conclusion, the Proprietors beg to take this occasion of wishing

A HAPPY NEW YEAR

to all their Patrons and Friends, not forgetting those Enlightened Tradesmen who, for a modest outlay, have, with Rewarding and Amazing Adroitness, availed themselves of the opportunity of Displaying their Wares during the Intermissions.